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MUSIC IN VOL. XXVIII

PIECES WITH SACRED WORDS.

No.

527. Let every soul be subject unto the higher powers .. .. .. J. Stainer.

529. Christ our Passover is sacrificed for us .. .. Berthold Tours.

531. Let not your heart be troubled .. .. H. G. Trembath.

534. The sun shall be no more thy light by day .. .. H. H. Woodward.

536. Come now, and let us reason together .. .. Rowland Briant.

538. The Legend of Good Saint Christopher .. .. Frank J. Sawyer.

PIECES WITH SECULAR WORDS.

528. Eldorado .. .. Ciro Pinsuti.

530. The Empire Flag .. .. A. C. Mackenzie.

532. Love and Summer .. .. John E. West.

533. Mary Morison .. .. George J. Bennett.

535. { Oh where art thou dreaming? .. .. Hamish MacCunn.
{ To all you ladies now on land .. .. Clara Angela Macirone.

537. Go, lovely Rose .. .. J. G. Callcott.

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Prospective Arrangements for the present Session: The Christmas Examination for Associateship and Fellowship will be held on the following dates, commencing at 10 a.m. each day—Tuesday, January 11, F.C.O., Paper work; Wednesday, January 12, F.C.O., Organ Playing, and A.C.O., Paper work; Thursday, January 13, A.C.O., Organ Playing. On Friday, January 14, the Diplomas will be distributed at the Neumeyer Hall, Hart Street, Bloomsbury, at 11 a.m. Candidates' names must be sent in on or before Wednesday, January 5 (full particulars may be obtained at the College); January 25, Lecture; February 22, March 22, Lecture; April 18, Annual College Dinner; May 24, Lecture: June 28, Lecture; July 12, 13, 14, Examinations; July 26, Annual General Meeting.

A COMPETITION for the MEADOWCROFT MEMORIAL PRIZE ANTHEM is hereby announced: the amount of the Prize to be Eight Guineas; the works sent in are to be full Anthems, and the words are to be selected from the Holy Scriptures or Book of Common Prayer.

The Anthem sent in should be short or of moderate length, taking about five or six minutes in performance, of such a character as would make the successful work suitable for parochial use, and likely to gain general acceptation as an effective piece, and withal not a difficult work to perform.

The MSS. must be sent in on or before March 1, 1887.

This competition is open to all composers.

A Prize of Eight Guineas is hereby offered for an Organ Composition suitable as a Postlude for Divine Service, occupying from about six to ten minutes in length.

Through the kindness and liberality of the Hon. Treasurer, M. E. Wesley, Esq., a Prize of Five Guineas is also offered for the best Prelude or Introductory Voluntary to occupy about four or five minutes in performance. MSS. for these competitions to be sent in on or before March 1, 1887.

Members of the College only are eligible to compete for the Prelude and Postlude Prizes.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1887.

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NATIONALISM IN MUSIC.

THIS is an age of revived national feeling. On every hand we behold signs of a mighty movement of peoples towards a fuller appreciation of blood relationship, a common origin, and, as is fondly hoped, a common destiny. Than this the present age offers no more striking and remarkable phenomenon. Of late years, we have seen disunited Germany welded into a compact mass under one supreme headship, and now the Germans who acknowledge fidelity to Emperor William, with those who are under the sway of the Austrian Kaiser, anticipate a day when the last barrier that divides the Teutonic race shall be broken down. More impressive still are the circumstances of the Sclavonic nations, destined to play so great a part in the future of Europe. These are aflame with hope and astir with anxiety, fancying that the time is at hand when, if there do not arise an all-embracing Sclavonic empire, the "enslaved" sections of the race shall be free from a hated foreign yoke. In point of fact, every government of a mixed people has reason to know that nationalism is a growing force. Our own presents no exception to the rule, as the state of Ireland, and the just arising discontent of Wales and Scotland abundantly prove.

We may see in the great movement which will make famous the close of our century a natural reaction against the force that, in past days, dealt with races as with counters, and carved the land of nations heedless of the nations themselves. The reign of that particular kind of force is over. Civilisation will tolerate no more "conquerors," so called, and such a deed as the partition of Poland has become impossible. But there is much to be done by way of atonement for, and rectification of the past. This the power of opinion and the immense vitality of sentiment will doubtless accomplish in course of time; not always peacefully, perhaps, but, at least, effectually; states and dominions being determined less by the exigencies of international politics than by race.

We may expect that a revived national feeling will extend to whatever belongs to the nature of the peoples concerned. Take language, for example. The language of a nation has not been chosen and adopted by it—fitted on as a man fits on a suit of clothes. Having its origin in a common stock, it has, during many ages, been so moulded by the action of the national mind as to acquire a distinct individuality, possessing the characteristics of the nation itself. Those who have attempted to denationalise peoples have found the abolition of the language an impossible task. Before 1870, the Alsatian peasant vented his enthusiasm for France in the tongue of his German fathers, and to-day, the Polish speech may be heard under the guns of Russian garrisons. The cause of this tenacity is not far to seek, and is not wholly sentiment. Every man has in his native language something more than a familiar grammatical structure. He has that which is so closely interwoven with his habits and modes of thought as to be, in a sense, one with them and a part of himself. Reviving nationalism, therefore, must include language, though it may not display the excessive patriotism of Prince Bismarck, who declines to read books printed in other than the German character.

From time to time, arguments are laid before us tending to show that music differs from speech as regards the point just discussed. Superficially it does so. The written language of music is universal within the limits of what we call civilisation, and belongs as much to the Russian as the German, to the French as to the English. But he who, on this narrow basis, rests an assertion that there is no nationality in music, makes a great mistake. No nationality in music! Why the fact is absolutely and strongly the very opposite. Yet there must be some reason for so widespread a delusion, and for the superficial semblance of truth that propagates it. If we look into the matter, we find, first of all, the universal grammar and written character pointed out above, but there is also a degree in which the music of one people can be enjoyed by another. We English, for example, read the melodies of Spain or Poland as well as any one to the manner born, and are able to appreciate their beauty and the freshness which arises from unfamiliarity. Here we have, no doubt, a colourable justification for the dictum that our art is without nationality, and one that suffices for people who never trouble to look beneath the surface of things, as well as for expatriated Germans, who find it useful to preach a doctrine abroad which they steadily refuse to carry out at home. But of what avail are the considerations just indicated against solid facts which have their foundations deep down in human nature? By displaying those facts we shall show that music is necessarily and strongly national; also that it behoves each people, in the interest of the art generally, to cultivate music for themselves, after their own fashion.

Let us not forget, in the first place, that music existed before its language, and that the uniformity of its language in civilised countries is due, not to anything in the nature of the case, but to accident. We need not discuss the origin of music as an expression of feeling; it suffices to point out circumstances which inevitably tend to differentiate that expression, and sharply to distinguish the art of one nation from that of another. One such circumstance may be found in physical conditions. We should look, as a matter of course, for material differences between an inhabitant of the dark north, and one who dwells in the sunny south. We should expect to see in the first a grave and sombre man, in the other a gay and volatile being, harmonising with the brightness around him. The distinction, as everybody knows, actually exists. Indeed, save for a common humanity, there is no connecting link between, say, the Norwegian and the Neapolitan. The one, surrounded by a frowning and inhospitable nature with which he is always doing battle, cannot have the temperament, the feelings, the impulses of the other, who is constantly dandled on the lap of the "great mother" as her favoured child. As widely as the men differ must necessarily differ the expression of their feelings through the medium of music. This, too, is an actuality within the cognisance of most of us. Northerners ourselves, we know and understand the characteristics of northern strains—their deep and tender sentiment, their essential homeliness, their prevailing melancholy—a natural outcome of racial temperament begotten by physical conditions.* With these we

* "The peculiar character of the popular music of a nation appears to be in great measure determined by the climate of the country, by the occupation and habits of the people, and even by the food upon which they principally subsist. The influence of climate is traceable, if we compare the tunes derived from different districts of a large

are able to contrast rather than compare the gay strains of the South, their *al fresco* character, their vivacious rhythm, and almost uniform suggestiveness of a dance measure. Here, then, we have indubitable proof of a grand division in European music; not sharply defined, however, but passing by degrees, influenced by local conditions, from one extreme to the other. It would obviously be absurd to take Neapolitan music to Norway and say, "There is no nationality in music; adopt this as a better model than your own." As well might one take a palm from the Mediterranean shore and plant it on a rugged mountain side swept by winds from the icy Pole. The plant would die, and the melodies would take no root. That there are cases in which a tune belonging to one nation has been adopted by another is, no doubt, true. The "Dessauer" March, for example, though now German, is of Italian origin. But even here we find the force of nationalism at work. The Germans have Germanised the Italian tune. *Apropos*, Mr. Carl Engel remarks in his "Study of National Music": "A melody thus transplanted undergoes generally a gradual change, in conformity with the music of the nation by which it has been adopted. A curious instance of this occurred in Courland. Of a number of German songs translated into the Lettish language, and introduced into Courland by some gentlemen, a few became popular among the peasantry. After the lapse of a certain number of years, these songs exhibited a remarkable change: originally in major, they were now sung partly in minor, and a rude kind of accompaniment was added. Such adoptions are, however, on the whole, rare. They occur oftenest in a nation whose music has a less marked national character, and between nations whose music is not widely different in its characteristic features. Thus, the English will more easily adopt a foreign tune than the Germans, and they will more easily adopt a German tune than a Wallachian, while a genuine Javanese tune is not likely to take root among them, however favourably it may be introduced." We cite these remarks because they go to show the great vitality of the causes which differentiate the music of one nation from that of another—vitality which could have no stronger illustration than the fact that, in the rare cases where a foreign tune is adopted, it assimilates eventually to the national type.

While the chief cause of national distinctiveness may be found in temperament and physical surroundings, other agencies act to the same end in a less degree. All peoples are not equally endowed with musical susceptibilities, nor with the power of imagination upon which the art so much depends. In other words, some nations, for reasons which cannot possibly be discovered, are far more musical than others. The Jewish race stands pre-eminent in this regard. Relatively to its number, it is infinitely more fertile of composers and artists than any other. But, as the Jews are a scattered people, without a nationality in the ordinary sense, they may here be left out of the question. Not so the Italians, who, for all their present degeneracy, are the musical nation, *par excellence*, in the sense that susceptibility to music, and love of it, exist with them as nowhere else. The reader can arrange the other European nations in what order he pleases, but he will hardly place them side by side as on an equality. All such difference in the measure of gifts must naturally influence national music in one way, by bringing it more or less under cultivation, and subjecting to the subtle action of advancing taste the sources of the art.

Other agencies of a subordinate character might be named; but, indeed, we recognise no need to demonstrate exhaustively the causes of a fact which is patent to every man who gives the matter a thought. It must be evident that, so far from there being no nationality in music, the universal art is made up of national sections, each distinguished from the rest by characteristic features having their origin in the nature and circumstances of the connected people. It is true that, in certain cases, the music of a nation overflows its boundaries, and becomes a general "classic," but to this point we shall speak presently.

The question now arises: How can the great fact of nationalism in music best be dealt with, so as to get the greatest profit out of it? Here, perhaps, we reach the main position of persons who speak of that fact with scorn, even when they have not the hardihood to deny it. It must be acknowledged that the position in question bears, at least, a semblance of strength, owing to a set of peculiar and, we might add, accidental circumstances. The wonderful succession of German masters, beginning with Bach and Handel and, so far, ending with Wagner, has given to Teutonic music a predominance with which we are all familiar, and the consequences of which must be obvious to the least reflective mind. No doubt, the influence of German music varies in different countries, according as they are affiliated to, or independent of the Teutonic race. Amongst ourselves it naturally prevails. We have sprung from the same stock as the modern Germans, and have preserved in our island home many of the national characteristics which may be seen in full force among the descendants of those who remained in the fatherland. German music comes to us, therefore, with a certain measure of adaptation to English nature. The case is different with the Latin peoples, whose national music is, for the most part, of a pronounced type, and whose feeling for the musical expression of an entirely different race, living under other conditions, can hardly spring from aught else than the promptings of curiosity or desire for knowledge. Hence, while admitting that Germany, by the exceeding gifts of her composers, has created the great classics of music, we should be careful not to admit that those classics are a standard for universal application. Some would have us do this, and impose upon the world as authoritative and binding a spirit and form which owe their origin to a single race. Reference to what has already been said shows that this is unphilosophical and impracticable, because each nation possesses and necessarily must retain, a spirit and form of its own, suited to its temperament and circumstances. Cases may be found in which individual musicians have denationalised themselves. Gluck, for example, wrote Italian music with the best of the composers native to the peninsula, and then won the applause of the French capital, but even he remained always sufficiently a German to warrant his own country in claiming him as an exponent of German art. But the conquest of one country's music by that of another has never yet been achieved, and we venture to say, never will be. The roots of national music, as already insisted upon, lie deep down in the nature of the people to whom it belongs, and can only be eradicated by destroying the nationality. It is useless,

country. In mountainous Southern Germany, with its exhilarating air, the minor key is almost unknown, the triple time prevails, and the popular melodies are almost all capable of being harmonised with only the two common chords of the tonic and dominant. In flat Northern Germany, the minor key is less foreign, the common time occurs almost as frequently as the triple time, and the modulations are, on the whole, more complicated than those of the South. In countries where the people commonly drink wine the songs are more brisk and cheerful than in countries where beer is the favourite beverage." (Carl Engel, "Study of National Music.")

therefore, to insist upon the claim of any "classics," to be regarded as a universal standard.

Even did the instance just referred to prove of avail, it would be distinctly unwise. Let us conceive the inconceivable, and take it that German music, pursuing, by means of its unquestionable might, a career of conquest, destroys the national art of its neighbours, and imposes itself. What must be the result? Assuming that the neighbours are not at the same time endowed with the German nature. The result must be the drying up of so many musical sources without making compensation by the substitution of others. We should have, in France, Italy, and the Sclavonic nations, hardly better than weak replicas of German works—things without the vitality which exists in every product of national life. Art would be infinitely the poorer for such a change—the poorer by all that makes attractive the illustrious schools of France and Italy, and that forms the groundwork upon which rest the soaring hopes of the great race farther east. The conclusion is that each country, recognising its own nature in its own music, should cultivate the art for itself, seize upon whatever is most distinctive and valuable in its own conception and expression, and endeavour to complete the edifice upon that best and surest foundation.

We may now pass on to consider how the matter affects ourselves. The position of we English is somewhat peculiar, and has led many to deny that we have a national music at all. Thus the late Henry F. Chorley wrote in his *National Music of the World*: "I find among the English tunes nothing in the least equivalent to Welsh or Irish or Scotch melodies, as regards freshness or strangeness. . . . The author of 'Tremaine' called us 'slow to move,' and thus long after one Shakespeare had put into the mouth of a certain *Portia*, a character in which there was more of Shakespeare's own intuition than the perception of the Italian heiress of Belmont, brilliant as she was. Speaking of the Englishman, says Shakespeare's *Portia*: 'I say nothing to *him*, for he understands not *me*, nor I him. He hath neither *Latin*, *French*, nor *Italian*. I think he bought his doublet in *Italy*, his round hose in *France*, his bonnet in *Germany*, and his behaviour everywhere.' There are many English tunes which may belong to nobody or to everybody. If the speculations which I have presented have any thread (so to say) on which, as so many entire and separate, yet not disparted beads, they can be strung, it is this: that nationality in music does not lie in either borrowing or adaptation, but in some inborn qualities, to be ascribed either to the influences of Nature or of manners, or of peculiar instruments, originated by rude people. There is small trace of anything of the kind in English music. I belong to the North, and know the good and sweet quality of our Lancashire voices, but where is the Lancashire tune? And where is the Cumberland tune? . . . Never, whether her head was high or low, has melody worn in this land of ours that distinct family face of her own which is to be found in Wales, Ireland, or Scotland." If it be true that we have no national music at all, or none worth calling so, our course is very clear. We do well to adopt that of the people nearest to us in blood, and work upon it as the next best. But is it true that we have nothing that can be called English? Surely it is not true, and we can back up this assertion by pretty strong evidence.

It is here noticeable that Mr. Chorley, from whom we have just quoted adversely, uses words on another page, which tend in an opposite direction! Referring to several of Arne's compositions, he speaks of them as "English words set to English music." Certain works by Bishop are described as owing little "save to English inspiration," and we further read of "the very great and English beauty of Bishop's music." This kind of casual admission that there is an English order of music may often be noticed coming from those who, were the question put to them point-blank, would answer in a very different sense. But we need not trouble ourselves much with the deliberate statements, or the unguarded concessions, of individuals. The actual facts are not difficult to make out, and thus we get evidence at first hand.

It must, of course, be conceded that we have no national music which, being made distinctive by peculiarities of structure, can instantly be recognised, like that of Scotland or Hungary. The peculiarly English element consists of features less obvious, but, we venture to think, not less real. Here some may interrupt: "Before we can judge of this, tell us what and where is your English national music." We answer that English national music of a typical sort may abundantly be found in the melodies of our folk-songs—those which have become a part of our life because in harmony with our temperament. The characteristics of those songs are sufficiently well marked for recognition and classification. The tunes are simply constructed, of a manly and straightforward character, emphasised by definite, well-marked rhythm and regularity of phrase; and they combine strength and tenderness to a degree approached by no other national airs, save the kindred German, in which, however, sentiment predominates over strength. All our really popular composers have "marked down" and appropriated these characteristics. Thus did Bishop, whose music everybody recognises as pre-eminently English; thus did Balfe, whose hold upon the people remains unshaken; thus did Dibdin and many others, unknown, perhaps, in the classic regions of their art, but enshrined in the memory and affections of the race. We have, therefore, a national style of melody, which has grown out of our own temperament and circumstances, and is the natural musical expression of our feelings. What are we to do with it?

At present we do little or nothing. Its influence may, no doubt, be seen in the effusions of people who make "songs to sell," though even there we find an excess of weak and flabby sentiment mistakenly supposed to be congenial to a strong and manful race. But, as far as we are aware, no efforts are made to infuse the English melodic spirit into works of higher culture.

Our studious youth are carefully taught to ignore the national spirit, and look upon the sturdiness and simplicity of English tune as far beneath their notice, much more their careful regard. Their interest is chiefly centred upon foreign models, and much of their labour is devoted to imitation of characteristics originating with alien peoples. Surely this is unphilosophical, although it must be admitted that its natural results are modified by the accident of predominance falling to the music of a kindred race. Observe that our objection is not aimed at those branches of the higher culture of music which involve form, treatment of themes, development, and so on. These are purely artificial and have no national basis. But we do contend for the wisdom and policy of utilising to the utmost whatever is distinctive and characteristic in our own music. Such a course promises the best results, not only to individuals, but as regards the creation amongst us of an English school, which shall be a product of English taste.

For the furtherance of the same end we would have the educational and executive departments of our music as far as possible in the hands of natives. It is all very well to cry down this proposition as an outcome of narrow prejudice, but we have shown good reason to thoughtful minds why the national spirit should be cultivated by establishing all our

musical agencies on a basis with which that spirit accords. There is here no idea of protection to native talent at the general expense. That amounts to a very different thing with which we have no sympathy. Neither is there any question of preferring native incapacity to alien ability, which would be a foolish and suicidal course. But, taking a leaf from the book of our German friends, we would give the foreigner no chance against a native of equal gifts, and we would use up all our own talent for the purpose of making English music thoroughly homogeneous, root and branch. Such only is the true and practical course, seeing that nationalism in music is a great and important fact.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XX.—GLINKA.

The present number of The Musical Times contains some remarks upon nationalism in music. With that article may fitly be associated the beginning of a sketch of Michel Ivanovitch Glinka, the most national of composers; the founder of a Russian school, and the initiator of an artistic development which may, and probably will, exercise an immense influence upon music in general. The materials of the sketch will be taken from Glinka's memoirs of himself; from M. Octave Fouque's admirable biographical study of the Russian composer, and from other trustworthy sources.

As a rule, Music draws her greatest sons out of the ranks of those in humble life. For a Haydn she goes to a village bailiff, for a Mozart, to the house of an obscure teacher of her own art, for a Beethoven, to the dwelling of a still more obscure singer in a Court chapel. "Not many wise men after the flesh, not many mighty, not many noble are called." Glinka was one of the exceptions. His family belonged to the Russian aristocracy, and had for generations been settled in the government of Smolensk. Some of the name were wealthy, as well as titled, and the brother of Madame Glinka was not only able, but disposed, to keep a band of musicians attached to his household. Glinka's father, however, had not an excess of worldly goods. The village of Novospasskoïe belonged to him, it is true, and he kept the state of a country gentleman in the midst of retainers and serfs. Nevertheless, the retired army captain was not a Crœsus, and, when he indulged in home festivities, the borrowing of his relative's orchestra always suggested itself as a needful measure of economy.

Michel Ivanovitch came into the world on May 20, 1804, at the village above named. He was a delicate child, nervously sensitive to the last degree, and often ailing. On account of this, perhaps, the future composer passed under the care of his paternal grandmother, an excellent old lady who nearly killed her charge with kindness, and, animated by the best intentions, did all she could to perpetuate his feeble health. The winds of heaven were not allowed to blow upon the precious child; the temperature of his room was regulated as though it were that of an orchid-house; beyond its walls young Michel was a moving bundle of furs; he had everything he cried for, and as he pretty often demanded confectionery his digestive organs were impaired with promptitude and despatch. Early training of this kind produces a hypocondriac, and Glinka's autobiography shows that such was the result in his case. It is curiously verbose on the question of health, and largely taken up with what Dr. So-and-so said and did, and how Dr. What's-his-name said and did something very different, with a consequence equally barren of good.

Young Glinka's sensitiveness quickly manifested itself as that of a musical nature. The singing of the church choir profoundly impressed him, and one of his childish amusements was the imitation of church bells upon brass basins which he arranged with some approach to a scale. But the boy's great delight came with his uncle's orchestra, when those musicians visited the lord of Novospasskoïe. On one occasion, Michel being then nine or ten years old, a clarinet quartet by Crusel was played with an effect which, for a time, completely dominated the boy's heart and intellect. It is said that he could think of nothing else, that he passed some days as in an ecstatic dream, and that, when his drawing-master reproached him with inattention, he exclaimed: "Music is my soul." The influence of his uncle's orchestra had another result—one much more lasting and important. It was the custom of an evening for two flutes, two clarinets, two horns, and two bassoons to perform Russian national airs and folk-melodies. The receptive nature of young Glinka thus became steeped in the character and colour of the beautiful tunes belonging to his native land, and thus, we may reasonably suppose, he received his first impulse toward a course afterwards pursued by him so far and with such good effect. Who of those about the lad could have guessed that, as the family musicians played the familiar strains, they were helping to create a composer destined to lay, upon the basis of his country's national music, the foundation of a national style, and place Russia on the road towards the front of recognised artistic nations? Yet so it was. The echoes of those performances in the mansion at Novospasskoïe will go down the "ringing grooves of time."

It was not to be expected that Michel Ivanovitch would keep his hands off the instruments. During the family festivities, the son of the house was more often in the orchestra than among the company, but happily, the father did not oppose his boy's preference. There was, of course, no thought of a musical career. After the manner of his class, young Glinka would go into the service of the State, and spend his life in the discharge of routine duties, relieved, perhaps, by a good deal of fiddling. With this end in view, he was taken to St. Petersburg, at the age of thirteen, and entered at the school for the children of the nobility. He resided at a *pension*, with three comrades, under the care of a governor, who seems to have encouraged rather than hindered the study of music. Be this as it may, young Glinka received permission to furnish his room with a grand pianoforte, upon which he made rapid progress. The boy was quick all round. He soon made himself master of Latin, French, German, English, and Persian, studied zoology and geography with ardour, and after a while was appointed a sub-teacher in arithmetic and algebra. Glinka left the St. Petersburg school at the age of eighteen, duly qualified to take service under government, but for this he was in no hurry. We next hear of him two years later, when the state of his health made advisable a resort to some sulphur baths in Circassia. He dilates largely in his memoirs upon this first journey south, where all nature assumed a new aspect to one brought up upon the uninteresting plains, and amid the forbidding physical conditions of Russia. At the close of his "cure"—which, by the way, was not a cure—Glinka returned to his father's place at Novospasskoïe. What he did there may best be told in his own words:—

"I resumed the study of music with new ardour. Twice a week we received friends, and on each occasion the orchestra played. I prepared these evenings in the following manner: I made each artist, with the exception of the best, rehearse apart

till he had not one false or doubtful note. I could thus study from the beginning the methods of orchestral masters. Next I judged the general effect, myself directing the performance, violin in hand. When the piece ran smoothly, I stood aside and heard it at a distance. Here are the principal pieces in our *répertoire:* Among Overtures, 'Medea,' 'L'Hotellerie Portugaise,' 'Lodoïska,' 'Faniska,' and 'Les Deux Journées' of Cherubini (the first two were my favourites); 'Joseph,' 'Le Trésor Supposé,' and 'L'Irate' of Méhul; 'Don Giovanni,' 'Die Zauberflöte,' 'La Clemenza di Tito,' and 'Le Nozze di Figaro' of Mozart; 'Leonora' (in E) of Beethoven; among Symphonies, Haydn in B flat, Mozart in G minor, Beethoven in D. The overtures of Rossini were not yet played."

Well may the mouth of a young musician water as he thinks of this noble Russian lad, able thus to command the services of an orchestra, to whom—as no doubt the players were serfs—his slightest word was law. Glinka had a "good time" under the paternal roof, and felt, perhaps, that he could thus go on for ever. But it became necesssary to enter upon a career befitting his station, wherefore, in May, 1824, the young man, being then twenty years old, left his native village to take post as assistant secretary in the Ministry of Roads and Communications. We cannot imagine a more uncongenial place, as far as the work went, but happily there was not much of it. "The salary was good," says one biographer; "the labour slight, the responsibility *nil*." On these accounts, Glinka put up with his fate; doing so the more cheerfully because many of his fellow officials, and of the society into which he was thrown, were ardent musical amateurs, to say nothing of the fact that all the concerts and operatic performances of the capital were open to him. Having plenty of time on his hands, Glinka now began to study music under Carl Mayer, who, having measured the talent of his pupil, would accept no pay for services rendered. "You have too much ability," he said, "for me to go on acting as your professor. Come to me every day and we will make music together." Previously, however, Glinka had taken some lessons from John Field, of whom he writes in his Memoirs:—

"Although I did not hear him very often, I still remember (Glinka wrote at the age of fifty) his playing, which was at the same time gentle and strong, and marked by admirable precision. One might say, not that he struck the keys, but that his fingers fell upon them like great drops of rain spilt in pearls upon velvet. I do not share—and here I believe myself in agreement with all music-lovers who have heard Field—I do not share the opinion of Liszt, who one day said to me that he found the playing of this master to be 'sleepy.' No; Field's playing was not sleepy; on the contrary, it was often bold, capricious, unexpected. He simply took care not to let his art descend to the level of charlatanism; his ideal being very far from thrashing the keyboard, after the manner of pianists who are now the fashion."

Mayer exercised a good influence upon his friend and pupil. "He taught him," writes M. Fouque, "to distinguish the divers kinds of music, to prefer the true classics, and to interpret them correctly and simply, without exaggeration or affectation. Mayer was not a pedant, but an artist. This was why his pupil loved him so. An ordinary pedagogue could have done nothing with Glinka, who carried so far his horror of teaching and learning by routine as to give up studying harmony, under a former master, after receiving one lesson on intervals and their inversions. He composed, nevertheless, and Mayer agreed to be his guide. But at that time, he tells us, his theoretical notions were so vague that more often than not he took up his pen knowing neither where to begin, nor how to go on, nor where to end."

Glinka's musical labours, and his light duties at the Government office were, happily for him, not much disturbed by the events which attended the accession of the Emperor Nicholas. Every reader knows that those events comprised an insurrection in the capital, and its sanguinary suppression by a man not given to half-measures, when there was a question of having his own way. The educated youth of St. Petersburg were, as usual, well to the fore, not only in the streets, but on the road to Siberia. Often was Glinka reproached for not throwing in his lot with the cause which Nicholas stamped out—for the time. "You have no serious purpose," his friends would say, "you waste your time on unworthy frivolities." But the assistant-secretary was not to be caught. He showed himself at the office day by day; made music with Mayer as often as possible, and allowed revolutionaries and governments to fight out their quarrel as they thought best. All the same he had a terrible fright, concerning which we read in the Memoirs:—

"On the morning of December 14, we, that is to say, the son of our old sub-inspector at the *pension*, and myself, went out early. We walked towards the Winter Palace, and soon saw the Emperor come forth. The majestic and imposing figure of our sovereign remains deeply graven on my memory. I saw him that day for the first time. Pale, with a somewhat melancholy air, his arms crossed upon his breast, and walking slowly, he came towards the mob and said 'Children, children, disperse.' My friend and I remained some hours in the Place, and then, being hungry, I went to Bactourine's. Happily for my life or, at any rate, for my limbs, that I did so, for shortly afterwards the sound of musketry was heard. Somewhat later, the cannon spoke."

"A few days passed and then, in the middle of the night, some one knocked at my door. I opened it to Colonel Varenzof, a staff-officer attached to my department, who, in a tone admitting of no reply, ordered me to follow him immediately to his Highness's house."

"Imagine the stupor of a man scarcely awake, and not knowing of what he was charged. Fancy that among the insurgents were men with whom I had been very intimate. I experienced then, though for a very short time, the sensation of fear. My heart was frozen; my spirit dropped down to my toe-nails. I dressed quickly, and, on the road to the residence of the Duke of Wurtemburg, brother of the Empress, I begged the Colonel to tell me of what I was accused. He reassured me in a word: Kuchelbecker, a former governor, was mixed up with the conspiracy. Two of his nephews, who were my relatives, had fled. The police were after them, and desired assurance that they were not hidden in my house. Introduced to the presence of his Highness, I calmly explained in French, of which language I had great command, that my cousins, sons of a gentleman-of-the-chamber to the Grand Duke, and educated at Government cost were well-disposed young men. He heard me favourably and dismissed me."

No more than thus slightly and indirectly was Glinka ever involved in the domestic troubles of his native land.

Having composed many Romances, and such like, for the piano, our hero was now to essay a more ambitious flight. Amateur musical and dramatic performances were then much in vogue at the houses of the Russian nobility, and when on a visit to General Apoukhtïne, near Smolensk, Glinka wrote a

Cantata, having the accession of Nicholas as its subject. In the performance of this he took the part of Genius, wings on shoulders and torch in hand. With regard to the music we read in the Memoirs:—"The music was truly dramatic; that is to say it exactly fitted the sense of the words." The young Russian's success as composer and artist in this piece may have had something to do with his next important step—resignation of the post under government. At any rate, command of his entire time enabled the young noble to enter fully into the artistic diversions of society. What these were may best be gathered from his own account:—

"At the end of August, 1828, Galitzin (afterwards well known in London), Tolstoï, other young men, and myself conceived the idea of giving a public serenade upon the water. We took two vessels, and illuminated them with Venetian lanterns. In one were the organisers of the *fête*; in the other the trumpets of the Chevalier Guards. On the poop of the first was a piano, with the aid of which I accompanied and directed the chorus. I recall the excellent effect produced by Tolstoï's tenor voice in the Romances. The chorus 'Sonnez, sonnez,' from Boieldieu's 'La Dame Blanche,' was very well executed. After each piece the second vessel burst into fanfares. Instruments with keys and pistons had not yet been invented, and the ear did not suffer the false and discordant sounds which now irritate. A mazurka of Count Wielhorski, written specially for trumpets, made a strong impression upon me. Later on I composed the Slavsia in "Life for the Czar," for plain trumpets, and if it were possible to-day to form an orchestra like that which took part in our serenades, it is certain that that *Finale* would have a great effect."

"The *Abeille du Nord* spoke of our serenade, and this success tempted us to go on. We soon gave a representation to Prince Kotchonbey, President of the Council of the Empire. We were sixteen young fellows, and we had an orchestra, with Mayer at the piano. Dressed as a woman, I played *Donna Anna* in a translation of Mozart's 'Don Giovanni'; then I improvised at the pianoforte."

"We gave another performance at the Palace of Tsarsko-Sélo. A serenade of mine was sung, also some couplets, with chorus, which I had composed to words by Galitzin. Ivanof sang the couplets; the chorus was confided to the choir of the Imperial Chapel, of which Ivanof himself was a member."

"From there we went to Marino, in the government of Novgorod the Great, two hundred versts from St. Petersburg. At the house of Princess Stroganoff I played *Figaro* in 'The Barber of Seville.'"

A pleasant picture of Russian cultured life is here revealed. It may be doubted whether in any other country at that time—certainly not in England—young patricians were found giving themselves up to artistic endeavour in the fashion of Glinka and his fellows.

Our composer now had a desire to travel, and especially to visit Italy. This his father, ordinarily so gracious, forbade with firmness, till a convenient medical man discovered "a quadrille of diseases dancing in his body," and ordered him at once to seek a warmer climate. The paternal interdict was forthwith removed, and Glinka, accompanied by the tenor, Ivanof, set out (April 25, 1830) for the "land of song." The travellers made straight for Milan, where Glinka, enchanted with all he saw, fell into a state of chronic enthusiasm. He speaks rapturously in his Memoirs of the magnificent Cathedral, the purity of the heavens, the black eyes of the ladies, and the elegance of their costume. He, in turn, soon became a *persona grata* with society in the Lombardian capital. He made many friends, especially among the fair sex, and it is a suggestive fact that he gave up, at this time, his habit of dedicating compositions to individuals, which "gave rise to tittle-tattle and caused jealousies." He composed a good deal, by the way, but mostly confined himself to working up into fantasies, serenades, and such like the melodies of Rossini, Donizetti, &c. During Glinka's stay in Milan "La Sonnambula" was produced at the Scala, with an effect which the Russian describes:—

"This work, awaited with impatience, produced, despite its faults, a prodigious effect. Towards the last Pasta and Rubini, who played the leading parts, sang with veritable enthusiasm in their desire to support Bellini, whom they preferred before all. In the touching *Finale* of the second act they really wept. It was indeed a singular experience to see, in full Carnival, everybody breaking down and crying, on the stage and all over the house. I had a place in the Russian Ambassador's box, where my compatriots and myself shed a reasonable quantity of tears."

Glinka began taking lessons in counterpoint at Milan, under Professor Basili, while his friend Ivanof studied singing under Bianchi. But the young noble found routine work as difficult and uncongenial as ever. He could see nothing satisfactory in poring over the rules which Basili considered as the essence of musical life, and it is to be feared that master and pupil did not get on very well together. In October, 1831, Glinka was at Naples, whence, leaving Ivanof to take lessons from Nozzari, he returned to the North of Italy, and resumed his gay Milan life, ultimately travelling to Berlin for the purpose of visiting his married sister. He has himself summed up the results of his Italian trip:—

"I was often ill, but I had also much enjoyment, and received many poetic impressions in that land. My frequent intercourse with the singers of the first and second order, as well as with excellent amateurs, give me an insight into the practical details of the vocal art. I learned to write well for the voice in hearing Nozzari and Madame Fodar—artists who advanced singing to the highest degree of perfection. . . . As for my attempts at composition during this period, I fancy that they were bad enough. I made useful reflections upon that branch of my art, but the works I wrote to please my Milanese friends—they were very obligingly published by Ricordi—served to show me that I had not found my line, and that I could never be sincerely Italian. Home sickness forced upon me, little by little, the idea of composing Russian music."

Upon the sentence last quoted, M. Fouque makes some very appropriate remarks: "In effect, it is from this time that we see him tormented by the thought of creating a national school of music for his own country. Strange law of contrast! It is at Milan, under a sky so different from his own, in face of nature with a foreign aspect, before the monuments of an alien civilisation, surrounded by Italians, who, however, were fond of him—it is there that he feels Russia in his inmost soul, and is a Northerner to the very marrow."

On his way to Berlin, Glinka passed through Vienna, heard Strauss's orchestra, and wrote a Cracovienne under the force of its inspiration. On reaching the Prussian capital, he put himself under Dehu for harmony and counterpoint. But the national music of Russia was more to him than exercises. It haunted him day by day.

(*To be continued.*)

DR. A. C. MACKENZIE ON "THE ASPECTS AND PROSPECTS OF MUSIC IN ENGLAND."

ON the 15th ult. Dr. A. C. Mackenzie visited Manchester for the purpose of distributing the prizes won by successful competitors at the examinations instituted by the National Society of Professional Musicians. On such occasions it is usual for the distributor to address the assembled company, a fact which Dr. Mackenzie turned to account by preparing and reading an important paper on "The Aspects and Prospects of Music in England." Through his favour we are enabled to lay before our readers its leading passages, which, we feel sure, will be perused with interest.

After a few introductory remarks, Dr. Mackenzie laid down this proposition:—

"It is impossible to know anything of English, Italian, French, and German music during the last two centuries, and to assert that in this respect England compares as favourably with Italy, France, and Germany as it does in politics, commerce, literature, and science."

But this was not always the case, and the speaker went on to show cause:—

"The cause of the eclipse under which music has been so long in this country is, no doubt, that the thoughts of the nation were too exclusively directed to commercial pursuits, that a kind of narrow utilitarianism was to an undue degree predominant. Thus music came to be looked upon as a frivolous pastime, unworthy the serious attention of grave men, unworthy, too, the support of the State. It became a mere fancy article, which was valued only in so far as it was exotic and costly. That is to say, it was valued so by the classes that are called Society; the middle and lower classes never quite turned their backs on their national music. They, indeed, preserved it from perishing; they kept the spark alive, and transmitted it to the present generation. Under these circumstances, however, our native music could flourish—if I may speak of flourishing at all—only in the inferior branches of secular music, and in the restricted forms of sacred music which the Church then allowed."

The "eclipse," however, is passing away. As regards composers, for example, Dr. Mackenzie contended that we can now "hold our own against continental nations." His words on this point will be read with interest and pleasure by patriotic Britons:—

"I doubt very much whether Italy, France, or Germany have, at this time, men beside whom, to mention only a few names, our Sullivan, Parry, Cowen, Prout, Corder, Stanford, and Thomas would look small. Nay, I would go farther and say that, excepting Verdi, Gounod, and Brahms, of whom only the last may be said to be in full activity, the Englishmen named by me are the peers, if not more than the peers, of their musical contemporaries in other countries. Our public is now throwing off its distrust of native music, and the coldness which was shown to native composers is rapidly giving way to a strong desire to welcome every honest effort. This is as it should be. Many notable works have been penned by hardworking, ill-requited, and often even entirely unrewarded, composers, and till recently but few opportunities presented themselves for bringing them to a hearing. Indeed, it is a matter of fact that not so very long ago the Sydenham Crystal Palace concert-room was almost the only one in which a young orchestral composer could try his wings and expect a welcome from the conductor, who on this account alone deserves to be remembered. We were extremely cautious not to exhibit too much enthusiasm towards music of home growth. This attitude is a very effective preventive against self-satisfaction and conceit—vices entirely foreign to the musician's nature, I hope—but there is such a thing as over cautiousness."

The speaker went on to argue that there is still need for more generous appreciation. The public must "keep pace with the musician and listen to his work," while both public and critics should be tolerant in regard of a composer's individuality:—

"In this connection I may, perhaps, be permitted to urge a plea for tolerance—namely, that public and critics should allow every composer, who has learned the use of his tools, full liberty in the choice of his style; that, instead of attempting to force upon him the adoption of a cut and dried mode of expression, however excellent, they should endeavour to understand and to familiarise themselves with the language which he feels to be his own. In saying this, I have, of course, no intention of laying it down as an axiom that a musician ought not to listen to well-meant, well-considered advice. I only wish to warn against the stifling of artistic individuality by a tyrannical imposition of a favourite system."

Going on to show that besides the generosity thus pleaded for, much remains to be desired for the good of our music, Dr. Mackenzie stated three weighty and discouraging facts:—

"First, there is not in any English town, not even in London, a permanent English Opera Company, although of the making of operetta companies there is no end."

"Secondly, there are but few of our most populous cities which can boast a standing orchestra, or even are able to form out of their own resources a quite satisfactory temporary one."

"Thirdly, in the wealthiest country in the world, little, next to nothing, is done by the State or municipalities to foster music, the most popular art of the day, and one of the most powerful factors in the formation of character and manners."

These general statements had, of course, to be supported by details, of which Dr. Mackenzie had good store. Referring to State subsidy of music, he showed that its limit is a grant of £500 to the Royal Academy in London, £300 to the Royal Irish Academy, and a small capitation grant to elementary schools, which are inspected for music by three professors at an annual cost of £600. With this state of things the speaker contrasted that which obtains in France, where the Paris Conservatoire alone takes £10,000 yearly out of the national purse, and where the municipalities liberally follow the example of the central government. Italy, though much poorer than France, is not less ready to spend money upon music, and, as for Germany—

"Germany would not be in music what she is to-day without her Princes, great and small, and their Court theatres, Court orchestras, Court composers, and virtuosos. The town councils of that country do not, however, leave all to the Princes and the State. Only a few weeks ago there was opened at Halle, a theatre which this town of 71,000 inhabitants built at a cost of £59,390. And this municipal zeal is by no means confined to theatres, but extends to music schools, &c. Many towns have their 'town music-directors and town orchestras,' the members of which have fixed salaries. Municipalities contribute sometimes to the pension funds of the members of their orchestras. The town council of Leipzig distinguishes itself by the interest it takes in matters musical. Cologne, too, does much for the art. Frankfort and other towns might likewise be instanced. Now I have never heard it argued that the great interest which is taken by the German nation

in music has ever blunted its keenness for business or hindered its commercial prosperity."

After an interesting description of the functions not long ago discharged in Germany by the "licensed purveyor of music in the Principality or Dukedom," Dr. Mackenzie went on to describe his own experience when under the authority of such an official:—

"The other young inmates of our house were apprenticed and legally bound—which, by the way, I was not—for a certain number of years to my friend, and in return for their board and instruction had, as I have already stated, to take their places in the band when they were considered sufficiently capable. This orchestra was sent out, much after the manner of a confectioner's supper in boxes, wherever and whenever required. The rules of the old German guilds were rigidly observed; from the status of an apprentice the incipient musician passed to the higher grade of a journeyman—by which he acquired the privilege of carrying a walking-stick and the unenviable honour of being allowed to wear a stove-pipe hat—and from the high grade of a journeyman he rose in due time to the exalted rank of a master. He was then at liberty to seek his fortune elsewhere. Time does not permit me to describe the workings or the results of this curious system, but I must tell you that during the hours of morning practice our house became a tolerably close imitation of the tower of Babel, if your imagination can substitute the sounds of different musical instruments for the clatter of tongues. There were violinists in the bedrooms, studying their "Kreutzer," and seemingly indifferent to the gurgling groans emerging from one or more double-basses next door to them. A clarinet shared the wash-house with a trumpet, and I have, in summer time, seen every available corner of the little garden occupied by the busy players. The favourite resort of the trombone player happened to be the wood-cellar; there, in its cool depths, he snorted or made dismal melody to his heart's content. I can hear him now. In short, from attic to basement the house resounded with the tones of different instruments, in all sorts of keys, and was possibly unrivalled as a school wherein to learn the mysteries of instrumentation."

After this amusing digression, Dr. Mackenzie brought his hearers back to the state of things in England, and placed them very near the pith of the matter when he said:—

"But art is not business, and if you make a business of it the result is disastrous. Here we touch, indeed, on the sore from which our musical life is suffering—the cultivation of music on business principles. It would be affectation to affirm that art or art institutions can flourish without the assistance of careful business management, but business should be the means, not the end. Of the many noble exceptions I am, of course, aware; they are, indeed, so obvious that I hardly need to point them out. Who is not reminded in this connection of the great English Festivals, which present the great works of the masters to the public in a manner hardly possible under ordinary conditions, and encourage the art by affording our composers opportunities for the production of their vocal and instrumental works on the most liberal scale? These gatherings are becoming year by year more national in their character, and we owe a debt of gratitude to the men who devote so much of their time to their management. Our unsurpassed choral bodies, certain concert societies in this and that town, do much; and the City of London has, by founding its great Guildhall School of Music, shown an amount of goodwill towards the art redounding greatly to its honour, and set an example to other towns worthy of speedy imitation. What I have to complain of is, that the exceptions are not the rule, or, should this complaint be unreasonable, that the exceptions are not more numerous."

As to the present and most urgent needs of music in England, Dr. Mackenzie told his hearers that we want, first, a national opera, which might be established, in default of State aid, by personal guarantee. He believed that, in a little while, such an opera would pay its way. To this end, however, there must be a modest beginning:—"A house modelled on the scale of the town theatres of Germany, or the Parisian Opéra Comique, will do very well, especially if the public be disposed to discountenance the so-called 'star performances,' which are the ruin of musical enterprise in England." Anticipating success for such an institution, the speaker interjected a caution against pushing national sentiment too far:—

"And here I would advise you to keep patriotism within the bounds of reason. By all means, let us see that our countrymen get fair play; they certainly did not get it in the past. Nay, let us even give them the preference when we have to choose between foreigners and natives of equal talent and attainments; but let us not favour an inferior man simply because he is our countryman. Whatever is excellent ought to be welcome wherever it may hail from. In art nothing but free trade can lead to prosperity and progress. No protection, no monopolies!—whether they protect or monopolise foreign or native productions, they are an evil."

Our second requirement, according to Dr. Mackenzie, is "more concert institutions whose object it is to bring to a hearing the best symphonic and choral compositions, native as well as foreign." This naturally brought the lecturer to the question of orchestras—perhaps the most important of all at this phase of our national musical life:—

"There should be a good orchestra in every town of over 100,000 inhabitants. The influence which such an orchestra would bring to bear upon the musical taste of the population is incalculable. To expect in the near future much help from our municipal authorities would be unwise, but the time will surely come when they must give ear to the voice of the people and open the treasury for the purpose of helping to increase the number of good performances, and, what is equally important, reduce the cost to the listener. In the meantime, we must trust to the exertions and the liberality of lovers of music. By the adoption of the system of guarantors, especially if it be carried out on a sufficiently large scale, much might be accomplished."

After declaring that "music is too dear in England," Dr. Mackenzie had a word to say about English conductors:—

"So long as I can remember, I have heard the catch-cry 'we have no English conductors,' and such cackle is easy to join in. Think of the coolness, acquired only by constant practice, the many little individualities which gradually develop—and an orchestra, by constantly playing under one director, first begins to *notice*, *follow*, and at last actually to *feel*—which go to make up the perfect conductor. He ought to possess the combined qualifications which characterised the faithful servants of the fortunate prince in fairy-tale, called Long-sight, Quick-ear, and Eat-all. He must see everything, hear everything and, before rehearsal, have mentally digested everything. Now let me ask whether Englishmen have ever been afforded, in the past, many chances of attaining even the requisite freedom from nervousness, to say nothing of the other qualifications requisite for the use of the *bâton*; as difficult an instrument as any in the orchestra? I think not, and again

repeat that the absence of orchestras accounts for it all."

Our third great want was defined by Dr. Mackenzie as "musical education within the reach of all." This led him to a glance at the various institutions now existing, and to say that not their quality, but their number, is at fault. They are capital, but too few—like the English infantry:—

"Cheap musical education must give a great impulse to the study of the art, and would, before long, furnish the requisite supply of singers, players, composers for the opera houses and concert rooms, and might possibly be mainly instrumental in bringing home to us the expedience of founding the very institutions discussed by me. It is not necessarily certain that each individual pupil will adopt the musical profession as a means of livelihood; many amateurs will gladly study the theory of music, or one or more instruments, for the sake of the pleasure they derive from the practice of the art."

In his peroration the speaker said:—

"On the whole, the prospect seems a pleasant and hopeful one. In spite of the existing deficiencies and difficulties, which I have not hesitated to point out frankly, we have right good reason to be grateful for the steady onward march of progress. The interest of the public in good music generally, and in native music particularly, is increasing, and consequently a widening field lies open for the exercise of the talent of which there is no lack in this country."

A hearty eulogium upon the Society of Professional Musicians followed, after which Dr. Mackenzie gave his last words to the students:—

"Study music for its own sake, not for vanity's or profit's sake. Only thus will you be able to apprehend its beauties, only thus will it become a joy and a comfort. Remember also that the art to whom you owe allegiance has a perfect right to claim all your affections and attentions, and to say to you with *Florimel* in the old comedy:—'I would have a lover that if need be should hang himself, break his neck, poison himself for very despair. He that will scruple to do this is an impudent fellow if he says he is in love.'"

We have made liberal quotations from Dr. Mackenzie's address, but feel sure that no apology need be offered to those who consider the eminence of the speaker, the opportunities he has had of comparing our musical state with that of other countries, and the moderate and sensible expression of his views.

THE WEBER CENTENARY.

"There never lived a more truly German musician than thou! Wherever thy genius led thee, into whatever far-off region of Fancy; with all its countless, delicate fibres, it remained rooted within the great heart of the German people, with whom thou couldst laugh and weep like unto a guileless child when it listens to the traditional stories of a wondrous past. Nay, it was this very preservation of thy child-like nature that guarded thy manhood with an angel's care, and caused the manifestations of thy genius to be ever chaste and pure." "And, behold, now the Briton renders justice unto thy genius, the Frenchman admires thee, but only the German can love thee. Thou art his, a beautiful day out of his life, a warm drop of his blood, a distinct part of his very heart." It was the successor of Carl Maria von Weber in the Conductor's chair at the Dresden Hof-Theater, Richard Wagner, who spoke these words at the open grave which was to receive the mortal remains of the composer of "Der Freischütz," after their transference from this country to the Saxon capital, in 1844. They are the words of a poet, dictated by genuine enthusiasm. Nor do they contain aught to be attributed to the exercise of the proverbial "poetic license" frequently indulged in on similar occasions. The successor, in a far wider sense than that appertaining to his short-lived official capacity at Dresden, of Weber, was merely giving an artistically-finished utterance to the sentiments pervading the entire nation, from the Spree to the Danube. But a people's memory in regard to the men who have helped in the building up of its greatness is not, as a rule, very enduring. New men of genius arise to perpetuate and elaborate the creative ideas initiated by the departed one, and in the dazzling splendour of present achievements the splendid services rendered by the master minds of the preceding generation are, for a time at least, obscured. In the case of Weber, the forty-two years which have elapsed since the above noble tribute was paid to his memory have sufficed to render the celebration in his native country of the centenary of his birth a very lukewarm affair indeed. Up to the time of writing, but few accounts had reached us of the actual festivities held in the Fatherland in honour of the auspicious event which occurred on the 18th ult. We were, however, fully apprised of the preparations made for the purpose in various German towns, including the performance, *honoris causâ*, of a "cyclus" of the composer's recognised operatic works at the leading lyrical theatres (nearly all of them State-subsidised institutions), a few revivals of his choral and chamber works in the concert room, the usual number of commemorative articles in the organs of the Press—*et voilá tout*. Eutin, the pleasantly situated little town in Holstein, which emerged from its obscurity through the accident of the birth there of one of Germany's greatest composers, has striven hard to give a national complexion to its intended festivities, but it has failed in its efforts, and an almost purely local celebration of the event is all it has been able to muster under the circumstances. It was hoped, indeed, that the Eutin commemoration would be specially graced by the ceremony of unveiling a statue of its greatest son in the vicinity of the humble dwelling where the composer first saw the light, but the execution of the scheme, owing to insufficiency of funds, had to be indefinitely postponed. Subscription lists for this purpose were opened some two years since, and although most liberally supported in a few individual instances, the Eutin Weber Monument Fund, according to the recently published report of the committee, has, as yet, only reached the sum of some 16,000 marks (£800), or about one-fourth of the amount required in order to worthily carry out so laudable a project. The fact throws a significant light upon the prevailing enthusiasm among the German people in regard to the "most truly German musician that ever lived." Statues of men more or less distinguished abound in the Fatherland. A monument to the recently deceased Franz Abt, the popular and pleasing, albeit somewhat shallow German songster, is already in course of execution. There is some hope, therefore, that the present jubilee year of the birth of Carl Maria von Weber will not be allowed to expire before his native town has been adorned with a noble bronze effigy of the manly singer of "Lyre and Sword," and of the ever truly popular melodies of "Der Freischütz."

It would be incorrect, however, to infer from the above facts and figures that the memorable words spoken by Richard Wagner, and quoted at the outset of these remarks, were no longer applicable to the people whose heartfelt sentiments they echoed at the time of their delivery. Important, and even vital changes have passed over Germany since then. A non-political, though temporarily united nation at the

time when the stirring songs of "Leyer und Schwert" were written; a nation of thinkers, devoted to the cultivation of the arts and sciences at a plurality of Royal and Grand Ducal residences when "Freischütz" and "Euryanthe" were first produced; Germany, hitherto in fact little more than a "geographical expression," has since merged into a consolidated and formidable empire. A nation thus welded into a whole, and proportionally elevated in the political scale, has many onerous burdens to bear, and is not always prepared to loosen its purse strings, and render ostentatious homage to the shades of its great men at a given period. Every truly creative artist, moreover, erects his own enduring monument in his works. Let us glance along the list of operatic composers contemporary with Weber, and who shall ignore the fact of the evergreen freshness of "Preciosa," "Freischütz," "Euryanthe," and "Oberon" becoming apparent whenever a revival of these masterpieces is deemed expedient by operatic managers, while such undoubtedly noble works as Spohr's "Faust" and "Jessonda," Spontini's "La Vestale" and "Olympia," together with Meyerbeer's (the fellow pupil of Weber with Abbé Vogler, at Darmstadt) hybrid operatic productions, and those of a host of their imitators are being consigned to oblivion as a mere phase, not the essence, of an epoch in the progress of the musical drama. Nor are the Germans altogether oblivious of the debt of gratitude they owe to the founder of their truly national opera. A labour of love, and infinite, painstaking care such as F. W. Jähns's "Thematic and Chronological Index to the works of C. M. von Weber" (a supplementary volume to which is now in course of preparation), constitutes in itself a monument more worthy of its object than even the statue erected long since at the Theaterplatz, of Dresden. On the other hand, Dr. Langhans, in his recently completed "History of Music in the 17th, 18th, and 19th Centuries," concludes his sympathetic account of the career of our composer with these remarks: "With Weber, a dramatic composer had passed away from our midst, than whom Germany had possessed none greater since the days of Mozart. If, in comparison with his efforts in the musical drama, his compositions for the church, and, with the exception of his setting to Körner's 'Lyre and Sword,' his detached songs also, are likely to command but a minor interest, the service rendered by him to instrumental music has scarcely been less important than that achieved in the field of the drama. Irrespective of the overtures to his three principal operas, and of the 'Jubel Overture'—those enduring ornaments of orchestral literature—he has enriched our chamber music in manifold ways, while, as an eminent virtuoso of the pianoforte, his compositions for that instrument have been as epoch-making as were those of Spohr for the violin. . . . An enormous advance was made by him in the *technique* of pianoforte playing, while he initiated a new style in his compositions for that instrument, combining brilliancy with the charm of an expressive melodiousness. In this direction, too, Weber may be numbered amongst the most important successors of Mozart." It is by consulting such authorities, and not by the noisy popular demonstrations of an ephemeral enthusiasm, that the pulse of a nation may be felt, and the real measure be obtained of its gratitude towards one of its great departed.

Our readers are doubtless familiar with the story of Weber's life—a story of struggles and disappointments, of an unbounded faith in his own genius, and in the sacredness of his art; of the eventual triumph of that art over prejudice and petty intrigues; a story, too, of sickness, and premature death in this country, far away from those whom he loved best, and with whom he to the last moment so fervently longed to be once more united in the flesh. The career of our composer has been ably and exhaustively depicted by his son, Max Maria von Weber, in his "Life of Weber" (translated into English by Mr. Palgrave Simpson); an interesting monograph on the same subject being likewise extant, from the pen of Weber's distinguished pupil, the late Sir Julius Benedict. We may also refer the readers of The Musical Times to a short essay on Weber, which appeared in the columns of this journal in the October and November numbers of 1875. Whatever the degree of popularity enjoyed by the composer of "Der Freischütz" in this country may be at the present moment, there can be no doubt as to its altogether phenomenal extent during his lifetime. There are those still living amongst us who witnessed the veritable *furore* created by that operatic masterpiece upon its first production (no matter with what alterations, additions, and general adulterations characteristic of the period) in London, on July 22, 1824, at the Lyceum, then, under the name of the English Opera House, managed by Arnold and musically directed by Hawes, who had acquired the use of the score from the composer. The more important stages of Covent Garden and Drury Lane soon followed with their version of the popular operatic attraction, and for many months after, extending far into the following year, 1825, a "Freischütz" of some sort or other constituted, with but few interruptions, the nightly attraction at some seven theatres in the Metropolis. It is true that the spell thus exercised over the minds of playgoers may have been largely owing, in the first instance, to the *diablerie* perpetrated in the famous scene of the "Wolf's glen," the horrors of which, as presented both at the English Opera House and at Covent Garden, are graphically described in contemporary reports, and have been made the most of by the fantastic pencil of George Cruickshank. Indeed, we can form an exaggerated idea of the realism of its details from the ghastly "Blocksberg Scene" and "The Witches' Kitchen," in the version of Goethe's "Faust" now being presented to overflowing audiences by the present manager of the Lyceum. But, the *diablerie* apart, the wondrously suggestive, and nobly romantic music of Weber worked its way in edgeways; number after number, previously curtailed or altogether omitted, was reinstated in its integrity, and thus "Der Freischütz" became the pioneer of a resuscitated taste for serious opera in this country. In justification of this remark, and, as an illustration of the prevailing tendency of English opera-goers at the time, we may be permitted to quote a few lines from the "Recollections and Reflections" of the late Mr. Planché, the author of the libretto of "Oberon." "Such," says the writer referred to, "was the state of music in England forty-six years ago (in 1826), that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez' (produced in 1823), to introduce concerted pieces and a *Finale* to the second act more in accordance with true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'cut it short!' from the gallery, and obstinate coughing or other significant signs of impatience from the pit." Yet Bishop himself was one of the leading offenders in pandering to the deplorable taste of both gallery and pit as here described.

Notwithstanding, however, the reformatory influence exercised by Weber's "Freischütz" upon the English lyrical drama for many years after the above events—notably in the third decade of our century, when alternate German companies presented the work in its native garb—the high-going waves of popular enthusiasm had already, in a great measure, expended their impetus by the time the great master arrived in London for the purpose of conducting a series of performances of his new opera (which proved to be the last), viz., "Oberon," at Covent Garden Theatre, for which the work had been specially written, and the first performance of which took place on the 12th of April, 1826. Space does not permit us to enter in detail upon the reasons for this abatement in popular enthusiasm. Suffice it to say that the above date, like that of the first performance of the composer's two preceding operatic works, marks a distinct epoch in the progress of the musical drama, and England may be justly proud of having lent wings to the dying genius of one of the greatest dramatic composers the world has ever seen. The following description by an eye-witness of the personality of the master, and of his reception on the occasion of his first appearance before an English public, may not inaptly conclude these necessarily brief and cursory observations concerning an epoch in art-history closely connected with our own modern musical development as a nation, and with regard to which many an important chapter remains as yet unwritten. "The great novelty," says the writer in question, dating his report March 12, 1826, "of these musical entertainments (Oratorio Concerts, Covent Garden) has been the appearance of the celebrated Carl Maria von Weber, who is arrived in London on a visit to Sir G. Smart. On Wednesday a crowded audience assembled to see this popular composer, it being understood that he was to preside during the first part of the Oratorio. At an early hour the boxes were well filled, and every seat in the pit was occupied. Three or four rounds of the most enthusiastic approbation greeted M. Weber on his entrance. He did not preside at the pianoforte, as was reported he intended to do, but merely stood in front of the stage, provided with a music-desk, and a *bâton de mesure*, to regulate the time of the performances—a task which he performed with extraordinary earnestness. M. von Weber is, in person, rather above the middle height, extremely thin, and of dark complexion. His countenance, which is striking and intelligent, appears to bear traces of profound study, rather than of vivid imagination; but he wore glasses, which tended to conceal the expression of his eyes. His deportment is gentlemanly, and remarkably unassuming. The first part of the Oratorio consisted of a selection of the most admired pieces of his own 'Freischütz,' commencing with the overture, which was enthusiastically encored. At the conclusion of the overture, and at the close of several of the pieces, M. Weber bowed in acknowledgment of his thanks to the performers, apparently anxious to transfer to them a portion of the vehement approbation which was so lavishly directed to himself . . . M. von Weber seemed to be much affected by the applause of which he was the object, but he showed no disposition to obtrude himself; on the contrary, he appeared rather to shrink from the notice of the audience." There is something of an artist's touch in the simple language by means of which the writer of the above notice manages to convey an historically accurate idea of the personality of the composer as he appeared during the last stage of his earthly career. A few weeks later, on June 5, 1826, Carl Maria von Weber expired at the residence of his host, Sir George Smart, in the prime of his manhood, and before he had completed the fortieth year of his existence. But "though he be dead, yet he speaketh," by virtue of the fecundity of creative works, born of a singularly versatile genius. In "Der Freischütz" we see the origin of a truly national German opera; in "Euryanthe" we recognise the prototype of "Tannhäuser" and "Lohengrin"; in "Oberon" that of Mendelssohn's music to "A Midsummer Night's Dream," and of the forest scenes in Wagner's "Siegfried." May the works of those who, in the domain of the German musical drama, worthily carried on the task begun by Carl Maria von Weber be as productive of good in the future as were those of the modest master, whose untimely death, in the fulness of his creative powers, we lament, even as we rejoice in the fact of his nativity, the one hundredth anniversary of which we have just been celebrating.

SIR GEORGE GROVE has an ingenious mind, and its products have contributed to the enjoyment and profit of us all. Nevertheless, we are very doubtful about the value of a notion propounded by him in a letter to one of our daily contemporaries. Sir George would reform the present method of performing dramatic cantatas, and this is what we should have if his suggestions were carried out: An orchestra and conductor sunk in a pit out of the sight of the audience, a comparatively small chorus, and ample space on the platform for the principal performers to group and help the realisation of the scene by some kind of gesticulation, which, however, shall not be acting. Sir George has but a poor opinion of the average imagination if he thinks that such aid is necessary to the full enjoyment of a piece like the "Golden Legend." But this consideration apart, how would imagination be helped by the spectacle of a gentleman gesticulating as *Lucifer* in evening dress? Such half-and-half devices would "realise" nothing and only excite ridicule. We fear that Sir George did not consider his idea fully before putting it in print, otherwise a man of his intelligence would have seen that there is no medium between the present concert-room performance and stage representation. Fancy a contralto going down on her knees in St. James's Hall to sing "Father of Heaven," and a tenor flourishing an imaginary spear as he sings "Philistines, hark." By the way, a part of the "Golden Legend" is supposed to be sung on horseback. How would Sir George convey that idea in a realistic manner?

THE "New use for Cathedrals" spreads apace, and has extended to Gibraltar. Mr. Digby, Organist of the "Rock" Cathedral, writes: "Following on the Dean of Gloucester's able ideas relative to musical festivals for the people, I have introduced them here with great success. As we have military bands, and a good organ in the Cathedral, it is an easy matter to get up first-class affairs at short notice. I send you a programme of my last, held on Thursday. It was a great success; his Excellency the Governor and the *élite* of the Rock being present." The programme forwarded by Mr. Digby shows that the band of the East Yorkshire Regiment played Mercadante's "Stabat Mater," the Prayer from "Mosè," and Mendelssohn's "Wedding March," and that the organ solos were the Barcarole from Sterndale Bennett's Concerto in F minor, Wély's Offertoire in G, and Guilmant's Allegretto in B minor, the choir singing Spohr's "As pants the hart," with Miss Burge as soloist. Mr. Digby's pupils, the Misses Stringer, also took a prominent part, as did Captain Wyon, Dr. Thomsett, and Miss Tottenham.

We might add that Mr. Digby has found a new use for military bands, in thus combining them with the more accustomed elements of a cathedral performance, and there can hardly be a doubt that the effect was very impressive. It must be exceedingly gratifying to Dr. Butler to find that his Gloucester idea is so rapidly bearing fruit in places far away from the spot where the first seed was sown.

We are indebted to a friend, who makes it his business to collect specimens of the vagaries of the provincial critic, for a further instalment of "gems,"—this time chiefly "Irish Diamonds." In one of the cuttings which he has sent us, two old friends are plainly discoverable, in spite of slight disguise, under the new titles of "Roses Softly Blowing" and "Hebrias the Creton"—evidently the masculine form of *crétonne*, unless, indeed, it be a misprint for *crétin*. Further on we read that one of the executants engaged at the Concert, which is the subject of the notice, "performed a ballad from Chopin." But these critical aberrations are quite eclipsed by a sentence in another notice of a "Bazaar and Concert" which was held in a church at Kilmallock. There we learn that a lady "gave 'The Blind Girl to her Harp' with much emotion and feeling, *besides great taste of tone*" (the italics are ours). This phrase, so far as we are aware, is wholly original and a positive stroke of genius. Elsewhere we find it recorded of a gentleman who got an "encoure" for a comic song entitled "Fox," that he "gave his songs with much *verve* 'Go,' and his voice is a baritone of good quality." This Concert was followed by a dance, apparently in the same church which had already been the scene of roulette, "a peep-show device," and much humorous vocalisation. The following anecdote comes to us from Manchester. *Scene*:—The Free Trade Hall. The plaudits which had greeted Mr. Lloyd's singing of a famous air by Handel have just died away. *Laudator temporis acti* in the stalls *loquitur*, "Why, Sims Reeves used to sing that song *an octave higher!*"

From Australia we have received news of the active interest shown in the cause of musical education in the colonies. It appears that some time ago the Hon. Francis Ormond, a gentleman whose generosity has been made manifest on many occasions in his own colony of Victoria, offered to give a sum of £20,000 for the advancement of music in that colony. Professor Ives, who holds the Music Chair in the University of Adelaide, at once gave it as his opinion that instead of creating another Music Chair in Australia, the interests of the art would be best served by founding a Conservatoire. Opinions being divided, Sir George Macfarren was appealed to, and in a letter to Professor Ives he thoroughly endorses his opinion. We may hope, therefore, that those in authority will see the desirability of acting upon a proposition so earnestly supported by one whose many years of experience should entitle him to speak with the utmost confidence on the subject.

Much interest attends the proposed celebration of the National Eisteddfod of Wales in the Royal Albert Hall. It is now many years since that ancient institution held high revel in the capital of King Lud, and Londoners may be expected curiously to watch proceedings whereof, from time to time, they have read so much. We understand that the arrangements of the Committee are commensurate with the special character of the gathering, and that many important competitions will be decided. In all probability the Eisteddfod will take place during the second week of August, when some of the following gentlemen may be found acting as adjudicators:—Sir George Macfarren, Mr. Randegger, Mr. Joseph Bennett, Mr. John Thomas, Dr. Joseph Parry, Mr. David Jenkins, Mus. Bac., Mr. G. H. Roberts, Mus. Bac., and Mr. Emlyn Evans

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In view of a grand celebration of the Queen's Jubilee at the Crystal Palace next June, Dr. A. C. Mackenzie has undertaken to compose an Ode for soli, chorus, and orchestra. The work, though not lengthy, will be constructed on an imposing scale, and preceded by a formal overture, having themes of a popular and national character. Mr. Joseph Bennett is engaged to write the words. The Ode will be available for performance at Jubilee celebrations immediately after the rendering at the Crystal Palace.

ROYAL ALBERT HALL CHORAL SOCIETY.

A very large audience gathered in the Royal Albert Hall on the 15th ult., to "assist" at a performance of Gounod's "Redemption," which work is coming more and more to the front as, we will not say a rival, but a companion to "The Messiah" for Christmas use. "The Redemption" has now clearly established itself in the position of a permanent favourite with English amateurs. Many of us, when the Trilogy was first heard, believed that no other result was possible, and said so. Some entertained a different opinion, and also put it upon record, but it would seem that the high court of public judgment has given its verdict in support of the more favourable view. This settles the matter, since there is no appeal. The performance, under Mr. Barnby's direction, calls for but few remarks, owing to its familiarity. As a matter of course, both orchestra and chorus were well up to their work, and discharged a favourite task in a manner that gave complete satisfaction. The principal solos were entrusted to Madame Albani, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Watkin Mills. Of these artists the two ladies had simply to repeat what they had accomplished before in the same place and under the same conditions. This they did and won the same success. The soprano in "From His love as a Father," and the contralto in the beautiful solo of the Virgin Mother, carried with them the sympathies as well as the admiration of the vast audience. Mr. Piercy acquitted himself well in the tenor music, though it would be unfair to compare him with Mr. Lloyd. He is evidently a rising and capable artist, who may attain eminence if he will resist the influence of success, and remember that nothing is done while anything remains to do. Mr. Mills sang throughout with his usual ability and force.

NOVELLO'S ORATORIO CONCERTS.

The third Concert of the season was given at St. James's Hall, on the 14th ult., when two of the Leeds Festival novelties—Dr. Stanford's chorus "The Revenge" and Dr. Mackenzie's "Story of Sayid"—were performed for the first time in London. In memory of Liszt, the programme commenced with an orchestral arrangement of a March by Schubert in E flat minor, one of the four-handed Marches so well known to pianists. We need scarcely say that Liszt's scoring of this piece shows the master hand throughout, and can only regret that he has not sufficiently reverenced the original text in his endeavour to aid its effect by instrumental colouring. Before a London audience, Dr. Stanford's bold and characteristic music to Tennyson's poem created an effect fully equal to that produced on its first performance at Leeds. We have no hesitation in saying that nothing more fresh and spontaneous has been given to the world for many years; the vigorous treatment of the impassioned parts of the narra-

tive, the subdued intensity of feeling underlying the quieter portions, and the appropriate orchestration throughout exciting the audience to a pitch of enthusiasm which the appearance of the composer on the platform, even twice over, could scarcely calm down. The choir must indeed have worked hard to give a rendering of the work so accurate and dramatic as to produce such a triumphant result upon the hearers; and Dr. Stanford may fairly congratulate himself upon having successfully shown us not only that there *is* a real English school of music, but that there are composers able and willing to perpetuate it. The proof of the solid worth of Dr. Mackenzie's "Story of Sayid" is that on a second hearing not only were first impressions strengthened, but many new beauties, both in the vocal and orchestral parts, were brought prominently into notice. The exquisite Oriental colouring—ever apparent, but never obtrusively so—invests the work with much interest throughout; and apart from the masterly treatment of every movement, the melodies appeal so irresistibly to every hearer that the composition cannot fail to attain popularity. As at Leeds, the Chorus of Maidens and the very original Solemn March produced a marked effect, and the solo for soprano, "First of His Prophet's warriors he," and that for tenor, "Where sets the sun," were received with overwhelming applause. Again the choir proved itself deserving of the warmest praise; indeed, in many of the most difficult choruses the precision with which the attacks were taken, in every department of this fine body of singers, surprised all who knew the limited time which could have been bestowed upon the work. The principal vocalists, Madame Albani, Mr. Barton McGuckin, and Mr. Watkin Mills, gave the whole of the important music allotted to them with admirable effect, the fine solos already mentioned demanding, indeed, more than the customary tribute of praise; and a good word must also be said for Mr. Vaughan Edwardes, who, although having little to do, was perfectly satisfactory. Dr. Mackenzie, who conducted, was constantly greeted with warm applause during the performance, and at the conclusion received a perfect ovation.

SACRED HARMONIC SOCIETY.

ALL friends of music must hope that the adverse rumours concerning the stability of this institution will prove to be unfounded. At first the efforts of the Council to restore the prestige of a time-honoured name were vigorous and well directed, but of late a falling off in energy has been discernible, and it cannot be said that the announcements concerning the present season are of a nature to excite much enthusiasm. The Society, perhaps for good and sufficient reasons, leaves to others the production of the festival novelties and new works generally, and to the most familiar oratorios proposes to add Costa's "Eli" and Rossini's "Moses in Egypt," both works of merit which other bodies studiously neglect. It will be interesting to note the result of this line of policy which, to outsiders, seems curious, if not rash. Still, it is a lamentable fact that owing to the steadily increasing demands of first-rate artists, it is becoming difficult, if not impossible, to make oratorio performances pay in St. James's Hall. Of course, second-rate vocalists can be engaged at lower fees, but experience proves that the public will not come to hear them, be the *ensemble* ever so good. The only real remedy is the erection of a larger central hall, a building that is much needed for public meetings of every kind as well as musical performances; but the chances of its being provided seem at present remote. We call attention to these facts in order that the Sacred Harmonic Society may not be unduly blamed for what seems a timid and vacillating line of action. The present season commenced on the 3rd ult. with a fairly satisfactory performance of "Judas Maccabæus." The soprano contingent of the chorus was weak and uncertain, but the other sections were equal to their duties. Miss Mary Beare and Madame Farnol, who divided the soprano solos, were both much applauded, and Miss Chester showed an excellent mastery of the true Handelian style, but she is rather inclined to force a voice not of the most sympathetic quality. Perfection is the only term that can be applied to the singing of Mr. Lloyd and Mr. Watkin Mills. Mr. Cummings conducted in an able manner.

The performance of "The Messiah" on the 17th was attended by a combination of misfortunes. The night was one of the most inclement of the present winter, which accounted for the somewhat thin attendance. Two of the principal artists, Miss Eleanor Rees and Signor Foli, were unable, through illness, to appear, and their places were taken by Miss Frances Harrison and Mr. Barrington Foote, criticism of whose efforts, under the circumstances, would be unkind if not unjust. Miss Annie Marriott, however, deserves a special meed of praise for her truly artistic rendering of the soprano airs, and Mr. Iver McKay, though he has still much to learn, showed improvement in the tenor music.

BACH CHOIR.

THIS body of amateurs entered upon a new season on the 13th ult. in a modest manner, being satisfied to occupy Prince's Hall, and regale their friends with a programme of unaccompanied choral works. We have no word of disparagement for an effort thus limited. As a matter of fact, the musical public does not hear half enough of concerted vocal music without accompaniment, the repertory of which is so full of excellence. By all means let the Bach Choir repeat the kind of Concert now under notice, and do so as often as they please. We shall not be the first to cry, "Hold, enough!" The programme contained many very interesting works; as, for example, Bach's Motett for two choirs, "Lieber Herr Gott," Felix Anerio's Motett, "Alleluia, Christus surrexit," and a Marienlied by Michael Pretorius. These examples of sacred art, as our fathers knew it, were capitally sung, under the direction of Dr. Villiers Stanford, and, we should say, had, in the eyes of most present, far more than an archæological interest. Good music, the production of real genius, may go out of fashion, but only with the frivolous and superficial. Others recognise and value that in it which is precious and abiding. English concerted vocal music was ably represented by selections from the works of Gibbons, Morley, Dowland, and Walmisley. These pieces once again asserted the high position of England in the department to which they belong. Let the so-called musical countries produce better of the kind if they can. As an agreeable relief from the choral pieces, Mr. Fuller-Maitland contributed some pianoforte solos, and Miss Lucy Stone introduced, in a very clever manner, Handel's fine Violin Sonata in A. The next Concert will be orchestral, and held in St. James's Hall.

CRYSTAL PALACE.

THE Fantasia for Orchestra in F, by Ferdinand Præger, which was performed for the first time at the Concert of November 27, is a work which, if less complicated in structure and pretentious in design, than the Symphonic Poem by the same author, played last season at these Concerts, is on the other hand marked by a much greater flow of sustained melody, at least in the two first movements. The *Adagio*, on the other hand, proved chaotic and dismal on a first hearing; but the vigour of the *Finale* went a good way towards reviving the favourable impression created by the earlier portions of the work. Mr. Ondricek's playing of the Beethoven Violin Concerto was looked forward to with pleasure by all who had heard him in the Mendelssohn Concerto at these Concerts last year, and may be fairly said to have fulfilled the highest expectations formed of his performance. Some strictures have been passed, and with justice, upon a certain want of dignity in his rendering of Joachim's cadences, but with this exception it would be hard to find any loophole for adverse criticism. His execution leaves nothing to be desired, and the certainty of his attack inspires his audience with the fullest confidence. Mr. Ondricek is admittedly one of the foremost living violinists, and only needs greater depth of feeling to rank even higher than he already does. Ernst's "Airs Hongrois," which he chose as a means of displaying his *technique*, are tawdry and commonplace compositions when compared to the more familiar Brahms-Joachim dances, but they served to exhibit his amazing dexterity and beauty of tone. The Overture to "Faniska," and a

Suite from Mackenzie's "Troubadour" (Prelude to Act I. and "Jeu de Paume," Masque Music and *Entr'acte* to Act III.), were also included in the programme, and the vocalist, Mdlle. Trebelli, contributed the well worn "Bel raggio" ("Semiramide"), and "Saper vorreste" ("Un Ballo in Maschera"), earning an encore for the latter. Mdlle. Trebelli has a pretty and flexible voice, and considerable facility, but her invariable choice of florid music is a mistake.

The performance of "The Golden Legend," on the 4th ult., calls for very brief comment. Choir, Conductor, and principals (with the sole exception of Mr. Watkin Mills, who replaced Mr. King in the *rôle* of *Lucifer*) were the same as those who took part in the performance in St. James's Hall, while the audience, if not the same, were equally appreciative and almost as overflowing. The Crystal Palace orchestra, entrusted with the congenial task of interpreting a score where instrumental beauties abound, was thoroughly satisfactory, and the *ensemble* of the whole performance reached a high level of excellence. Mr. Watkin Mills's powerful organ stood him in good stead in the passages where *Lucifer* has to contend against the orchestra, and Madame Albani sang with the fine intelligence and intensity of feeling which render her unsurpassable in the representation of such a part. We may be pardoned, nevertheless, for uttering a protest against the bad example which this otherwise admirable artist sets, by her occasional carelessness in regard to the enunciation of the words in passages where it is certainly difficult to combine beauty of tone with distinctness of articulation, but where there is no excuse for singing nonsense. *Noblesse oblige* in art as well as in everything else, and a critic is justified in exacting full measure from an artist who has accustomed us to the highest excellence in almost every other part of her performance. "The Golden Legend" was preceded by a fine rendering of Beethoven's Overture, "Die Weihe des Hauses" (Op. 124), conducted by Mr. Manns.

In the absence of their habitual chief, Sir Arthur Sullivan again assumed command of the orchestra on the following Saturday, the 11th ult. This proved an unusually enjoyable Concert, a result for which the admirable playing of Mdlle. Kleeberg must he held largely responsible. Her performance in the famous G major Concerto of Beethoven, was marked by cleanness of touch and pointed vigour, alternating with great delicacy of execution and charm of expression. Mdlle. Kleeberg was heard later on in a graceful "Chant sans paroles," by Tschaikowski, and Mendelssohn's Andante and Presto agitato, well chosen pieces for the legitimate display of the performer's many excellencies of style. The Symphony was Beethoven's in B flat (No. 4), very finely played and enthusiastically applauded, while Sir Arthur Sullivan had every reason to be pleased with the rendering and reception of his "Sapphire Necklace" Overture, and the Prelude and dances from the incidental music to the "Merry Wives of Windsor." Mdlle. Agnes Janson, the vocalist on this occasion, who sang songs by Bizet, Massenet, and Tobias Matthay, has a mezzo-soprano of good compass, and considerable refinement of style, but is at present a most unequal and amateurish performer. By far her most successful effort was in Massenet's "Crépuscule," a song, however, which if sung in strict accordance with the composer's intentions, would be quite out of place in a concert-room of the dimensions of that at the Crystal Palace. Mdlle. Janson needs to correct a predilection for undue emphasis and the use of the *tempo rubato*, nor is her intonation infallible. But with many defects, she has undoubtedly promise, and should develop into a good singer.

Very scant honour has been paid in this country to the centenary of the birth of Weber. This, of course, is chiefly due to the scarcity of operatic performances with us, but we should have thought that concert-givers would have given more heed to the occasion than has been the case. However, the Crystal Palace directors did their duty in offering a programme of the master's works on the 18th ult., the 100th anniversary of his birthday. Being arranged in chronological order the items clearly showed the steady development of Weber's genius, for in his early efforts his individuality is not strongly pronounced. In 1807 he composed two Symphonies, both in C, for the Duke of Wurtemberg's orchestra, and the second of these was selected to commence the programme. It is a very slight unpretentious work with some touches of Haydnesque humour. In passing, it may be said that No. 1, which has never been performed at the Crystal Palace, is written on a larger scale, and is generally more effective. In the Clarinet Concerto in E flat, Mr. G. A. Clinton evinced a marvellous command over the technicalities of his instrument, and we may take this opportunity of suggesting that more frequent chances might well be given to the members of the Palace orchestra to appear as soloists. The Overtures to "Der Freischütz" and "Oberon," and the Concertstück, showed Weber in his full maturity. The last-named work was played correctly, but somewhat tamely, by Herr Bernhard Stavenhagen. A good word may be given to Miss Margaret Gyde for her neat rendering of the Rondo in C, best known as "Il moto continuo." The vocal music included the *Finale* to the first act of "Euryanthe," the master's last composition, Nourmehal's song from "Lalla Rookh," written for the celebrated Miss Stevens, and some of the male voice part-songs, in which, however, the choir did not appear to advantage. The Concerts will be resumed on February 12, when "The Revenge" and "The Story of Sayid" will be performed with the Novello Oratorio Choir and the same soloists as at Leeds and St. James's Hall.

MONDAY AND SATURDAY POPULAR CONCERTS.

Since our last record these entertainments have proceeded very quietly, and most of the programmes during the month may be dismissed with brief reference. For the sake of regularity we must commence with the Concert of Saturday, November 27. In this instance the scheme consisted of items which Mr. Chappell's public must know by heart. What is it possible to say of Haydn's Quartet in D (Op. 64, No. 1), save to record a very spirited performance under Madame Néruda's direction? Or of Chopin's Ballade in A flat, played in her customary artistic fashion by Miss Zimmermann? Or of Schubert's "Trout" Quintet in A (Op. 114), and Signor Bottesini's oft repeated *Andante* and *Rondo* from his Contrabasso Concerto in F sharp minor? Mrs. Henschel's vocal selections from Handel, Schumann, and Mendelssohn had the advantage of her husband's exquisite accompaniment, and were very much appreciated.

Very rarely is a popular programme upset by the absence of an artist, but an accident of this kind happened on the following Monday, Miss Zimmermann being unable to appear in consequence of illness. Owing to this, Sterndale Bennett's Sextet in F sharp minor could not be given, as Miss Fanny Davies, who took her place as pianist, naturally did not like to play the work without rehearsal. Opportunity was thus afforded for the revival of Onslow's Quintet in A minor. For some years Onslow enjoyed a large amount of favour as a composer of chamber music, but his fame had already begun to decline when the Popular Concerts were commenced, and his name only appears twice in the catalogue of works performed. What there is of beauty in the A minor Quintet may be traced to the influence of Spohr. The first violin part is written with great brilliancy and knowledge of effect, and it is easy to account for the temporary popularity of the composer. But his music lacks the true fire of genius, and hence it only stirs the pulses of listeners in a feeble kind of way. Miss Davies's solo was Mendelssohn's Andante with variations in E flat (Op. 82), and Signor Bottesini played two of his own pieces, the Concert ending with Mozart's tuneful Trio in D minor, No. 2. Mr. Herbert Thorndike deserves praise for introducing Schubert's magnificent song "Waldesnacht." It is astonishing, considering the voluminous nature of Schubert's vocal compositions, that singers should, as a rule, confine themselves to a few examples, leaving scores—nay hundreds—of treasures neglected.

Although "The Golden Legend" at the Crystal Palace drew thousands of amateurs away from London on Saturday, the 4th ult., St. James's Hall was quite full, the special attractions being Mendelssohn's finest chamber work, the Quintet in B flat (Op. 87), and Beethoven's Sonata Appassionata, in which Mdlle. Kleeberg made her first appearance this season. Gade's Pianoforte Trio in F (Op. 42), was

performed for the first time. We must take another opportunity of speaking in any detail concerning this work, but we may say now that it is one of the Danish composer's most pleasing utterances. Miss Hope Glenn was the vocalist at this Concert.

"By general desire" Schubert's Ottet was repeated on Monday, the 6th ult., and now that a means has been discovered of avoiding the fatigue entailed by its extreme length, we should think it will be heard frequently "by general desire." On the present occasion the audience was very large and the enthusiasm immense. Two changes were made in the list of performers, Mr. Hollander replacing Herr Straus in the viola part, and Signor Bottesini taking the double-bass in place of Mr. Reynolds. The rendering was absolutely without flaw, and the effusive expressions of delight which followed every movement were fully justified. Another agreeable feature of the Concert was the refined singing, by Miss Louise Phillips and Madame Fassett, of three little duets by Mr. F. H. Cowen, from a set of six recently published. The numbers given were "Echoes," "Violets," and "What the birds say," and it is difficult to say which is the most charming. We must not forget to mention the perfect *ensemble* in the rendering of Schumann's Variations in B flat, for two pianofortes, by Miss Mathilde Wurm and Miss Fanny Davies, both pupils of Madame Schumann.

A familiar but attractive programme was provided on the following Saturday. Haydn's Quartet in E flat (Op. 71, No. 3) is one of the most vivacious and engaging of the entire eighty-three, and Brahms's Piano Quartet in G minor (Op. 25) has also become a popular work. As to the "Faschingsschwank," the statement in the programme that "All who know and love Schumann's pianoforte music must have this *suite de pièces* in peculiar affection," is one with which no one can disagree. Mr. Max Pauer rendered a fair amount of justice to the work. Mr. Santley contributed airs by Handel and Schubert.

The programme of Monday, the 13th ult., may be dismissed with equal brevity. We cannot regard Brahms's Quartet in C minor (Op. 51, No. 1) as one of the most pleasing of the composer's works. The first and last movements smell decidedly of the lamp, but the Romanza and the *Scherzo* are more fresh and attractive. Mendelssohn's Trio in D minor was the only other concerted work. Nothing need be said concerning Corelli's Violin Sonata in D, which Madame Néruda plays so often, nor Mdlle. Kleeberg's pianoforte solos; but a ludicrous error in the analytical programme showed how carefully descriptive notices should be revised from time to time. Speaking of Schubert's Impromptus, the writer was made to say, "The example introduced this evening by M. de Pachmann," &c. Mr. Piercy, who is steadily advancing as a tenor artist, contributed a charming "Love Song," by Bizet.

However frequently Beethoven's Kreutzer Sonata for piano and violin is performed at the Saturday Concerts, it never fails to draw a crowded audience. We presume this is not the case on the Mondays, as the work has been given only once within the past seven years. The performance on the 18th, by Miss Zimmermann and Madame Néruda, was exceptionally fine. The rest of the programme was also made up of Beethoven's music, and included the Quartet in B flat (Op. 18, No. 6), the Violin Romance in F (Op. 50), and the Sonata in D minor (Op. 31, No. 2), of which Miss Zimmermann gave an extremely expressive rendering. Mrs. Henschel contributed "Kennst du das Land," and two airs from the "Egmont" music.

Nothing on the following Monday was more heartily and deservedly applauded than Mrs. Henschel's rendering of Liszt's song "Die Lorelei." The piece is one of the deceased master's purest inspirations, and it was sung with rare artistic feeling and charm. The audience was small, no doubt owing to the approach of Christmas, as the programme was by no means weak, containing, as it did, two such popular works as Beethoven's Serenade Trio in D (Op. 8) and Schumann's Quartet in A minor (Op. 41, No. 1). A melancholy interest attaches to Schubert's posthumous Clavierstück in E flat, as it was written shortly before his death, and may have been intended for the *Scherzo* of a Sonata. It was well played by Mr. Max Pauer, who also showed progress as an artist in Chopin's Polonaise in A flat. The Concerts will be resumed on the 8th inst.

LONDON SYMPHONY CONCERTS.

DURING the month just past four of these Concerts were given, under the direction of their founder, Mr. Henschel. On the 1st ult. was presented the Symphony recently composed by Rubinstein for the Philharmonic Society of Leipzig. Not much interest appeared to be felt in the production of this new work, experience having shown that the Moldavian musician is great only when engaged upon comparatively small things. Nevertheless, we decline to judge the Symphony in A minor off hand. It has several peculiar features to which the critic should be accustomed prior to expressing a definite opinion. It may, however, be doubted, without prejudice to the point just indicated, whether the new work will ever take rank among the foremost examples of its kind. An interesting feature is an attempt to construct a *Finale* according to a new design and upon what we take to be Russian national melodies. A second novelty at this Concert was an effective "Hymn to the Creator," by Mr. Henschel. Mr. Duvivier's Symphonic Poem "The Triumph of Bacchus" also had a hearing after some years of neglect. The programme of the 7th ult. contained a Pianoforte Concerto in C, by Hans Huber, played by Miss Agnes Zimmermann. Here again we have a wide departure from orthodox form, the composer choosing to abolish the first *Allegro* and take up its share with an extended slow Introduction. This brings two slow movements together, and is emphatically not a change for the better. The Concerto presents a good deal of interesting matter, but its chance of occupying a permanent place in our Concert repertory may be accounted very small. Mr. Hubert Parry's Gloucester "Symphony Suite" had a great and deserved success, as given under the composer's direction. It is an admirable work, and an experiment justified by results. Another interesting feature was a setting, by Berlioz, of Victor Hugo's "La Captive," sung by Miss Lena Little. The novelties introduced on the 15th ult., were a Violin Concerto in D, by Gernsheim, which, cleverly played by Mr. Ondricek, made a favourable impression, and is likely to be heard again. This Concert, however, was chiefly remarkable for a singularly perfect and poetical rendering of Schubert's Symphonic fragment in B minor. Mr. Henschel and his orchestra had previously done nothing better, and their achievement is not likely soon to be surpassed. On the 22nd were presented a selection from Weber in recognition of the centenary of that master's birth, Beethoven's Symphony in C minor, and two examples of Wagner, whose music Mr. Henschel by no means neglects.

THE HECKMANN QUARTET.

FROM the 6th till the 19th ult. the members of this body were engaged at Steinway Hall from day to day, in the performance of a mass of chamber music, so arranged as to illustrate the history of the string quartet since its form was established by Haydn. We fear that the enterprise was not very successful, and it could hardly be expected it would be. Too many performances were crowded into a fortnight's space, and that at a season of the year when the London mind is occupied with other things, and the London body finds home more comfortable than muddy streets and an atmosphere heavy with fog and reeking with vapour. Nevertheless the work undertaken was bravely carried through, enthusiasts thus having a rare opportunity not only to become better acquainted with some compositions which are seldom heard, but also to note the changes made in the spirit and expression, as well as, to a partial extent, in the form of chamber music. All the great composers in this field of art had a programme, or programmes to themselves. Haydn, Mozart, and Beethoven were of course thus honoured, after them coming a long procession ending with living masters of the more "advanced" school. For obvious reasons we cannot enter into particulars of a whole fortnight's task, but may acknowledge the comprehensive knowledge and skill displayed by the Cologne artists, who once more illustrated the enormous advantages enjoyed by performers who are in the habit of working together. The members of the Heckmann Quartet are not unsurpassed man for man, but their *ensemble* is wonderfully perfect. We should add that their reverent treatment of the works performed puts aside all thought of merely personal display.

HERR PEINIGER'S RECITAL.

UNDER the title of "Recital"—not usually applied to the performance of a combination of artists—Herr Peiniger gave a Concert of chamber music on the 3rd ult., at Prince's Hall, Piccadilly, the programme on this occasion having been devoted exclusively to compositions by M. Camille Saint-Saëns. The homage thus paid by the Concert-giver to the eminent French composer was fully justified in the selection made from his works, the majority whereof were admirable specimens of the melodious grace and structural transparency which generally characterise the pen from which they emanate. The composer himself taking a very active part in the performance, it may be coucluded that the utmost justice was rendered to every number in the programme. In his capacity of pianist, M. Saint-Saëns perpetuates the school of that distinguished French professor, M. Stamaty, whose worthy pupil he is, and again on this occasion, more especially in his solo number, a Caprice upon the Ballet music from "Alceste," he displayed the delicacy of touch, the exquisite finish and refinement of style appertaining to that school. The applause, so plentifully bestowed during the Concert upon the master whose productions the numerous audience had assembled to hear, was, however, fully shared in by Herr Peiniger, whose interpretation of the spirited Introduction and Rondo Capriccioso (Op. 28), and the somewhat laboured and uninteresting Romance in C major (Op. 48) for violin, with pianoforte accompaniment, testified to his exceptionally high attainments as a performer upon the queen of instruments. The Concert opened with a Pianoforte Quartet in B major (Op. 41), and concluded with the charmingly quaint and characteristic Septet for trumpet, violins, viola, violoncello, bass, and pianoforte (Op. 65), over the performance of which the adherents of both the "old" and the modern "advanced" schools might well join hands, and confess that there is something of a "poetic basis" common to both after all. In the performance of these concerted numbers the above artists were ably assisted by Messrs. Ellis Roberts, Charles Ould, Haydn Waud, and W. Morrow.

MR. NICHOLL'S VOCAL RECITALS.

A GLANCE at the programmes which Mr. William Nicholl offered at the Portman Rooms, on the 8th and 16th ult., was calculated to confuse one's ideas as to the difference between a Recital and a Concert. The etymology of the latter word is clear enough, and an entertainment carried out by half-a-dozen vocal and instrumental artists must surely be a miscellaneous Concert. However, we will not quarrel over names, the purport of the present notice being chiefly to call attention to the claims of Mr. Nicholl as an artist. He studied for a time, we believe, at the Royal Academy of Music, and later under Signor Vannuccini at Florence. His voice is a pure tenor, sympathetic in quality, and apparently of good compass. He has it well under control, and his style is characterised by perfect refinement. With all these qualifications in his favour Mr. Nicholl should have but little difficulty in making his way in his profession. The programmes of his Concerts were by no means destitute of genuine musical interest. Thus, on the first occasion, the first part consisted of Schumann's Spanisches Liederspiel (Op. 74), in which Madame Fassett, Miss Louise Phillips, and Mr. Bridson took part. Mr. Septimus Webbe was encored in his well rendered piano solos by Schumann and Liszt, and Mr. Nicholl introduced, among other items, two charming songs—"Of all sweet birds" and "What does little birdie say," by Dr. A. C. Mackenzie. At the second performance the first part consisted of solos by Handel. Two others are announced, for the 28th ult. (too late for notice in this number) and the 11th inst.

THE STROLLING PLAYERS' CONCERT.

THE Strolling Players' Amateur Orchestral Society gave the first Concert of their fifth season in St. James's Hall on the evening of Saturday, the 11th ult. The hall was prettily decorated with plants and filled to the last seat with a sympathetic audience, whose good humour, indeed, had nothing to try it, for the performance was very good throughout, and, for an amateur band, quite wonderful. This result was in great part due to the exertions of Mr. Norfolk Megone, whose beat and indications of points were far clearer and more likely to give the players confidence than those of many professional conductors. Mr. Pollitzer, who led the band, had need at times of all his firmness to keep together the very large mass of violins—about 40 in number; but, on the whole, the accuracy attained was remarkable. The programme opened with the "Zauberflöte" Overture, in which the *Allegro* went very smoothly, and Mendelssohn's G minor Pianoforte Concerto was also most satisfactory. The strings were rather too powerful for the soloist—Miss Florence Waud—in the first movement, but the *Finale* went very well. Kalliwoda's Symphony (No. 1, in F minor) ended the first part of the programme. This work, which was excellently played, is a well proportioned, vigorous, and interesting composition after the model of Mozart, containing nothing that is wonderful and much that is beautiful; and in saying that there is nothing startlingly original either in its matter, form, or colouring, we wish the remark to be understood as implying keen delight and warm praise. In the second part the band threw plenty of vigour into the rendering of Délibes' "Coppélia" Ballet music, and the strings especially distinguished themselves in the Prelude to Act V. of Reinecke's "Manfred." Miss Anna Williams gave the familiar "Ave Maria" (Bach-Gounod), the violin obbligato being played by Mr. Pollitzer; but the whole lacked that unity and tranquillity so essential to the successful rendering of this composition. Miss Williams also gave Cowen's "Because," and Madame Marian McKenzie sang with considerable expression a Lullaby by Randegger, and two agreeable, though slightly amateurish, songs by Emily Troup. The Concert closed with Auber's "Exhibition" Overture.

"THE GOLDEN LEGEND" AT BOW.

A VERY successful and most creditable performance of Sir Arthur Sullivan's Cantata "The Golden Legend" was given, on November 30, at the Hall of the Bow and Bromley Institute, by the choir of that institution, under the able and energetic direction of Mr. W. G. McNaught. The solo vocalists were Miss Anna Williams, Miss Grace Damian, Mr. H. Piercy, and Mr. C. H. Victor, whose efforts, as well as those of the choir, met with a full measure of appreciation on the part of a numerous and enthusiastic audience. The choristers were, for the greater part, sol-faists, singing from tonic sol-fa copies, and one could not but be struck with the readiness and accuracy of attack, and high general efficiency displayed by them throughout the performance. Among the more specially effective choral numbers we may instance the Evening Hymn, "O gladsome light," the tumultuous "Murderer! unbar the door!" and the Epilogue, "God sent His messenger." Again, the love duet, "We are alone," very ably rendered by Miss Williams and Mr. Piercy, proved to be one of the best received numbers in the work. Mr. Victor, though suffering from indisposition, gave due emphasis to the important and highly dramatic music appertaining to *Lucifer*, and Miss Damian was a satisfactory *Ursula*. It only remains to add that the well balanced orchestra (consisting of professional players) was fully equal to its allotted share in a performance of the new work, which reflected great credit upon all concerned.

THE NEW GUILDHALL SCHOOL OF MUSIC.

THOUGH the interest of the Corporation of the City of London in the Guildhall School of Music has been evinced in the most practical manner, it cannot be said that the Music Committee went out of its way to render the ceremonial of the 9th ult. imposing and worthy of a great historic occasion. The amazing growth of the school within six years certainly justified to the full the mutual congratulations of the civic authorities, and we do not wish to say one word against the enterprise and genuine feeling for art which prompted the richest municipality in the world to inaugurate and liberally support an undertaking of this kind. Ten years ago the city would have seemed the last place in the world for the establishment of a gigantic musical academy. There was no proof that such

an institution was needed, and the aldermanic mind was supposed to be given over to matters—to put it mildly—having nothing in common with art. The ice having been broken by the establishment of the Guildhall orchestra under Mr. Weist Hill, it was determined to make an attempt, and the use of a warehouse in Aldermanbury having been obtained, the doors were opened in September, 1880, when sixty-two pupils presented themselves. This was a good start, but by the end of the term the number had increased to 216, and in the second term to 445. In every succeeding term the register showed a steadily increasing total until 2,500 was reached, and the accommodation was stretched to its utmost extent. Outside the school the situation was regarded with by no means unmixed favour. It was said that the musical profession would become overcrowded by the addition of thousands of young people, it being assumed that the majority of the Guildhall students entered with the full intention of making the art a means of livelihood. Such an assumption was wholly gratuitous, and a comparison of the system in Aldermanbury and that in Tenterden Street or South Kensington would at once have shown its rashness. At the Royal Academy, or the Royal College, the student has to undergo a thorough course of training, and is made a musician in spite of himself; but at the Guildhall School he receives just as much tuition as he chooses to pay for, the main object being to qualify pupils for giving pleasure to themselves and their friends in the domestic circle. The institution therefore stands on a totally different footing from the regular academies at home and abroad, and that it has supplied a public want its worst enemies would not venture to deny. With the thoroughness which always characterises the city fathers, they quickly recognised the necessity for properly housing the school, and at an outlay of £22,000 a building has been erected on the Victoria Embankment which, if not architecturally imposing, is in every respect convenient and suitable to its purpose.

It was somewhat of an anomaly, as the Lord Mayor confessed, that the opening ceremony of one building should take place in another; but the largest room in the new structure being too small to accommodate the number of guests invited for the occasion, the noble hall in the City of London School was utilised for the purpose. As we have already said, the musical portion of the proceedings was mean and inadequate. Attached to the Guildhall School are two complete orchestras and a capable mixed choir, but their services were not utilised, the concerted music, consisting of the National Anthem and Gounod's beautiful Motett "Noël," being rendered by the ladies' choir, with pianoforte and harmonium accompaniment. A short programme of solos was to follow, but after two items the Lord Mayor and suite left the hall, and the proceedings came to an abrupt conclusion. This seemed rather inconsistent with his lordship's fervid address in praise of music, and while speaking of eccentricities it may be said that, although the speakers were perfectly justified in regarding the school as a feather in the Corporation cap, they might have attributed some of its success to the Principal, Mr. Weist Hill, and his staff of ninety professors, many of whom have attained the highest possible eminence as teachers. However, we will not dwell on these points. Enough that the Guildhall School of Music is an excellent work, happily conceived, and carried out with spirit and generosity.

ROYAL COLLEGE OF MUSIC.

AT the Concert of Thursday, November 25, the chief interest attached to the vocal numbers contributed by Miss Elvidge and Miss Anna Russell, and the excellent viola playing of Mr. Kreuz in three Romances by Kiel. Of the two young ladies mentioned, Miss Elvidge was heard to advantage in Sterndale Bennett's "Dawn, gentle flower," and "To Chloe in sickness," which she sang with intelligence, refinement, and excellent enunciation. Miss Russell introduced two songs by Mr. Charles Wood, a Scholar of the College, which proved a welcome surprise to those who expected in them only the merit of clever exercises. In the first place Mr. Wood has made it clear that he fully understands his text, which in the case of "Ask me no more," is a most important requisite. The phrasing, moreover, shows an intelligent regard for the poetical rhythm, and lastly, the melody and harmony possess the rare quality of distinction. It is no exaggeration to say that Mr. Wood's setting of these famous lines is a really fine song. Miss Oldham's playing of Schumann's "Carnaval," though failing to render the grandiose sentiment of certain numbers, and being, on the whole, a disappointing performance, was marked by flashes of real intelligence. The renderings of Haydn's String Quartet in B flat (No. 1, Op. 50), and Spohr's Quintet in C minor (Op. 53), while highly creditable to all concerned, call for no special comment beyond a word of praise for Mr. Cook's crisp touch and clear execution in the piano part of the latter work. The feature of the Concert held on the 2nd ult. was the spirited playing of Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire in Beethoven's String Quartet in D (Op. 18, No. 3), which concluded the programme. In Chopin's familiar Prelude in C minor, and an Etude of Liszt's, Mr. Holden White showed himself to possess a very clear touch, while the phrasing and finish displayed by Miss Kitching in a Suite by Handel (No. 6, in F sharp minor), and by Misses Helms and Livesey in Mendelssohn's Andante and Variations (Op. 83a), testified to the excellent training which the pianoforte pupils receive at the Royal College. Mr. Houghton, who sang two MS. songs by Mr. Cook, a Scholar of the College, has a true tenor voice of light calibre but considerable sonority. Mr. Price threw a great deal of fervour into his rendering of the air "O Lisbona," from Donizetti's "Don Sebastian," but this excellent young artist should be cautioned against sacrificing that balance of intellect and emotion necessary to produce the greatest dramatic effects. At present he occasionally commits the artistic error of allowing his feelings to cause him to lose control over his voice. The programme also included two vocal duets by Donizetti and Cowen, and a Prelude and Fugue in E minor, for organ, by Raff. An overflowing audience assembled on the occasion of the last Concert of the term, quite exceeding the seating power of the West Theatre, and pointing imperatively to the need of moving to more commodious quarters. The test pieces for the College orchestra, conducted on this occasion by Dr. Stanford, were Mendelssohn's "Melusina" Overture, Beethoven's Pianoforte Concerto in G (No. 4), and Schubert's Mass in F, besides the accompaniments to the duet between "Elijah and the Widow" ("Elijah"), and Mendelssohn's Concert Aria "Infelice," sung by Miss Julie Albu. In all these works a highly creditable *ensemble* was maintained, while the soloists in the "Elijah" duet (Miss Russell and Mr. Price) acquitted themselves satisfactorily. Mr. Barton, who introduced the cadences written by Mr. J. F. Barnett, was warmly applauded for a rendering of the solo part of the Concerto, which was marked rather by refinement than power. A word of praise is due in conclusion for the steady singing of the chorus in the Mass.

ROYAL SOCIETY OF MUSICIANS.

FEW, if any, will be disposed to deny that it was a good move on the part of this long-established and highly respected institution to abandon its annual performance of "The Messiah" in St. James's Hall for a celebration in Westminster Abbey. Practically the change was for the better, as the public could be admitted in far larger numbers, the funds of the Society benefited in proportion; and from the point of view of abstract musical effect, comparisons, of course, must be all in favour of the new arrangement. Last year, though "The Messiah" was given up, the Society remained faithful to Handel, the master's "Dettingen Te Deum" being the principal item in the performance; but at the celebration on the 9th ult. his name did not appear in the programme, and occasion was taken in some quarters to remark that the attractive power of Handel is declining, a rash assertion in favour of which we do not believe any evidence can be forthcoming. Having expressed this conviction we can unreservedly praise the selection given. Seldom has the "Lobgesang" been heard under more impressive conditions, the choir and orchestra being thoroughly efficient, while the voices of Miss Annie Marriott (in place of Madame Valleria) and Mr. Harper Kearton told well in the solos. The audience or congregation were invited to join in the choral, "Let all

men praise the Lord," but they did not generally respond. Subsequently, however, in Luther's Hymn, they atoned for this apparent coldness, and the effect of the rolling masses of sound was very fine. Miss Marriott sang with the utmost expression the beautiful air "From Thy love as a Father" (from "The Redemption"), and Dr. Bridge, to whom, as Conductor, the artistic success of the Festival was due, was represented as a composer by his setting of the "Hymn to the Creator" of St. Francis d'Assisi, produced at the Worcester Festival of 1884, and very favourably noticed in THE MUSICAL TIMES for October of that year.

ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this institution at St. James's Hall, on the evening of the 10th ult. In Beethoven's Mass in C the progress of the choir, under the training of Mr. Barnby, was most advantageously displayed, the female voices, especially, being remarkable for precision and accuracy of intonation. The solo parts were well given by Miss Crabtree, Miss Hannah Jones, Mr. M. Humphreys, and Mr. Alec Marsh. The usual excellence in pianoforte playing was satisfactorily evidenced by Miss Ethel Boyce, in the *Allegro* from Beethoven's Concerto in G (with a clever cadenza composed by the performer), and by Miss Mabel Lyons, in two movements from Mendelssohn's Concerto in G minor; Miss Cecilia Gates, in a portion of Beethoven's Violin Concerto, demonstrating the possession of very decided talent, and the result of sound tuition. Vocal solos were successfully given by Miss Armfield, Miss Selina Quick, and Miss Kate Condy. Mr. Barnby conducted with a care and watchfulness which could not fail to inspire the pupils with confidence.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Liverpool Philharmonic Choral Society, by a performance of "Elijah," on November 25, sustained old traditions, and this rendering of Mendelssohn's greatest oratorio was quite in keeping with the first appearance of the Society three years ago, which at once established it in popular favour. The delicate nuances of "He watching over Israel" and of the various short chorals, and the breadth and impressiveness of "Thanks be to God" and "Be not afraid" were the features of the choral work. The principals comprised Miss Whitacre, Mrs. Mudie-Bolingbroke, Mr. Maldwyn Humphreys, and Mr. Bantock Pierpoint. The ladies were strangers to Liverpool, but both won high favour with the audience. Miss Whitacre evidences that her musical education in America has been of a finished and cultured character, and her fine voice will doubtless enable her to make rapid progress in her profession in this country. Mrs. Bolingbroke's rendering of "O rest in the Lord" was most pathetic, and created a great impression. The tenor, Mr. Humphreys, although suffering from a cold, sang his music with care and intelligence, and Mr. Pierpoint, in the important *title-rôle*, did full justice to the part, showing perhaps to the greatest advantage in "It is enough." Mr. Randegger conducted with his usual skill, and the accompaniments entirely devolved upon Mr. W. T. Best, who, in the absence of an orchestra, interpreted on the great organ in a wonderful manner the elaborate and beautiful orchestration with which Mendelssohn has enriched his masterpiece.

The Philharmonic Society's fourth Subscription Concert took place on November 23, and was chiefly notable by reason of the unfortunate absence of the esteemed Conductor, Mr. Charles Hallé, and of the solo vocalist, Madame Valleria, in consequence of indisposition. Mr. Alberto Randegger, however, with scarcely any notice, undertook Mr. Hallé's duties in directing the orchestral music, which included Wagner's "Siegfried" Idyll, Beethoven's Overture "King Stephen," and Schubert's Symphony in B flat, the rendering of these works by the band being all that could be desired. Mr. H. A. Branscombe, the Society's chorus-master, conducted the choral music, comprising Mr. Henry Smart's part-song "My true love hath my heart" and Mozart's "Splendente te Deus." The vocalist in the place of Madame Valleria was Miss Laura Smart, who justified the high local reputation which she has acquired; and Mr. Hallé's place as pianist was taken by Miss Fanny Davies. Notwithstanding the prominence which Miss Davies has gained in the Metropolis by her finished performances, this was the first opportunity afforded of hearing her in Liverpool, and her masterly rendering of Schumann's Concerto in A minor at once established her in local esteem. Her other pieces were Chopin's Prelude in D flat and Mendelssohn's Presto Scherzando.

The following Philharmonic Concert took place on the 17th ult., and served to reproduce Mackenzie's Cantata "The Bride," which had previously established itself in Liverpool, if not at these particular Concerts. The composition, although comparatively unpretentious and of lighter calibre than the more recent works of the same composer, bears the unmistakable stamp of masterly conception and ingenious scoring, and the closing number is a fine and effective specimen of writing for combined orchestra and chorus. The performance was not, however, altogether without blemish; there was no lack of intelligent appreciation of the character of the work, but there appeared to be a certain unfamiliarity with the music, both on the part of the soloists and the chorus, which somewhat militated against its complete success. The miscellaneous orchestral items comprised Saint-Saëns's "Phaeton," Raff's Symphony "Im Walde," and a characteristic "Rhapsodie Slave" in A flat, by Dvorák. The first-mentioned "Poëme Symphonique" bore traces of more than usual depth and scholarly workmanship, and will take high rank amongst Saint-Saëns's compositions.

The third and fourth Concerts of Mr. Hallé's own series took place in the usual course at the Philharmonic Hall, on November 30 and the 14th ult., but they naturally suffered from the regrettable absence of Mr. Hallé himself, whose continued illness has been a serious loss this season. It is, however, a satisfaction to know that he is now rapidly recovering. His place as Conductor has on both occasions been ably filled by his Manchester chorus-master, Mr. Edward Hecht. Miss Fanny Davies again acted as a welcome substitute at the first of these Concerts, and her re-appearance served to deepen the favourable impression which had already been formed of her executive powers. Mendelssohn's exacting Concerto in D minor was her chief effort, and her subsequent brilliant rendering of Rubinstein's "Valse Allemande" was most enthusiastically received. The Symphony on this occasion was Mendelssohn's in A major (the "Italian") and the vocal selections were entrusted to Mdlle. Trebelli, who has already established herself in Liverpool as a favourite.

At the Concert of the 14th, the first appearance of Mr. Ondricek in Liverpool occurred, and his reception was such as to warrant the expectation of hearing him again before long. His performance of Mendelssohn's Violin Concerto at once indicated the thoroughness of his training and executive ability. His other selections were from Vieuxtemps and Paganini, and the glittering effect of his marvellous double stopping, and all the other resources of an accomplished violinist, raised a storm of applause, which was only satisfied by another excerpt, from a Suite of Ries's, equally interesting and brilliant. Miss Whitacre's second appearance in Liverpool, but for the first time at these Concerts, was welcomed. Her selections included Mozart's Recitative and Rondo, "Mia speranza," and the Polonaise from "Mignon," for both of which she earned hearty recalls.

An excellent performance of the "Creation" took place on the 9th ult. in Balliol Road Wesleyan Chapel, the artists being Madame Laura Smart and Messrs. David and J. Williams. The chorus was well balanced and effective, being under the able conductorship of Mr. J. G. Forsyth.

Mr. H. Stendner Welsing, one of our foremost local musicians, gave an interesting Pianoforte Recital, in St. George's Hall, on the afternoon of Saturday, November 27. The programme included specimens of Mendelssohn, Bach, Schumann, Scarlatti, Brahms, Grieg, Rubinstein, Chopin, and Liszt, in addition to Beethoven's Sonata (Op. 13), all of which indicated Herr Welsing's unimpeachable command of the keyboard, and the scholarly training which enables him to interpret so many varying styles with equal force and truthfulness.

Prominent amongst the musical events which add to the attractiveness of Christmastide, is the forthcoming six weeks' season of the Carl Rosa Opera, which has already been heralded by the issue of a programme replete with interest. There are to be thirty-six evening and six morning performances, and out of a *répertoire* of no less than fifty-eight operas, four are specially starred, either because of their entire novelty or comparative unfamiliarity to Liverpool audiences. First—Mr. F. Corder's new opera "Nordisa," which has been specially written and composed for Mr. Carl Rosa, another evidence of his encouragement of native talent. Then Mozart's "Don Giovanni" and Wagner's "Lohengrin," with Mr. Edward Scovel in the *title-rôle* and Madame Marie Roze as *Elsa;* and last, Flotow's tuneful "Martha," which has not been heard in Liverpool since the lamented Maas used to make it so popular by his assumption of the part of *Lionel.* This part is now to be taken by Mr. Seymour Jackson, favourably known to Liverpool, but now appearing in a new capacity as a member of this company.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our most important event during the month has been the visit of Dr. A. C. Mackenzie in connection with the annual distribution, in the district, of the certificates granted by the National Society of Professional Musicians. Following the example of Sir Frederick Ouseley and Mr. Cowen, Dr. Mackenzie delivered here a very interesting and suggestive address, from which we elsewhere give copious extracts. On the afternoon of the 15th ult. the large room of our Town Hall was crowded to celebrate the success of the Society, to listen to some admirably performed music by the advanced students, and to welcome one of our foremost champions of British music. During the early part of the meeting the venerable Mayor presided, the chair being, on his departure, taken by Mr. Alderman Harwood. Dr. Mackenzie's address on the "Aspects and Prospects of Music in England" was listened to with remarkable attention, and greeted with enthusiasm. Dr. Hiles proposed a vote of thanks, which was carried with acclamation. Miss Bertha Thomas, Miss Ada Lee, and Mrs. Stoneley evinced most promising talent as vocalists; Miss Marian Millar, Mr. Arthur Watson, B.A., and Mr. Walter Hornby played their piano solos successfully; and Miss Chartres gave a short violin solo with care and taste. In the evening the Society entertained Dr. Mackenzie and other distinguished visitors at a banquet, presided over by Dr. Hiles; and, two nights later, the eminent musician was the guest of the Brazenose Club, under the chairmanship of Mr. G. Freemantle. The certificates of the Society of Professional Musicians, awarded to the Liverpool and Southport district, were delivered in the former city by Dr. Mackenzie on the Thursday afternoon, and on Saturday, the 18th, a similar demonstration was held in Oldham, which, unfortunately, Dr. Mackenzie's engagements precluded his attending. The wife of the Mayor (— Radcliffe, Esq.) presented the certificates, and Drs. Gower, Fisher, and G. Marsden contributed much information as to the progress of music in Lancashire, and respecting the working and spread of the Society. In the report read at the Manchester and Liverpool meetings by Mr. E. Chadfield (Hon. General Secretary), it was stated that there had, during the year, been a very large expansion in the Society; and that in Liverpool the number of candidates for examination had trebled. The annual Conference of the Society will be held in Birmingham on the 5th, 6th, and 7th inst., and a very large gathering is expected.

I am sorry that our expectations of the rapid recovery to health of Mr. Charles Hallé have not been fully justified. Not until the middle of the month was he permitted to leave his room; and, of course, some little time must be allowed for his complete restoration. During his enforced absence Mr. Hecht (his chorus director) has ably and zealously conducted the Concerts. Following the performance of "St. Ludmila," Mr. Ondricek visited us on the 2nd ult., and, in his performance of the "Voix du Cœur" of Vieuxtemps, and of "Le Streghe" of Paganini, displayed astonishing executive skill. His interpretation of Mendelssohn's Violin Concerto differed in some respects from that of previous great players. Signor Piatti was warmly welcomed on the 9th, and displayed all his old versatility and skill. At the same Concert, Mdlle. Hastreiter confirmed my conviction that her proper place is the stage rather than the platform. M. Saint-Saëns's skill in orchestration was exhibited in his Ballet music to "Henry VIII." In connection with these Concerts the death of Herr Grossè must be most regretfully recorded. Remarkable for beauty and purity of tone, for skill of execution, and for exquisite delicacy of shading, Herr Grossè had most ably occupied the position of first clarinettist for many years, and he leaves behind him a most enviable memory of his quietness and gentlemanliness.

The ninth Concert (on the 23rd ult.) was rendered especially interesting by the appearance of Miss Agnes Zimmermann, who played Rubinstein's Concerto in G major, and smaller pieces, including her own Gavotte in E minor, with faultless execution and taste, and was honoured with a double recall. The programme included Schumann's Symphony in B flat, Mendelssohn's "Midsummer Night's Dream" and Beethoven's "King Stephen" Overtures, and Rubinstein's "Danse des Bayadères" ("Feramors"). Miss Alice Whitacre, in Mozart's "Mia speranza," Weber's "Tho' clouds" ("Der Freischütz"), and the Polonaise from "Mignon" (A. Thomas), showed a clear, light soprano voice and considerable execution, but a somewhat exaggerated style.

In addition to Mr. Pyne's customary Organ Recitals at the Town Hall, we have been favoured by a visit from M. Guilmant, on the 7th ult., and delighted by his skill as an executant and by his power as an extemporaneous player. Dr. J. H. Gower (of Trent College) gave, in the Chorlton Road Church, on the 3rd, a splendid display of his mastery of the organ, and his visits to Manchester are likely to be numerous and most welcome.

The visit to the Schiller-Anstalt of the Heckmann Quartet Party, proved very enjoyable. The impassioned, though fragmentary, phrases of the Schumann Quartet in A (Op. 41, No. 3), afforded the best test of the admirable understanding existing among the players, and of the perfection of their *ensemble* playing. The performers are, perhaps, not quite equally balanced; but the qualities of the violoncellist (Herr Bellmann) and of the first violin (Herr Heckmann) deserve special commendation.

On the 15th ult.—a day full of musical interest here—the students of the Blind Asylum gave evidence of their industry and of the perseverance of their teacher, Mr. Hague.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The most successful Concert yet given by the not very successful musical section of the Midland Institute, took place on the afternoon of the 4th ult. The executants on this occasion included two soloists, Madame Agnes Miller, pianist, and Signor Foli, vocalist, and there can be no doubt that their presence contributed largely to the improved attendance. It was upon the members of the Institute Madrigal Choir, however, that the burden of the entertainment devolved, and it must be allowed that they acquitted themselves very creditably, and sang not only with precision, but with much refinement and expressiveness. Among their best efforts may be mentioned Sterndale Bennett's "Sweet stream," Wilbye's "Lady, when I behold," Smart's "Lady, rise," Macfarren's "Who is Sylvia," and Morley's "Now is the month of Maying." Signor Foli greatly delighted the audience by his singing of Meyerbeer's song "The Monk," Mendelssohn's "I'm a roamer," and the old German song "In sheltered vale," and Madame Agnes Miller displayed *technique* of a high order in Weber's lengthy and elaborate Sonata in A flat, exciting the applause of the audience still more by her playing of Mendelssohn's Capriccio in A minor (Op. 33, No. 1). Dr. Rowland Winn accompanied the vocal solos with tact and skill, and Mr. Stockley conducted the choral numbers with his accustomed ability.

An interesting Concert was given at the Masonic Hall, on the 6th ult., by Mr. and Madame Oscar Pollack, with the assistance of other local artists, and was attended by a large number of the general public, as well as by the pupils and connections of the *bénéficiaires.* In the instrumental

section, the most noteworthy items were Grieg's Sonata in F, for violin and piano (Op. 8), the Duo Concertante for two pianos (Op. 4), by Mr. C. Stephens, and the *Finale* of F. E. Bache's Trio for piano and strings. Mr. Pollack gave a skilful and musicianly rendering of Franz Bendel's pianoforte solo, "Am Genfer See," besides taking part in two pianoforte duets and joining Mr. Abbott in the Grieg Sonata; and Madame Pollack, who possesses a well trained voice of excellent quality, charmed her hearers especially in Braga's familiar Serenade. Mr. Abbott was very effective in Ernst's "Elégie." Mr. Owen gave great satisfaction by his performance of a "Danse Hollandaise" for violoncello, by Dunkler, and Mr. Troman shared the responsibilities of pianist with Mr. Pollack. Mr. S. Fenn's agreeable tenor voice was heard to advantage in Ascher's somewhat hackneyed ballad, "Alice, where art thou?" as well as in a tuneful MS. duet by Mr. Pollack, in which he was joined by the composer's wife.

The attempt to revive Italian Opera has not been very successful so far as Birmingham is concerned, and it is to be feared that the short season of six nights, commenced here by Mr. Mapleson's Company on the 6th ult., must have resulted in heavy loss to the management. Birmingham is not generally indifferent to the blandishments of opera; but in this case the majority of the artists were unknown here, and the scale of charges, though moderate for Italian Opera, was considerably higher than that to which Mr. Carl Rosa has accustomed the local theatre-going public. The company comprised, among other leading artists, three *prime donne*, Mdlle. Nordica, Mdlle. Louisa Dotti, and Mdlle. Marie Engle; a new and promising mezzo-soprano, Mdlle. Hastreiter; two leading tenors, Signor Runcio and Signor Vicini; and several baritones and basses, of whom the most noteworthy were Signor del Puente and Signor Padilla. Several of these artists, though new to Birmingham, are well known to London opera-goers, and there is no need, therefore, to discuss their qualifications here; but Mdlle. Hastreiter is a stranger who seems destined, as the French say, to "go far," and she will assuredly be heard of again. Both as actress and singer she possesses qualifications of a high order, as was shown here more particularly by her *Azucena* and *Ortrud*, though she is full young for the former part. Mdlle. Marie Engle charmed by her grace and appearance, no less than by the pure and sympathetic character of her very light soprano voice, and her assumption of *Marta* in Flotow's opera, excited considerable enthusiasm. Signor Vicini possesses a robust tenor voice of considerable power and range, but he is a somewhat unequal singer and uncertain in his intonation. The band and chorus, under Signor Vianesi, were fairly good, though the latter was at times a little rough and noisy.

The second Concert of the Festival Choral Society, which took place on the 9th ult., was of a composite character, embracing, besides Randegger's dramatic Cantata, "Fridolin," Mr. Anderton's Choral Ballad, "The Norman Baron," and a selection from Massenet's "Scènes pittoresques." The principal vocalists were Madame Georgina Burns, Mr. Barton McGuckin, Mr. Robert Grice, and Mr. Watkin Mills, and the choral and orchestral executive numbered about 400 performers, with Mr. A. R. Gaul as organist, and Mr. Stockley, as usual, conducting. "Fridolin" was composed for the Birmingham Festival of 1873, but notwithstanding the very flattering reception then accorded it, the Cantata had been only once repeated here, some nine years ago, until the Festival Society took it in hand this season. It was, therefore, for a large proportion of the audience on this occasion, practically a new work. "Fridolin" certainly possesses many elements of popularity in the shape of a strong and stirring libretto, based on Schiller's "Gang nach dem Eisenhammer," abundance of melody, dramatic spirit, and graphic orchestration; but the music is rather trying, both for band and chorus, and it is only musical organisations of exceptional strength and excellence that can attack the work successfully. Its performance on this occasion was a fairly effective, though not immaculate, one, the band-playing occasionally lacking refinement and expressiveness, and some of the principals failing in true dramatic feeling. Madame Georgina Burns, as the *Countess*, sang with unfailing charm and brilliancy, but scarcely with all the tenderness and passion the part admitted of. Mr. McGuckin, upon whom the *rôle* of the enamoured page *Fridolin* devolved, was in excellent voice, and satisfied all the exigencies of the music. Mr. Grice revealed unexpected powers in the part of the jealous *Count*, and sang the music admirably; but the dramatic requirements of the Iago-like character of *Hubert* were scarcely fulfilled by Mr. Watkin Mills, though in a merely musical sense his performance was very satisfactory. The choruses throughout were admirably rendered. The band was excellent in some of Massenet's "Scènes pittoresques," which were warmly applauded, and Mr. Anderton's choral setting of Longfellow's "Norman Baron" gave the chorus opportunities of distinction which were fully taken advantage of.

Much regret is expressed in local musical circles at the abandonment of the Birmingham Philharmonic Union, a choral body which at one time enjoyed a very fair measure of popularity and prosperity under the conductorship of Dr. Swinnerton Heap. For the last two or three seasons, however, the Society's income has not sufficed to cover the expenses, and it was resolved at a special meeting of the members on the 17th ult. to wind it up.

The usual Christmas performance of "The Messiah," by the members of the Festival Choral Society, took place in the Town Hall, on the 27th ult., with Mrs. Hutchinson, Madame Enriquez, Mr. Harper Kearton, and Mr. Hilton, as vocal principals, Mr. W. A. Langston as organist, and Mr. Stockley conducting.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The production of Sir Arthur Sullivan's Oratorio "The Light of the World," by the Leeds Philharmonic Society, at a Concert given in the Leeds Coliseum, on the 1st ult., was one of the most interesting events of the month. It was not the first time the work had been heard in Yorkshire, but it had all the charm of novelty, and Sir Arthur Sullivan's local popularity contributed no little to its attractiveness. Hence there was a large audience to hear the performance, and the work had a most favourable reception. The band left nothing to be desired, which is saying a great deal, considering that it had been gathered from different sources. Herr Schiever proved an efficient leader. The solo parts were fairly well sustained. Miss Thudichum and Miss Wilson sang with their customary carefulness and refinement; the music of the part of *Jesus* was delivered with much dignity by Mr. Oswald, and Mr. Wood Higgins sang the subsidiary bass solos. Mr. Liddle presided at the organ. The Conductor was Mr. Alfred Broughton, who discharged his duties with skill.

On the 11th ult. "St. Paul" was produced in St. George's Hall, Bradford, at the third Bradford Subscription Concert. The work was given under the same auspices twelve years ago. The performance was in every respect a fine one, and no little credit is due to the Conductor, Mr. Hecht, who, in the absence of Mr. Hallé, through indisposition, was entrusted with the *bâton*. The choir sang with exquisite effect both in the heavier numbers, requiring volume of sonority and dash, and in those which require restraint and refinement of the combined forces. The solo music was in the hands of Mrs. Henschel, Miss Eleanor Rees, Mr. Lloyd, and Mr. Henschel. Mr. Clough presided at the organ. Bradford is indebted to Mr. Sewell's enterprise for a visit from one of our most popular English composers, Mr. F. H. Cowen, who came down on the 11th ult., to conduct a representative selection of his music at one of the Saturday Popular Concerts. Mr. Cowen had a reception worthy of his popularity, for not only was the audience a large one, but it was full of intelligent enthusiasm. Some portion of the programme consisted of Mr. Cowen's songs, for the rendering of which no more efficient artist could probably have been engaged than Madame Clara Samuell. The instrumental selections included the suite "Language of the Flowers," the Scandinavian Symphony, and "Melody and l'Espagnole." The band gave a very creditable interpretation of the exquisitely picturesque music, and especially of the six dainty tone-pictures of the flowers. The Symphony was perhaps least perfectly played, but the faults were of a trifling kind. During the evening Mr. Cowen received a floral wreath and much applause.

Let every soul be subject unto the higher powers.

AN ANTHEM FOR THE JUBILEE OF HER MAJESTY THE QUEEN.

Words from Rom. xiii. 1; Ps. cxviii. 1—5, 19;
and Hymn 575 from "The Church of England Hymn-Book" (THRING).

Composed by J. STAINER.

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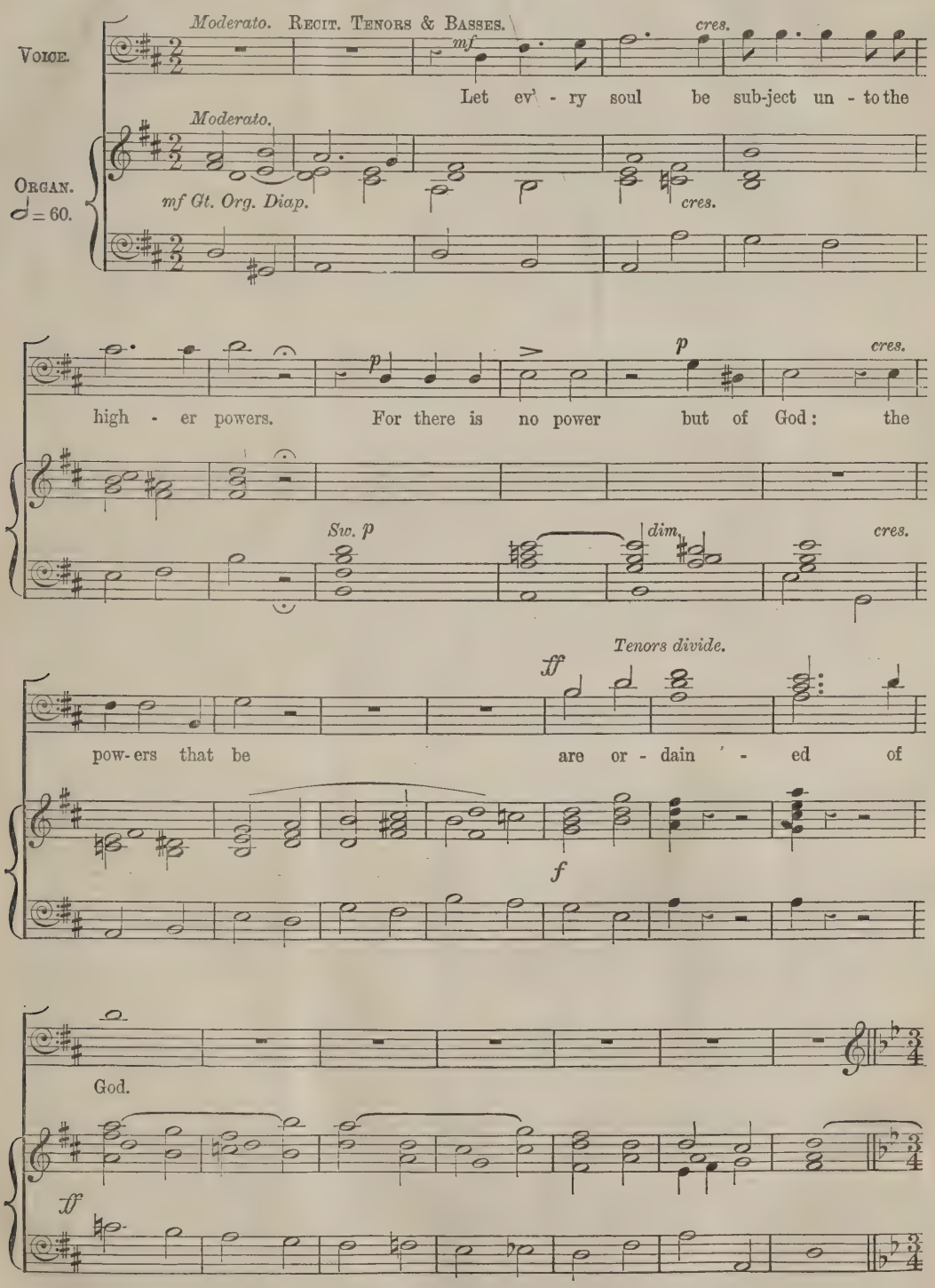
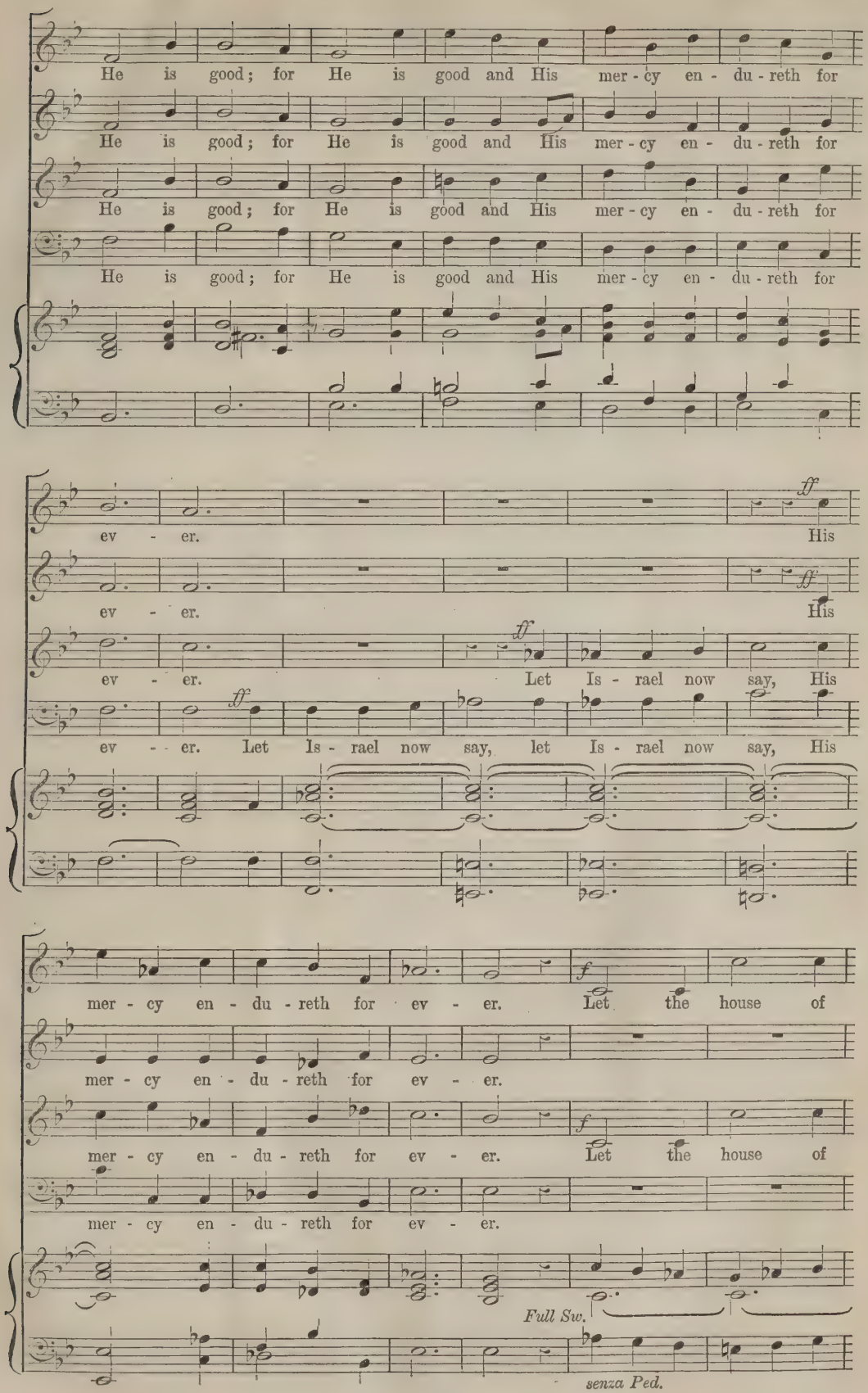
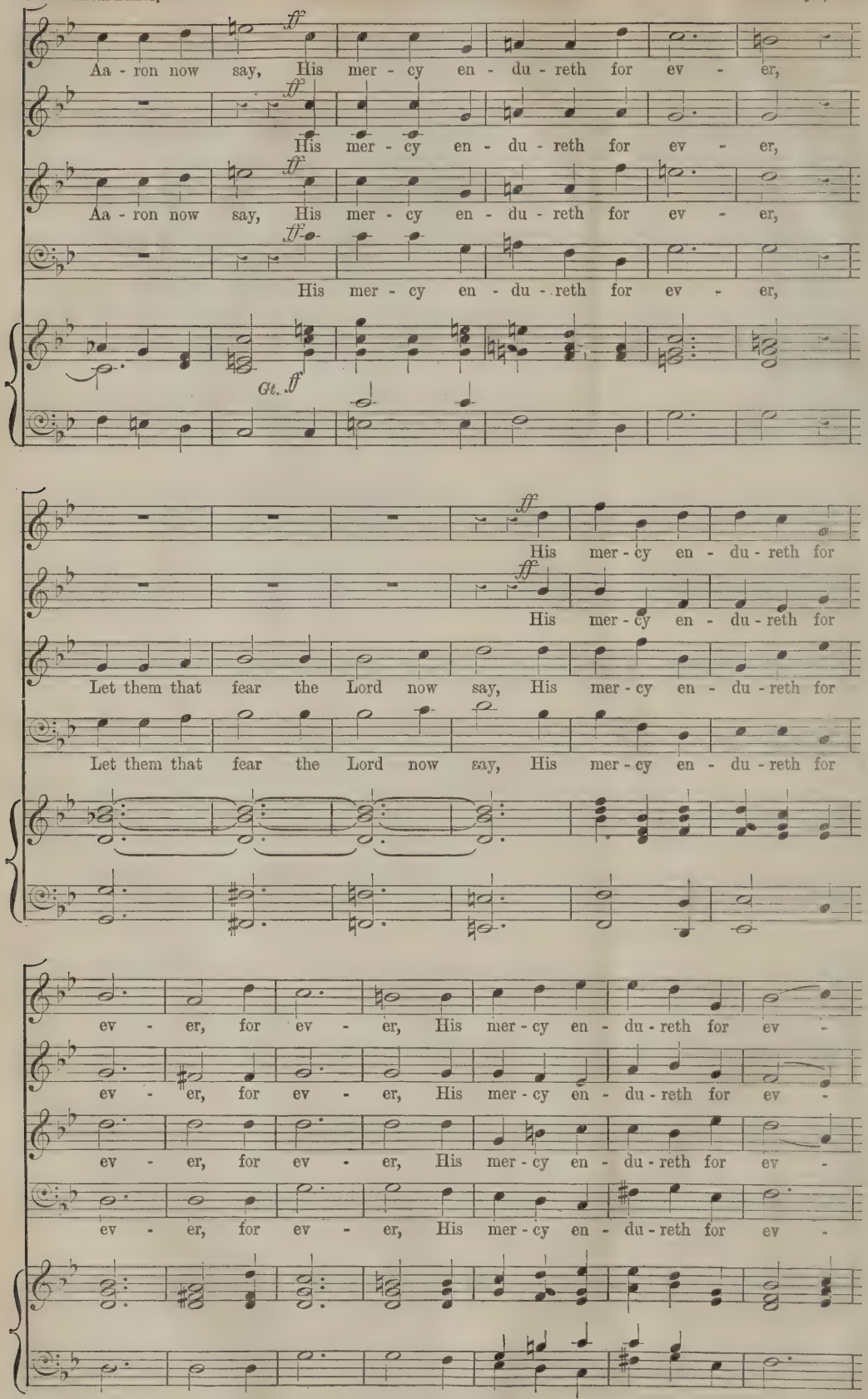


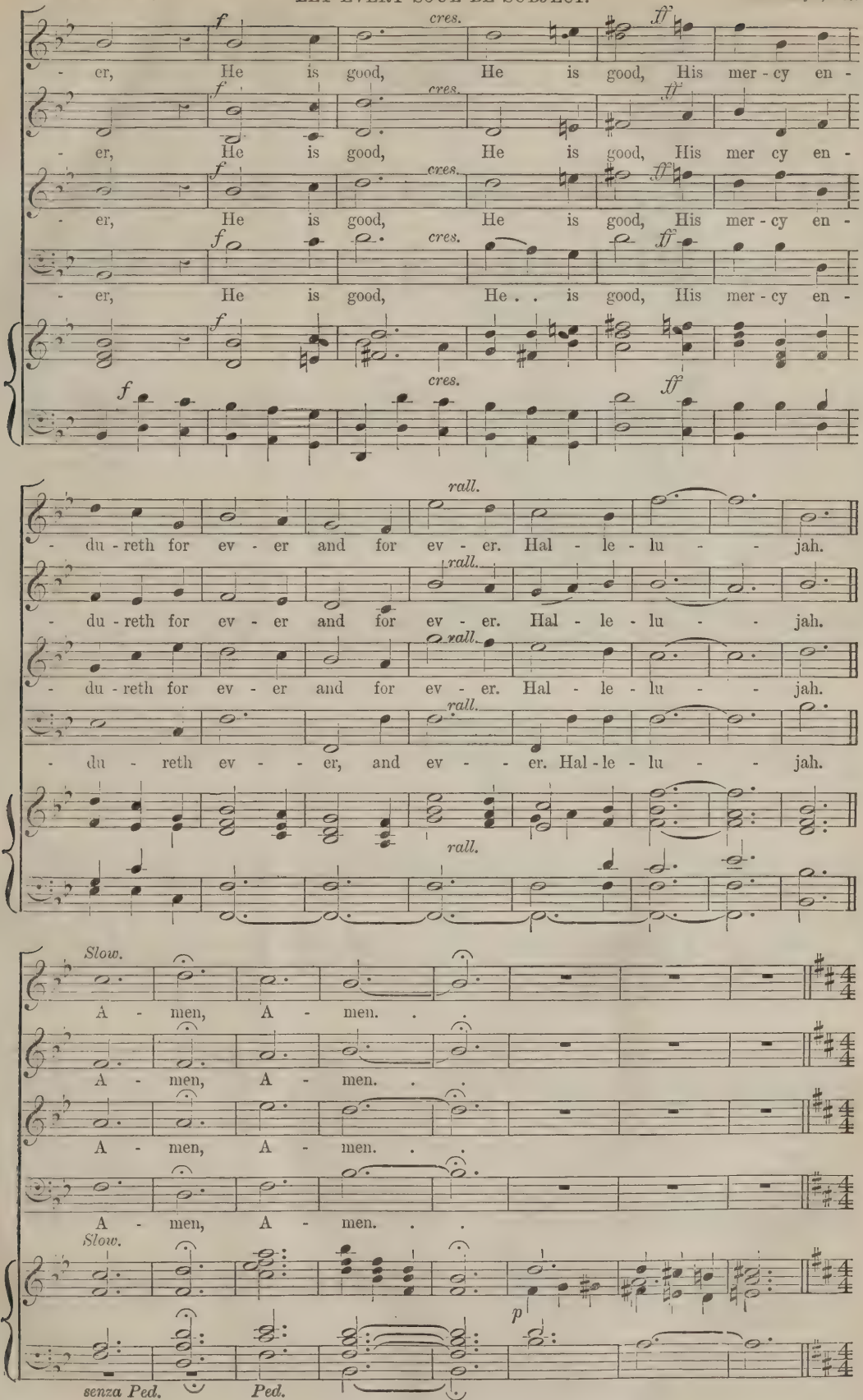
One Treble Voice. Recit. Slow.
mf
O - pen me the gates of righteousness, that I may go in - to
Slow.
p
p
them, and give thanks un - to the Lord.
♩ = 86. Tenors and Basses.
f
This is the gate of the Lord: the
♩ = 86. Gt. Diap.
mf
Ped.
Allegro.
Chorus. Soprano.
f
O give thanks un - to the Lord, O give
Chorus. Alto.
f
O give thanks un - to the Lord, O give
Chorus. Tenor.
f
O give thanks un - to the Lord, O give
rall.
Chorus. Bass.
f
right-eous shall en - ter in - to it. O give thanks un - to the Lord, O give
Allegro. ♩ = 100.
Gt.
rall.
f
thanks un - to the Lord; for He is good, for He is good: and His
thanks un - to the Lord; for He is good, for He is good: and His
thanks un - to the Lord; for He is good, for He is good: and His
thanks un - to the Lord; for He is good, for He is good: and His

mer - cy en - du - reth for ev - er,
mer - cy en - du - reth for ev - er,
mer - cy en - du - reth for ev - er, Let
mer - cy en - du - reth for ev - er. Let Is - rael now say, let
His mer - cy en - du - reth for ev - er. Let the
His mer - cy en - du - reth for ev - er.
Is - rael now say, His mer - cy en - du - reth for ev - er. Let the
Is - rael now say, His mer - cy en - du - reth for ev - er.
Full Sw.
without Ped.
House of Aa - ron now say, His mer - cy en - du - reth for ev - er.
His mer - cy en - du - reth for ev - er.
House of Aa - ron now say, His mer - cy en - du - reth for ev - er.
His mer - cy en - du - reth for ev - er.
Gt.

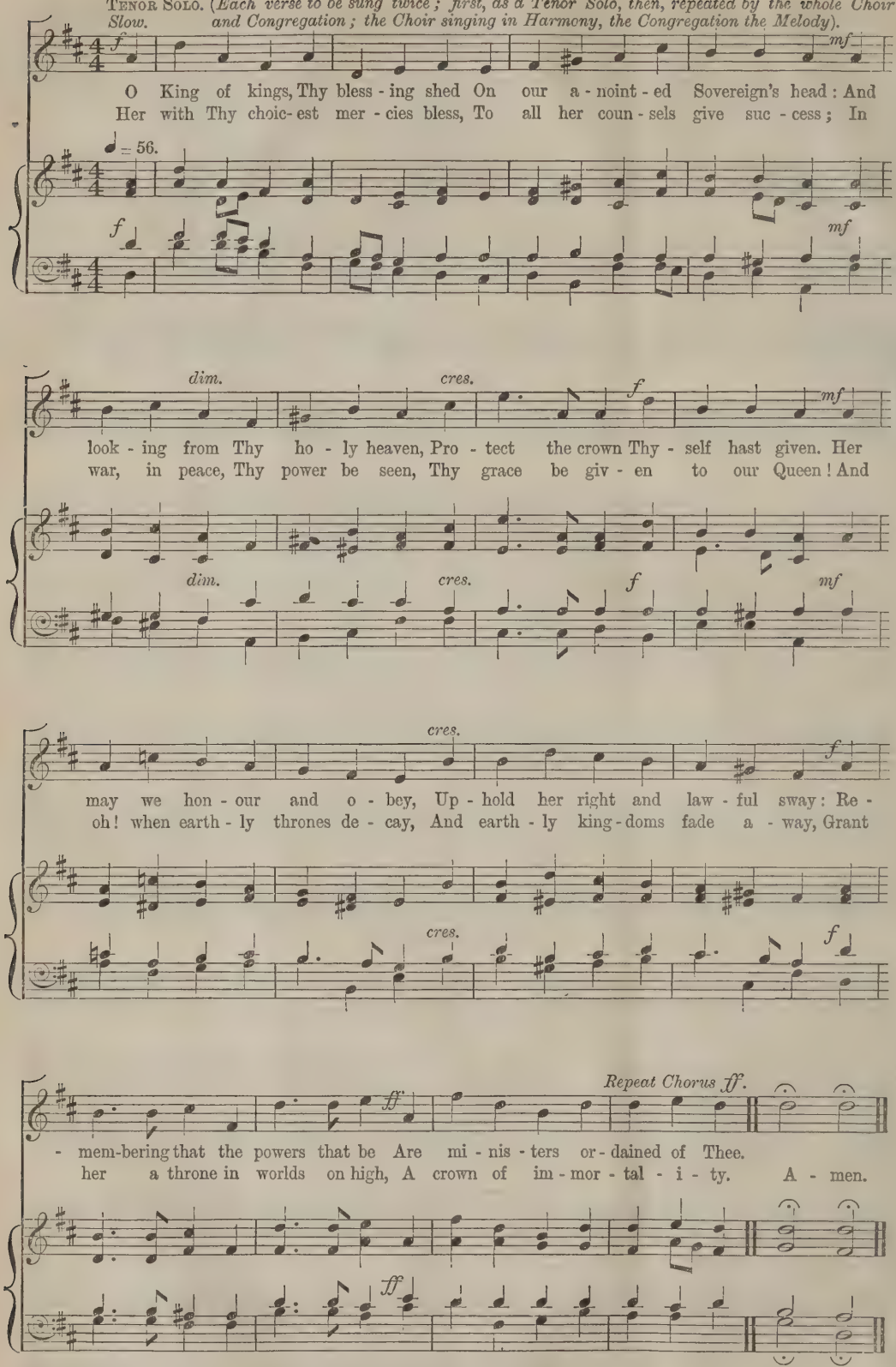
His mer - cy en - du-reth for ev - er.
His mer - cy en - du-reth for ev - er.
Let them that fear the Lord now say, His mer - cy en - du-reth for ev - er.
Let them that fear the Lord now say, His mer - cy en - du-reth for ev - er.
Soprano Solo.
In my dis - tress I called up - on the Lord, He an - swered
Sw. or Ch.
me, He an - swered me, and set me in a large
Chorus.
place. O give thanks un - to the Lord, O give thanks un - to the Lord; for
O give thanks un - to the Lord, O give thanks un - to the Lord; for
O give thanks un - to the Lord, O give thanks un - to the Lord; for
O give thanks un - to the Lord, O give thanks un - to the Lord; for
Gt.


He is good; for He is good and His mer - cy en - du - reth for
He is good; for He is good and His mer - cy en - du - reth for
He is good; for He is good and His mer - cy en - du - reth for
He is good; for He is good and His mer - cy en - du - reth for
ff
ev - er. His
ff
ev - er. His
ff
ev - er. Let Is - rael now say, His
ff
ev - er. Let Is - rael now say, let Is - rael now say, His
mer - cy en - du - reth for ev - er. Let the house of
mer - cy en - du - reth for ev - er.
mer - cy en - du - reth for ev - er. Let the house of
mer - cy en - du - reth for ev - er.
Full Sw.
senza Ped.


Aa - ron now say, His mer - cy en - du - reth for ev - er,
His mer - cy en - du - reth for ev - er,
Aa - ron now say, His mer - cy en - du - reth for ev - er,
His mer - cy en - du - reth for ev - er,
Ct. ff
His mer - cy en - du - reth for
His mer - cy en - du - reth for
Let them that fear the Lord now say, His mer - cy en - du - reth for
Let them that fear the Lord now say, His mer - cy en - du - reth for
ev - er, for ev - er, His mer - cy en - du - reth for ev -
ev - er, for ev - er, His mer - cy en - du - reth for ev -
ev - er, for ev - er, His mer - cy en - du - reth for ev -
ev - er, for ev - er, His mer - cy en - du - reth for ev -


f cres. ff
- er, He is good, He is good, His mer - cy en -
f cres. ff
- er, He is good, He is good, His mer cy en -
f cres. ff
- er, He is good, He is good, His mer - cy en -
f cres. ff
- er, He is good, He . . is good, His mer - cy en -
f cres. ff
rall.
- du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
rall.
- du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
rall.
- du - reth for ev - er and for ev - er. Hal - le - lu - - jah.
rall.
- du - reth ev - - er, and ev - - er. Hal - le - lu - - jah.
rall.
Slow.
A - men, A - men. .
A - men, A - men. .
A - men, A - men. .
A - men, A - men. .
Slow.
p
senza Ped. Ped.

TENOR SOLO. (*Each verse to be sung twice; first, as a Tenor Solo, then, repeated by the whole Choir and Congregation; the Choir singing in Harmony, the Congregation the Melody*).


Slow.
f
mf
O King of kings, Thy bless - ing shed On our a - noint - ed Sovereign's head: And
Her with Thy choic - est mer - cies bless, To all her coun - sels give suc - cess; In
♩ = 56.
dim.
cres.
look - ing from Thy ho - ly heaven, Pro - tect the crown Thy - self hast given. Her
war, in peace, Thy power be seen, Thy grace be giv - en to our Queen! And
may we hon - our and o - bey, Up - hold her right and law - ful sway: Re -
oh! when earth - ly thrones de - cay, And earth - ly king - doms fade a - way, Grant
Repeat Chorus ff.
ff
- mem-bering that the powers that be Are mi - nis - ters or - dained of Thee.
her a throne in worlds on high, A crown of im - mor - tal - i - ty. A - men.

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The Saturday Popular Concert movement derived considerable impetus from a Concert given in St. George's Hall, on November 27. The attendance was much larger than at any previous Concert, but it was altogether owing to the introduction of performances by the military band of the Bedfordshire Regiment, now located at Bradford. The band is above the average of similar organisations in point of ability, and gave much enjoyment to those who heard it.

The second of the Leeds Popular Concerts took place on the 8th ult. Owing to the indisposition of Mr. Hallé it was necessary to modify the programme, in so far as related to the solos which he was announced to play, but the audience had the pleasure of hearing an equally distinguished substitute in the person of Signor Piatti. The famous violoncellist, needless to say, met with a very warm reception. His solos comprised a couple of movements from a Concerto written for him by Molique, a Largo by Boccherini, and his own Bergamasco. Mr. Hecht ably filled Mr. Hallé's place at the desk, and it is no small compliment to him to say that the performances of the band went quite as smoothly as if the venerable Conductor had himself wielded the *bâton*. The test was no easy one. Raff's "Im Walde" Symphony was novelty of a genial type, and in places elicited loud applause. By way of *in memoriam* tribute to Weber, the centenary of whose birth occurred on the 18th ult., the first item placed on the programme was the Overture to "Der Freischütz," and the scena "Durch die Walde," which latter Mr. Ben Davies rendered with much effect. Rubinstein's ballet music to "Feramors," Wagner's Overture to "Rienzi," and prelude and introduction to the third act of "Lohengrin" were other items of a programme which in point of general interest could scarcely have been surpassed.

Mr. Isidor Cohn gave a Pianoforte Recital at the Church Institute, Bradford, on November 26. This was his *début*, though he had played many times previously in Bradford. The Recital included works by Bach, Mozart, Beethoven, Henselt, Field, Chopin, and others. The pianist acquitted himself admirably of an arduous undertaking, in the course of which he thoroughly gained the approval of his hearers. He has a light, crisp touch, and very refined taste. He appears to have studied both the technical and the intellectual parts of his profession to good purpose. Madame Ter Meer assisted Mr. Cohn in the capacity of vocalist.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE two grand Concerts given by the Bristol Musical Festival Society, on November 26 and 27, drew, as might be expected, large and interested audiences. The programmes were most attractive, Berlioz's "Faust" being given at the first Concert, and Beethoven's "Engedi" and Rossini's "Stabat Mater," at the second. Upon "Faust" much care had evidently been expended, and the hard-working chorus-master, Mr. D. W. Rootham, is to be congratulated on the spirit and resolution with which his choir performed its difficult task. In Berlioz's work the part of *Margaret* was entrusted to Miss Mary Davies, that of *Faust* to Mr. Edward Lloyd, *Mephistopheles* to Mr. Santley, and *Brander* to Mr. Worlock, and the whole of the solos were, as a matter of course, admirably performed; but we should like to offer a word of special praise to Miss Davies for her really fine and artistic rendering of her share of the music. Mr. Hallé's band did all that was possible for the instrumental portion of the Concert, the place of the Conductor, Mr. Charles Hallé (who was too ill at the time to fulfil his engagement), being most efficiently filled by Dr. Bridge, whose able and musicianly conducting contributed not a little to the success of the Concerts. The "Engedi" and Rossini's "Stabat Mater" are both familiar works to the Festival Choir, and the choruses went well on the whole, though now and then a want of firm attack was observable. The soloists were Miss Annie Marriott, Madame Enriquez, Mr. Edward Lloyd, and Mr. Santley. In the interval between the two choral works, Mr. Hallé's band played *Siegfried's* "Trauermarsch" and the "Walkürenritt" (Wagner). The leader was Herr Straus.

The last but one of the Monday Popular Concerts for the present season was given on the 6th ult., at Colston Hall. Three works of great interest were produced on this occasion—namely, Mendelssohn's Overture "Fingal's Cave," and Concerto, for violin and orchestra, and Mr. Prout's new "Oxford" Symphony, No. 4, in D major. This last was conducted by the composer, who, as usual, met with a hearty reception, and who expressed himself greatly pleased with the fine rendering his work received at the hands of Mr. Riseley's band. At the conclusion of this most interesting and scholarly composition, both audience and orchestra joined in a tribute of warmest applause, and Mr. Prout had to return to make his acknowledgments. In Mendelssohn's Concerto for violin and orchestra, Mr. T. Carrington, leader of the band, most ably sustained the solo part, playing the whole from memory, and displaying a thorough knowledge of the resources of his instrument. His excellent performance deservedly won for him a hearty recall. The vocalists were Miss Wilson, Mr. Fredericks, and Mr. Montague Worlock.

The sixth and last of the Bristol Monday Popular Concerts for this season took place in the Colston Hall, on the 20th ult. An additional attraction was offered on this night in the performance of several vocal numbers written for ladies' voices, and the works chosen were both beautiful in themselves and were rendered even more strikingly so by the exquisite singing of Mr. Riseley's choir of 200 ladies. The five selections were "O praise the Lord" (Mendelssohn), "The Lord is my Shepherd" (Schubert), and "God in Nature," by the same composer; a chorus from Prout's "Hereward," "Bright is the day," and the choral music in the "Midsummer Night's Dream," in which last Miss Gane, a member of the choir, sang the solo portion. The Overture, Scherzo, and the whole of the instrumental portion of the work, were most artistically played by the band. Schubert's "Unfinished" Symphony and Beethoven's Overture "Leonora" received a splendid and most vigorous rendering. At the close of the Concert, a testimonial was presented to the honorary Conductor, Mr. George Riseley, consisting of a purse of 410 guineas, a music cabinet, and an address from the citizens.

On the 9th ult. Mrs. Viner Pomeroy gave her second Concert of this season, with different arrangements, having engaged the larger of the Victoria Rooms, and supplementing the usual body of executants with vocalists, in order to popularise these entertainments to a wider degree, and to secure for them a more extended support. There was but one string quartet given, that by Haydn in G (Op. 77), played in excellent style by Mr. Henry Holmes (1st violin), Mr. J. Pardew (2nd violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violoncello). The Concert opened with Beethoven's Trio in B flat (pianoforte, clarinet, and violoncello), the executants being Mrs. Pomeroy, Mr. Egerton, and Mr. Pomeroy. Mr. Holmes gave two violin solos, and the remaining instrumental item was Weber's Duet in E flat, for piano and clarinet, in which Mrs. Pomeroy and Mr. Egerton were heard to great advantage. The vocalists were Madame Wilson-Osman and Mr. Montague Worlock.

The Bristol Musical Association gave its forty-fourth Concert on the 11th ult., when Colston Hall was full in every part. The chief interest centred on the production of Dr. Stanford's Choral Ballad "The Revenge," which was on the whole fairly given. We are glad to point out the energy and musical enterprise of the Conductor and his band and choir, in providing these popular Concerts so often in Bristol, and at such prices as to be within reach of all classes. The remainder of the programme consisted of miscellaneous vocal and instrumental solos, given by Miss Ellicott, Miss G. Freund, Mr. G Cox, and Mr. Lawford Huxtable (vocalists); Miss Bennett (piano), Mr. Gardner (violin), Mr. Ace (piccolo), and Mr. G. Riseley (organ).

The Sarum Choral Society gave its second Concert of the season at the Assembly Rooms, Salisbury, on the 8th ult. The programme included Spohr's "God, Thou art great," Mendelssohn's "Hear my prayer," Handel's Coronation Anthem, Schubert's Symphony in B flat, Spohr's Quartet in G minor, &c. The principal vocalists were Madame Wilson-Osman and Mr. Ralph Dawes, who acquitted themselves most successfuly. The orchestra, numbering about thirty performers, and led by Mr. Charles

Gamblin, gained a large share of applause for the Schubert Symphony. Mr. W. P. Aylward conducted, as usual.

At Exeter, on the 7th ult., the Oratorio Society gave its first Concert sinceits re-organisation. Handel's "Messiah" was the work performed, and the soloists were Miss Fusselle, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Frank May. The choruses were for the most part well sung, as were also the solos; but there was a certain amount of unsteadiness about the band, which we hope may be remedied before the next performance. Mr. E. M. Vinnicombe rendered good service at the organ, Mr. Walter Morrow was solo trumpet, and Mr. G. W. Lyon conducted very efficiently.

The Madrigal Society's Concert, on the 15th ult., included several items of interest, notably a Serenade composed by Mr. W. Bayly (late Conductor of the Society), which was received with much applause and redemanded. The chorus was somewhat increased in numbers and advanced in proficiency, thanks to the careful training of the present Conductor, Mr. R. B. Moore, Mus. Bac.

On the 18th ult. the third Subscription Concert (for the year) of the Orchestral Society attracted a good audience. The programme was of a popular character, and the performance gave evidence of careful practice on the part of the members. The vocalist was Miss Lilian Arden.

At the Victoria Hall Organ Recital, on the 4th ult., a piano and violin were used in conjunction with the organ. Mendelssohn's Capriccio in B minor was excellently played by Miss Hester Waller, and in this, and the Andante from the same composer's Violin Concerto (Mr. Barré D. Bayly), the orchestral accompaniments were given on the organ by Mr. D. J. Wood, the Organist of the Cathedral.

The Bath Choral Union opened its thirteenth season on the 9th ult., under new auspices, a committee of citizens having undertaken the management instead of the originator and Conductor, Herr Sondermann, who has hitherto carried on the Concerts with perseverance and credit, though at great personal sacrifice. The works given were Spohr's "Last Judgment" and Stainer's "Daughter of Jairus." The choruses were very fairly sung, and showed that the choir had been well trained by Herr Sondermann. The solo singers were Miss Carlotta Elliott, Miss F. Edwards, Mr. H. Piercy, and Mr. Herbert Thorndike.

The Plymouth Vocal Association gave its Subscription Concert for the present season on the 8th ult., at the Guildhall, Plymouth, when Mendelssohn's "Elijah" formed the programme. The band and chorus numbered 300 performers, and the principal artists were—Miss Anna Williams, Miss Eleanor Rees, Mr. Henry Piercy, and Signor Foli. Leader of the orchestra, Mr. Pardew; Hon. Organist, Mr. Faull; Hon. Conductor, Mr. F. N. Löhr. Mr. Löhr must be heartily congratulated on the splendid manner in which his choir and band acquitted themselves.

The same Association performed Handel's "Messiah" on the 22nd ult., with full band and chorus, the solos being taken by members of the choir. At the next Concert, Gounod's "Mors et Vita" will be produced on a grand scale, with a largely increased choir and orchestra. Thoroughly efficient soloists are engaged, and Mr. Löhr will conduct, as usual.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Michaelmas Term, just closed, has been marked by considerable activity in musical matters at Oxford. Chief amongst its events was the performance of the "Hymn of Praise" and "Woman of Samaria," on November 12, by the Choral Society, with Miss Hilda Coward, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Sutton Shepley as soloists. Since Dr. Roberts undertook the conductorship of this Society, it has been recovering with great rapidity the efficiency and prestige it had lost, and it is no exaggeration to say that the chorus-singing at this Concert was by far the best we have heard in Oxford for many years. The Concert given by the Madrigal Society, on the 2nd ult., was also conducted by Dr. Roberts, and was thoroughly successful except as regards the numbers of the audience. The programme and the performance deserved almost unqualified praise.

Two Concerts of Chamber Music require a word or two of mention. The University Musical Club gave a public Concert in Christ Church Hall, on November 8, the programme of which was almost exclusively selected from the works of Dr. C. H. H. Parry, the Choragus of the University. On November 30 an Invitation Concert was given in the same hall by the University Musical Union, at which the Heckmann Quartet performed. The only feature of the Concert that calls for notice was a String Quartet, by Mr. Hadow, of Worcester College. This Quartet was written a year ago for the University Musical Union, and performed in their rooms. It has since been published, but had not been previously played in public. It made a great impression on the audience, who gave the composer an enthusiastic reception.

The Professor of Music concluded his series of Lectures on "Spanish Church Music" on the 7th ult., when, as on previous occasions, a number of illustrations from Eslava's scarce work were excellently performed. The subject announced for next term is "English Music of the Restoration Period."

The College Musical Societies have done very little. A Concert of music for men's voices was given in Balliol College Hall, on the 7th ult., by a number of lay-clerks from the various choirs of Oxford. The music was admirably selected and, it need hardly be said, admirably rendered. At Merton a "Shakespeare Concert" was given on the 10th ult., bnt there was nothing about it requiring further notice. Both these Concerts were directed by Mr. John Farmer.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Italian Opera Company gave morning Concerts in the Music Hall on November 22 and 29. These Concerts proved so popular, that at the second numbers of people were refused admittance, there being not even standing room in the hall. To Mdlle. Hastreiter, as in the operatic performances, deservedly fell a large share of the applause, for rarely is heard so sympathetic and true a voice. In "Lohengrin," her performance of *Ortrud* was artistic to a degree. Mdlle. Jenny Broch, in the "Barbière," made a capital *Rosina*, her high, clear voice and sprightly acting suiting the part admirably.

On the afternoon of the 4th ult., Mr. Townsend gave a Pianoforte Recital to a large audience. The programme was well chosen, and included Weber's Sonata in D (Op. 24), Beethoven's Andante in F, selections from Chopin, Schumann's "Carnaval," and pieces by Liszt and Henselt. All were excellently rendered by the talented artist.

On the evening of the 6th ult., the Edinburgh Amateur Orchestral Society gave the first of three annual performances. This Society consists now of about eighty members, and, under the conductorship of Mr. Carl Hamilton, does good work. Beethoven's "Prometheus" Overture, a Symphony of Haydn's, and the orchestral accompaniments to Mendelssohn's Pianoforte Concerto were the principal items. The pianoforte part was creditably played by Miss Gillespie (pupil of Mr. Otto Schweizer). The vocalist, who gave a fair rendering of a Recitative and Aria from Mozart's "Titus," was Miss Kunz, who has lately returned from the Leipzig Conservatorium.

The ninth series of Choral and Orchestral Concerts, under the direction of Mr. Manns, opened on the evening of the 8th ult. Berlioz's Overture to "Benvenuto Cellini" was the first number, followed by the last interlude from Wagner's "Tannhäuser," Beethoven's Concerto for violin and orchestra, Schubert's (Unfinished) Symphony (B minor, No. 8), and Tschaikowski's "Caprice Italien" for orchestra. Mr. Franz Ondricek made his first appearance here on this occasion, and displayed surpassing *technique* in the Beethoven Concerto and in Paganini's Fantasia "Le Streghe."

The choir of the Cathedral of St. Mary, under the direction of Mr. Collinson (Organist), gave, on the 10th ult., a performance of Spohr's "Last Judgment." The choruses were well sung and the bass solos, especially the recitative "The day of wrath is near," were excellent.

Dvorák's "Stabat Mater" was given by the Choral Union on the 13th ult. The production of this celebrated work was anticipated with great pleasure, and the expectations of the audience were more than realised. Miss Anna Williams, Miss Hope Glenn, Mr. Henry Guy, and Mr. John Bridson sustained the solo parts. The quartet "Quis est homo" left nothing to be desired; the soprano and tenor duet "Fac ut portem," and the alto solo "Inflammatus et accensus," received an admirable interpretation. The choir was satisfactory, excepting a tendency to flatness in the high notes of the sopranos and tenors; but on the whole, considering the difficulty of the work, much credit is due to Mr. Collinson, the Conductor.

Madame Agnes Drechsler Hamilton (violinist) gave a Chamber Concert on the evening of the 14th ult., in the Masonic Hall. She was ably assisted by Mr. Carl Hamilton (cellist) and Mr. Francis Gibson (pianist). Master William Hamilton, ten years of age, made his *début* on this occasion, and played a Violin Concerto of De Beriot very creditably. The other numbers were Schumann's D minor Trio and Grieg's Violin Concerto, in which Madame Drechsler Hamilton distinguished herself particularly. Mr. Carl Hamilton's solo was a pretty Romance composed by Mr. Francis Gibson.

The annual Concert of the St. Giles's Choral Society took place in the Cathedral on the 23rd ult., on which occasion Haydn's "Passion Music" and selections from "The Messiah" were performed.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE first Subscription Concert of the thirteenth series of Choral and Orchestral Concerts took place on the 7th ult., under circumstances which gave earnest of a successful season, both as regards the quality of the performances and the attendance of the public. A brilliant rendering of the Overture "Benvenuto Cellini" (Berlioz), opened the Concert. The introduction to the third act of "Tannhäuser," entitled "Tannhäuser's Pilgrimage," was then played, and with as much appreciation as could be expected in the absence of connection with a performance of the opera. Other orchestral selections following in the course of the evening were the Unfinished Symphony, No. 8, in B minor, of Schubert, and the Capriccio Italien (Op 45), by Tschaikowski, the interpretation of the former being marked by grace and poetic feeling, and that of the latter by spirit and delicacy. The Violin Concerto of Beethoven, with Mr. Franz Ondricek as soloist, was altogether as effectively presented as ever it had been here before.

The first of the Concerts at popular prices took place on Saturday evening, the 11th ult., when there was a very large audience. The programme opened with the "Exhibition" (1862) Overture, by Auber, the only one of the four then commissioned works which has survived the occasion; Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale," the Vorspiel to "Parsifal" (Wagner), and the Ballet Suite "Sylvia" (Délibes), followed in course; also, Beethoven's No. 1 Symphony, the set of nine of which is to be given during the season, in due succession, either at the Subscription or the Saturday night Concerts. Mr. Franz Ondricek again appeared, and played with great acceptance Ernst's Fantasia on Hungarian airs; and, as an encore, Raff's now well-known Cavatina.

What may be considered the great event of the season took place on the 14th ult., when a very large audience assembled to hear a performance of Sir Arthur Sullivan's Cantata "The Golden Legend," and Dr. Villiers Stanford's Choral Ballad "The Revenge." The orchestra was thoroughly efficient in the Prologue, and despite a little coarseness on the part of the male chorus, and the occasional inaudibleness of Mr. John Bridson, as *Lucifer*, when singing against the chorus and orchestra, this masterly, and I think, taken altogether, highly original musical depiction created a profound impression. Scene I., that between *Prince Henry* and *Lucifer*, was delicately interpreted on the part both of the band and Messrs. Lloyd and Bridson, and in Scene II., the beautiful Evening Hymn, "O gladsome Light," was sung by the choir with great expression. The fine, almost Wagnerian part, as I think it, of *Elsie*, was most effectively rendered in the introduction and subsequent scenes by Miss Anna Williams, while the equally attractive part of *Ursula* was no less artistically presented by Madame Marian McKenzie. The choral singing in the graceful setting of the lines "O pure in heart," as also in the Choral Epilogue, was everything that could be desired. Following "The Golden Legend" came Dr. Villiers Stanford's spirited setting of Tennyson's poem "The Revenge." The orchestra played with great spirit, and the choir, if not quite up to its usual standard, was fairly satisfactory throughout. Dr. Stanford's music was received with very marked expressions of favour, and the general feeling is that it will be always welcome.

The programme of the second Popular Concert included the Overture to "The Canterbury Pilgrims" (Stanford), two movements from Cowen's Scandinavian Symphony, and Dr. Hubert Parry's "Modern Suite"; also, in celebration of the hundredth anniversary of Carl Maria von Weber's birthday, that master's Overtures "Euryanthe" and "Jubel," and the Clarinet Concertino. The soloist in the last mentioned was Mr. James Clinton, of the orchestra, and Miss Carlotta Elliott was the vocalist of the evening.

Dr. Stanford, who took the place of Mr. Manns at this Concert, was entertained at dinner by the Glasgow Society of Musicians on the evening previous. The health of the distinguished guest was drunk with enthusiasm. In proposing "Prosperity to the Glasgow Society of Musicians," Dr. Stanford said that much might be done by such Societies in fostering local talent, and he recommended that every town of any size should, as it were, grow its own music and musicians; the great centres of the country should, too, possess orchestras of their own, and a National Opera House should be founded, as, the speaker said, had been suggested in Mr. Mackenzie's admirable and thoughtful address at Manchester. Dr. Stanford would, however, have preferred, he said, that this had preceded the establishment of great schools of musical instruction, as he feared that for some time the supply of musically educated persons would exceed the demand for their services in teaching or as performers.

The Glasgow Choral Union orchestra gave a performance in Greenock, on the 15th ult. There was a large audience. The Heckmann Quartet party was the chief attraction at a Concert given by the Paisley Choral Union on the 20th ult.

The leading attractions of the Choral Union Concerts of the 21st and 23rd ult. were Liszt's Concerto for piano and orchestra, No. 1, with Herr B. Stavenhagen as soloist; No. 2 of Beethoven's Symphonies, and a repetition performance of Dr. Stanford's Choral Ballad, "The Revenge."

A performance of Mr. F. Corder's new Cantata, "The Bridal of Triermain," was given by the Crosshill Musical Association, in the Burgh Hall, on the 23rd ult. The accompaniments were played on piano and harmonium, and gave a very fair idea of the orchestral effects. The chorus of fifty voices is a well trained one, and there was an efficient quartet of soloists. The result was a most creditable performance of this clever, picturesque, and original composition, which made an excellent impression on the large audience assembled, applause being frequent and hearty. The contralto solo (by Miss Alice Young), "In lofty hall," might perhaps be specially named. Mr. Alexander Patterson was the Conductor, Miss Alice Macdonald being at the piano, and Mr. George Hopper at the harmonium.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THERE have been many interesting features in the local musical world during the past month or six weeks, and towards the end of this month—doubtless when this issue will be in the press—Oratorios, Eisteddfodau, and Concerts, will be held in abundance. Christmastide in South Wales promises, in fact, to be very musical.

The police bands at Swansea and Cardiff have lately attracted attention, and on the occasion of the annual Concert held by the former, a large audience attended. Among the vocalists were Mdlle. de Lido, Countess Sadowska, Mr. H. Jones, and Mr. Videon Harding, who were warmly received. Several selections were well rendered by the band.

The wishes of the audience at the last Concert of the Orchestral Society in regard to vocalists for their next Concert, on February 2, were ascertained by means of voting papers, which were distributed in the hall, and afterwards returned to the Society and stewards. It seems that Miss Mary Davies and Mr. Barrington Foote were selected by the majority of voters. Mr. Foote has been engaged consequently, but the lady had a London engagement for the same day, and Miss Hilda Wilson has been appointed to sing in her stead. There will be another Concert, on April 13, in connection with the same Society. Miss Davies has, I believe, been asked to sing at Cardiff on that occasion.

A prize of five guineas was offered by the Wrexham Festival Committee for the best setting of "Hands all round" (Lord Tennyson) as a part-song, and Mr. Tom Price (Merthyr) has been adjudicated the winner.

The Abercarn section of the South Wales Choral Union, numbering about seventy members, gave a performance of "St. Paul" on the 3rd ult. Mr. David Brown was the Conductor. The soloists were Miss Annie Bowen, Miss Lydia Dix, Mr. T. L. James, and Mr. F. J. Matthews; pianist, Mr. F. J. Liles (Newport); organist, Mr. G. Stephens (Ebbw Vale).

At the Lesser Park Hall, Cardiff, on the 8th ult., the third of a series of Concerts, under the auspices of South Wales University College, took place. The programme, which was rendered with ample justice in the presence of a large audience, was sustained by Dr. Shadwell (vocalist), Herr Peiniger (first violin), Mr. Percy Ould (second violin), Mr. Ellis Roberts (viola), Mr. Charles Ould (violoncello), and Professor Templeton (pianoforte). The selections included—Schumann's Quintet in E flat, Op. 44 (piano, violin, viola, and violoncello); Vocal Solo, "Liederkreis," Op. 98 (Beethoven); Mendelssohn's Quartet in E flat, Op. 12; the songs "Forget me not" (Sterndale Bennett) and Hatton's "To Anthea"; and Mozart's Quartet in D minor (violins, viola, and cello).

On the 6th ult., at the Oddfellows' Hall, Dowlais, Fawcett's Oratorio "Paradise," was rendered in the presence of a large audience by the Elizabeth Street United Choir, assisted by Miss Marian Price, R.A.M., Miss Ruth Davies, Mr. E. Sandbrook, and Mr. J. Daniel; Conductor, Mr. Howell. The orchestral performers were supplied from Merthyr.

Two of the Saturday Popular Concerts at Cardiff have already been held, and Mr. Dodd, who originated the movement, has met with fair support. The first took place at the Park Hall, on the 11th ult., when some selections were rendered by a small choir only recently organised. The soloists were Mr. Arthur Castings, Madame Gertrude Lewis Phillips, and Signor Quaglia. Mr. Joseph Deacon was the accompanist.

Mr. Edward Lawrence, Organist and Choirmaster of St. David's, Merthyr, recently issued a report, from which it seemed he had received £317 12s. 2d. from all sources towards the Church Organ Improvement Fund. The instrument now contains about 2,000 pipes, 40 draw stops (including 6 couplers), 8 composition pedals, and swell pedal. The organ was redesigned by Mr. Lawrence himself, who has been the organist since 1860, and has collected altogether at different times nearly £600 for the purpose of enlarging and improving the instrument.

A large number of visitors were attracted to Mountain Ash on the occasion of an Eisteddfod, held on the 20th ult., in connection with the Norite Lodge, Blodewyn y Dyffryn. Mr. W. Abraham, the labour representative of the Rhondda in Parliament, being absent on business at Aberdare, the chair was taken by Mr. S. Shipton. The Conductor was the Rev. Benjamin Evans, Aberdare; musical adjudicator, Mr. Tom Price; literary judge, Rev. J. Howell; secretary, Mr. D. E. Coleman; and Miss Callaway accompanist. Mr. David Davies sang the Eisteddfod song "Hen Wlad fy Nhadau" ("Land of my Fathers"). For the best rendering of any song, the prize was divided between Miss Jesse Coleman, Mountain Ash, and Miss Polly Jones, Merthyr Vale, and a third was added for Miss M. A. Morris, Tonyrefail. Best rendering of "Dros y Gareg," Mrs. Ellis; second, Miss Polly Jones. "Myriads of Myriads," sung by children, resulted in the victory of a local choir—Bethlehem. Mr. Edwin Williams, the leader, received a silver medal. Vocal competition, "Hiraeth." Two competitors. Mr. D. Davies was awarded the prize. The chief choral competition was for a prize of £12 and a chair for the Conductor of the winning choir. Subject, "And it shall come to pass in the last days." Merthyr Vale and the Rhos (Mountain Ash) choirs competed, and the latter won. There was a Concert in the evening.

Mr. Morgan Morgan, the Mayor of Cardiff, has received a communication from Mr. C. Morley, Hon. Secretary of the Royal College of Music, on behalf of H.R.H. the Prince of Wales, asking him to give every publicity to the open scholarships' programme for March next. It seems there will be fourteen scholarships—for composition (1), singing (5), piano (4), organ (1), violin (2), violoncello (1). Intending competitors must send in their names to the College on or before January 31, and preliminary examinations will be held on March 2 in various local centres.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, December 7, 1886.

In the American metropolis the occurrences in music which have excited most attention have been the representations of the German Opera Company at the Metropolitan Opera House, which had just commenced when I wrote my November letter. The enterprise has scored a series of successes, largely through the aid of Herr Albert Niemann, who astonished those familiar with him from performances witnessed in Germany by bringing to America a supply of voice which they had never had reason to set down among his possessions. We have long been accustomed to announcements of miraculous vocal recoveries just prior to the American *débuts* of European singers who had fallen into the sere and yellow leaf, and no one was inclined to credit the report that the German heroic tenor, who could scarcely be said to "sing" at all ten years ago, had actually regained a large portion of the voice of his youth, and was capable of delighting the ear with his music as well as the eye with his acting. Yet this was found to be the fact, and the fortunes of the season are thought to be so bound up in this singer that the management of the Court Opera at Berlin was appealed to for an extension of Herr Niemann's leave of absence, and he will remain here until the last week of the season, instead of returning to Berlin in January. It will be remembered that Fräulein Lehmann came from the Prussian capital in the same manner, and when denied an extension of her furlough, took it without leave. A similar performance on the part of Herr Niemann is not feared, for he is near the end of his artistic career, and looks forward to a handsome pension to which he will soon be entitled. The ambition which inspires Fräulein Lehmann he cannot feel at his age, and I am told that on the eve of his first American appearance he grew exceedingly nervous, and vainly questioned himself concerning his reasons for risking a failure in a strange country when his status was so delightfully comfortable in Berlin. His reception quieted all apprehensions, however, and he now labours with enthusiasm, and has appeared in "Die Walküre," "Der Prophet," "Tannhäuser," and "Tristan und Isolde." In the latter drama he achieved his most pronounced success, and its production will doubtless remain the most significant event of the season. The management was very apprehensive of the attitude of the public towards the work, and only yielded to the entreaties of Herr Seidl and the artists after long debate. The result was unexpectedly favourable. The first representation was so brilliant that the majority of the newspaper critics, who were in attendance on the Bayreuth Festival last summer, agreed that the interpretation at the Metropolitan was worthier of this work than that under the direction of Herr Mottl, in the Wagner Theatre. Fräulein Lehmann surpassed the finest of the many fine impersonations which she has placed to her credit, and her *Isolde* must surely rank with the most impassioned characters which the lyric stage of to-day can exhibit. Herr Niemann's *Tristan* was especially strong in the last act, for which he cleverly reserves his best powers. The stage decorations were handsome, though in no sense costly, and the orchestra performed prodigies of valour under

the guidance of Herr Seidl. The leading musical critics of Boston came to witness the first representation, and reviewed it as extensively as they would have done had the performance taken place in their own city. Their compatriots in New York, having discussed the work with more or less intelligence and enthusiasm, have resolved to commemorate the event in a dinner, in honour of Herr Seidl, at which Herr Niemann will also be a guest. This dinner is set down for the 9th inst. Events at the Metropolitan Opera House were interesting, but less important have been the production of "Aïda," on a scale of great magnificence, and the first performance in America of Brüll's pretty little opera "The Golden Cross." The latter work is being used as introduction to the ballet "Vienna Waltzes," which is handsomely produced, but has failed to win popularity. "Aïda" was a somewhat disastrous venture for the Metropolitan management. Not less than £7,000 was spent on scenery and costumes, yet the opera has been withdrawn after four performances. The fault lay with the tenor, Zobel, who was unequal to the *rôle* of *Rhadames*. Herr Niemann, not wishing to sing the part (which he used to abuse in Berlin), and Herr Alvary not having the heroic style which it calls for, the only course open was to shelve the opera. This is the first severe blow that German opera has experienced since it was established three seasons ago.

The American Opera Company has suffered re-organisation, and is now known as the National Opera Company. The change is little else than nominal, although Mr. Theodore Thomas steps from the presidency of the old to the vice-presidency of the new corporation. The company began its season on November 15, in Philadelphia, and has since performed one week in Philadelphia, one week in Cincinnati, one week in St. Louis, and is now in Chicago. The patronage of the public has been generous in each city, the receipts averaging 30,000 dollars a week; but the expenses of the institution are so enormous that it is doubtful whether the season will be successful, even if the present rate of income is maintained. The operas that are being given are "Faust," "Huguenots," "Lakmé," "Orpheus," "Aïda," and Massé's one-act "Galathea." In addition, the ballets "Sylvia" and "Bal Costumé" are given. In Cincinnati and St. Louis the ballet feature, on which great stress is laid in the company's announcement, aroused the opposition of the clergy, and in the latter city there was an unfortunate controversy between Madame Fursch-Madi and Mr. Thomas, growing out of the rude behaviour to the *prima donna* of Hock, the German stage manager. Of course, the newspapers laid great stress on both affairs, with the usual result of giving the company the benefit of a great deal of gratuitous advertising.

In the two Concerts of the Philharmonic Society which have been given thus far, two new Symphonies were brought forward. The first, Anton Bruckner's Seventh in E major, made the most complete *fiasco* that the annals of music in New York show. At the public rehearsal, as well as at the Concert, fully two-thirds of the audience left the room after the second movement, the much-praised *Adagio*. I do not feel myself called on either to defend or criticise this act of public condemnation. I believe that Bruckner's Symphony is a serious work of greater interest and value than the public were able or willing to recognise, but I do not think its failure at all remarkable. The canons of taste which still guide our Concert audiences cannot accept this Symphony as beautiful music. The second novelty was of a different character. It was Tschaikowski's Symphony "after Byron's 'Manfred,'" and the public received it kindly. Nothing more brilliant in respect of orchestration can well be imagined than the work of the Russian composer in this Symphony.

Madame Patti's return was signalised by a success in four Concerts which exceeded the wildest expectations of the *diva* and her manager, and can only be accounted for on the theory that the inhabitants of adjoining cities came in great numbers, thinking it their last chance to hear the greatest vocalist of the age. It would not be excessive to estimate the receipts for the four Concerts at 30,000 dollars. Her Boston Concerts were almost equally remunerative. It is known now that Madame Patti is a partner in the enterprise with Mr. Henry E. Abbey. Curiosity is rife to hear of her reception in the City of Mexico, whose citizens crowded to a fraudulent sale of tickets, managed by a sharper, who represented himself as an agent for Mr. Abbey, and paid 20,000 dollars into the hands of the rogue, with nearly all of which he decamped.

Boston, having little else of magnitude to care for, is enjoying the Concerts of the Symphony Orchestra to the full. Mr. Gericke, the Conductor, has latterly resolved to take a hand in the American movement, and compositions of American composers are finding their way into his schemes. The next writer who will be thus honoured is Mr. Otto Floersheim, Editor of *The Musical Courier* of this city, whose orchestral *morceau*, entitled "Consolation," will be played this week. The munificent manner in which Mr. Higginson, who maintains the band, fulfils his self-imposed duty, can be read in the fact that he has resolved to buy fine violins for all those players in his orchestra who are obliged at present to use inferior instruments. Here is a musical Mæcenas indeed.

While waiting for the new operetta of Gilbert and Sullivan, Mr. Stetson, of the Fifth Avenue Theatre, revived "Princess Ida," but so vulgarized it by the interpolation of new scenes, dialogue, and songs that the lovers of the nice art of the admired English collaborators were rejoiced that the parody on Tennyson's "Princess" failed a second time. The German Liederkranz of this city recently performed Bruch's "Achilleus" for the first time in America.

THE admirable suitability of Gounod's "Mors et Vita" for church use and for the late Advent season especially, was well illustrated by its performance at the Church of St. Margaret Pattens, Rood Lane, on the 15th ult. (where it was also repeated on Sunday evening, the 19th and on the 22nd), when it was listened to with attentive reverence by large congregations. The work was given in English by the excellent choir of the Church up to the close of part one, with the utmost finish and care, the great and touching beauties of many portions of the "Requiem" being most impressively rendered by the soloists (to whom a special word of praise is due for their by no means easy task), Masters Ruddesham and Jarvis, and Messrs. Craddock, Edgar, Fairfax, Giles, and Darkin. The rest of the choir acquitted themselves with much efficiency in the remaining portions of the work, which, as is well known, needs the greatest care and skill for its proper interpretation. The organ (a new and most effective instrument by Messrs. Forster and Andrews of Hull) was the sole accompaniment, and the direction was, as usual, in the hands of Mr. Horace Buttery, who also presided at the organ. The work produced a marked effect upon the large audience.

AT Steinway Hall, on November 25, Mr. Edmund Rogers, Organist of St. Thomas's, Portman Square, gave an evening Concert, the programme consisting of his Cantatas "Footprints of the Saviour" and "The Pilgrim's Progress." For the admirable singing of the choir, which owes so much to Mr. Rogers's unceasing care, every praise is merited. The soloists were: Miss Margaret Hoare (who sang the soprano music with much skill and finish), Miss White, Miss Mary Morgan (who also rendered good service), Mr. Walter Howgate, and Mr. Lucas Williams (who gave the solos and declamations for the bass in a dignified and impressive manner). The efforts of Mr. Walter E. Stark (pianoforte) and Messrs. G. Belcher and C. A. Rogers (harmonium) must not be left unacknowledged, for to them much of the credit of a successful performance is due. The Cantatas and the composer (who conducted them) were enthusiastically received by a large audience.

THE Students' Concert and Prize Distribution in connection with the Croydon Conservatoire of Music was held in the Public Hall, Croydon, on Friday, the 17th ult., the Mayor presiding. An address was given by Sir George Macfarren, and Mr. G. F. Geaussent, the energetic Principal, spoke of the successful results attained by the Institution. The students who took part in the Concert were Mrs. Templeton, Miss Webster, Miss Alice Drayton, Miss Carter, and Miss Pyne, and the pupils of the Elocution Class, under the direction of Mr. Charles Fry, gave a Shakespearian Recital in costume, Miss Churchill, Miss Tombleson, Mr. Stockley, and Mr. F. Storey being specially worthy of mention.

At a Pianoforte Recital given by him on the 1st ult., at Prince's Hall, Piccadilly, Mr. Henry Waller had set himself the formidable task of interpreting, from memory, a most diversified selection of classical pianoforte music, representing some seven composers, and including such veritable *chevaux de bataille* as Schubert's "Wanderer" Fantasia and Schumann's "Carnaval." If we add that the pianist went through his entire performance with unerring precision we have doubtless recorded a remarkable display of mnemonic and executive powers, and, as such, his efforts were duly appreciated by the audience. Unfortunately, however, Mr. Waller's æsthetical training has not kept pace with his mechanical one, and much indeed remains for him to accomplish in the former direction to render him a competent exponent of music of the higher order. We refer not merely to the absence in the present performance of the poetic element, but to the pianist's frequent misconception, if not absolute perversion, of his composers' meaning, wherein he betrays a lack of artistic culture which no amount of technical skill can effectually hide. To remedy so serious a defect should be the earnest endeavour of a pianist otherwise so painstaking and so accomplished.

The distribution of prizes to the successful students of the Hampstead Conservatoire of Music (Principal, Mr. G. F. Geaussent) took place at Prince's Hall on Tuesday evening, the 14th ult. The distribution was made by Sir Henry Holland, M.P., and subsequently Sir George Macfarren (who is President of the Institution) gave an address upon musical study in general. In congratulating the students on their success, he particularly pointed out the importance of insisting that all students should be made to pass the first examination in harmony before being allowed to take a prize. Sir James Linton also made a few observations respecting the Art School attached to the Conservatoire. The proceedings opened with a short Concert, in which Mrs. Halkett, Miss Webster, Miss Amy Carter, Miss Tombleson, and Miss Louisa Pyne (assisted by some professors of the Institution) took part, the last named lady receiving a well-merited recall for her rendering of the piano part in Schumann's Quartet (Op. 44). After the prizes were distributed, a Recital was given by the pupils of the Elocution Class, under the direction of Mr. Charles Fry, of a scene from "As You Like It," and created a very favourable impression.

At the Vestry Hall, Hampstead, on Thursday evening, the 9th ult., a new Oratorio, "Ruth," composed by Dr. Charles Vincent, and conducted by the composer, was given for the first time in London. Originally written as a kind of sacred opera, and intended for representation with costume and stage effects, it was found that insurmountable difficulties would prevent its performance in that shape, so, with certain slight modifications, it now takes the form of an Oratorio. The music is therefore somewhat lighter and simpler than is generally found in works of this class. The performance on Thursday night was in every respect most satisfactory. Madame Henrietta Tomlinson as *Ruth*, Miss Marianne Tomlinson as *Naomi*, and Mr. Maybrick as *Boaz* did ample justice to their respective parts, a choir of eighty well selected voices singing the choral portions. The second part consisted of a miscellaneous selection of vocal and instrumental music, in which, in addition to the artists already named, Madame Antoinette Sterling, Signor Luigi Meo, Mr. S. Midgley (of Bradford), and Mr. T. J. Grylls took part. The latter gentleman won much applause for his solo in the Oratorio.

On the 1st and 15th ult., in the Church of the Holy Trinity, Stroud Green, where the Rev. Robert Linklater has lately been appointed Vicar, two special Advent Services were held, consisting mainly of Spohr's "Last Judgment," rendered in its entirety with a full orchestra, and without the organ. This is the only instance, we believe, of this sublime work being given this year, in a church with a full orchestra and professional solo voices, and the effect was extremely impressive, the choruses, especially "Destroyed is Babylon," being sung with accuracy and vigour. The solos were entrusted to Miss Hare, Miss Marie Middleton (whose artistic rendering of her part was a decided feature in the Oratorio), Mr. Reginald Groome, and Mr. Robert Hilton. The Precentor of the Church conducted.

The Annual Christmas Tree Festival of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place on the 20th ult., and was in every respect a brilliant success. In the selection from "The Messiah," the solos and choruses, especially "For unto us a child is born," were excellently rendered, Miss Campbell's charming soprano voice being heard to much advantage in the trying solo "Rejoice greatly." The efforts of the children were thoroughly appreciated in "Mother Goose," "Four-and-Twenty Blackbirds," "The House that Jack built," and indeed in all the juvenile scenes which were enacted, their graceful action being the theme of universal admiration. At the conclusion of the performance, the Principal, Dr. Campbell, stated that eleven students would take their certificates on the present occasion, and these, together with the certificates previously granted, would make sixteen for the present year. The earnings of pupils who had left the College during the past year would amount to about £10,000; and this fact he thought constituted the strongest claim for public support. In this we most cordially agree.

The following awards, after competitions, were made on Saturday, the 18th ult., at the Royal Academy of Music:—The Sainton-Dolby Prize (eighteen candidates), to Helen Saunders; the Bonamy Dobree Prize (four candidates), to John Carrodus, Jun.; and the Hine Gift (four candidates), to Corelli Windeatt. The competition for the Balfe Scholarship at the same Institution took place on Monday, the 20th. The examiners were Messrs. H. C. Lunn, Walter Macfarren, E. Prout, and the Principal (chairman). There were seven candidates, and the scholarship was awarded to Arthur E. Godfrey. The competition for the Potter Exhibition also took place. The examiners were Messrs. H. C. Lunn, Walter Macfarren, E Prout, F. Westlake, and the Principal (chairman). There were eleven candidates and the exhibition was awarded to Ethel Boyce. The competition for the Westmoreland Scholarship took place on the 21st ult. The examiners were Messrs. F. R. Cox, Ettore Fiori, Manuel Garcia, F. Walker, and the Principal (chairman). There were nine candidates, and the scholarship was awarded to Julia Neilson.

Mr. Stephen Kemp gave a very interesting Concert of Chamber Music on November 26, at Prince's Hall, Piccadilly, assisted by Mdlle. Gabrielle Vaillant (violin), Mr. Oluf Svendsen (flute), and Mr. W. E. Whitehouse (violoncello). The solo performances of the Concert-giver comprised a very thoughtful reading of Beethoven's Pianoforte Sonata in F minor (Op. 57), as well as some shorter pieces for the same instrument by Brahms, Chopin, Moszkowski, and the executant. Special thanks are due to Mr. Kemp for having included in the programme Weber's much neglected Trio for pianoforte, flute, and violoncello, in G minor (Op. 63), a work replete with melodious charm, of a pastoral character, and written for a most interesting, albeit no longer fashionable, combination of instruments. The Trio was rendered *con amore* by Messrs. Kemp, Svendsen, and Whitehouse. Spohr's Pianoforte Trio in F (Op. 123), in which Mdlle. Vaillant ably sustained the violin part, concluded the proceedings. Miss Damian was the vocalist, and Mr. Ernest Ford an efficient accompanist.

The members of the St. George's Glee Union gave their 214th consecutive monthly Concert on the 3rd ult., in the Pimlico Rooms, Warwick Street. The solo artists were Madame Wilson Osman, Miss Annie Dwelley, Mr. Charles Copland, and Mr. Alec Marsh. The first part of the programme was miscellaneous, and the second was devoted to Sir Arthur Sullivan's "On Shore and Sea," the characters being most ably represented by Madame Wilson Osman and Mr. Alec Marsh. The chorus-singing throughout was exceptionally good. Mr. F. R. Kinkee presided at the pianoforte, Mr. T. G. Baines at the harmonium, and Mr. Joseph Monday conducted.

On St. Andrew's Day a performance of Dr. Stainer's Cantata "The Daughter of Jairus" was given at St. Andrew's Church, Ashley Place, S.W., with full orchestral accompaniment. The solos were sung by Master Lewis (Temple Church) and Messrs. J. H. Crosland and Thornton Colvin in a very effective manner. The choruses were given with great precision. Dr. C. W. Pearce presided at the organ, and Mr. Wm. Hatch conducted.

THE Westminster Orchestral Society, having now satisfactorily established its *raison d'être* among London Concert institutions, inaugurated its second season with a Concert, given on the 8th ult., at the Westminster Town Hall. Among the specially interesting features of the programme provided on this occasion, we may refer to a new orchestral piece entitled "Song without words," cleverly and effectively written by Mr. C. G. Godfrey, and to the very able playing, on the part of Miss Dora Bright, of Mr. Walter Macfarren's "Concertstück," for pianoforte with orchestral accompaniment, which was conducted by the composer. Nor should we omit to mention Mr. Frederic W. Griffiths's effective rendering of the solo part of Mr. J. F. Barnett's "Concerto Pastorale," for flute and orchestra. In these, as in other more familiar numbers, the band, consisting of amateur and professional musicians, under the conductorship of Mr. Charles S. Macpherson, was highly efficient. The next public Concert of the Society is announced to take place on February 16.

THE Tufnell Park Choral Society held its Christmas performance in St. George's Room, on Tuesday evening, the 14th ult., when Mendelssohn's "Christus" was ably rendered, the solos being taken by Mr. Kent Sutton. The novelty of the evening was Mr. Corder's Cantata "The Bridal of Triermain." In the choral introduction, "Where is the maiden," the singers fully expressed the original ideas of the author, and afterwards supporting the principals in the movement "In days e'en minstrels, now forget," carried on the recital of the "Legend" in a very interesting manner. Not less impressive were they in the section where the solo bass, leading the strain "Long shall close in stony sleep," is followed by the choir in unison. Between the first and second parts, songs were rendered by Miss Nellie Potter, Mr. Melnott, and Mr. Maybrick, and these, in the soli of the Cantata, gave place to Miss Bailey, Miss Stephenson, Mr. Kent Sutton, and Messrs. A. and J. Pusy, the accompanist being Mr. Frank Lewis Thomas, and the Conductor Mr. W. Henry Thomas.

AN Organ Recital was given by Mons. Alex. Guilmant at Christ Church, Westminster Bridge Road, on Thursday, the 9th ult. His programme included Liszt's Prelude and Fugue on B-A-C-H, Bach's Toccàta in F, and his own "Méditation sur le Stabat Mater," Caprice in B flat, and "Offertoire sur trois Noëls." His masterly performance was greatly enjoyed, and his wonderful improvisation on a theme (Adeste Fideles) selected by the Organist of the Church provoked admiring comments from everyone present. Miss Meredyth Elliott contributed two sacred songs in her usual impressive manner, and the choir of the Church sang two Advent anthems, "Hearken unto Me, My people" (Sullivan) and "Hosanna in the Highest" (Stainer.) The Rev. Newman Hall, LL.B., conducted the introductory and closing services, and the vocal music was accompanied by Mr. J. R. Griffiths, Organist and Director of the Choir.

A Concert was given in the Kensington Town Hall, on November 29th, under the patronage of the Hon. and Rev. Carr and Lady Mary Glynn, on behalf of the Postman's Seaside Rest and Convalescent Home, Brighton. The hall was crowded. The artists who took part were Madame Minnie Gwynne, Miss Agnes Liddell, Miss Annie Layton, Mr. Alfred Kenningham, and Mr. Alfred J. Layton, vocalists, whose contributions of songs, duets, and quartets met with hearty approval. The instrumentalists were—pianoforte, Miss Lily von Kornatzki; violin, Miss Rose Lynton; harp, Miss Ida Audain. Mr. Pritchard and Mr. Ernest Walcot gave some humorous musical sketches, much to the delight of the audience. Mrs. A. J. Layton, F.C.O., and Mr. Barrow Dowling accompanied.

IT is with sincere regret that we record the death of Dr. E. T. Chipp, for many years the well known and highly esteemed Organist of Ely Cathedral. Dr. Chipp had been for some time past in failing health, and since the middle of September had been seeking restoration in rest and change. During the first week of December he left England for the South of France, and had reached Nice, where he suddenly expired in the early morning of the 17th ult., to the great grief of his family and a large circle of friends. Dr. Chipp's eminent abilities placed him in the first rank of Organists, and his loss will be widely deplored.

THE first Concert for the season of the Finsbury Choral Association took place at Holloway Hall, on Thursday, the 9th ult. The works given were A. R. Gaul's "The Holy City" and W. H. Cummings's "The Fairy Ring." The principals were Miss Clara Samuell, Miss Emily Davies, Madame Isabel Fassett, Mrs. W. J. Davey, Mr. John Probert, and Mr. W. G. Forington, all of whom met with much favour from the large audience. The choir sang the choruses with vigour and precision. Mr. J. P. Harding was at the piano, and Mr. E. H. Lemare (in place of Mr. Marchment, absent through indisposition) at the harmonium. Mr. Lockwood (harp) and Messrs. T. Harper and J. Solomon (trumpets) contributed to the effect. Mr. Dale conducted "The Holy City," and Mr. Cummings conducted his own Cantata.

THE Annual Concert of the Violin Classes at the City of London College, under the direction of Mr. W. Fitzhenry, took place on Thursday, the 16th ult. The members of the classes played a Quartet by Tolhurst, a selection by S. Jarvis, entitled "Scotland," encored, and a selection from "Lucrezia Borgia," the execution of all of which testified to the successful training they had received. Mr. T. E. Gatehouse played as violin solos a Fantasie by Alard on "La Traviata," and a Fantasia on "Mosè in Egitto," by Paganini, for one string only. Both pieces were excellently rendered, and enthusiastically encored. The vocalists, Madame Raymond, Mr. Hulbert L. Fulkerson, Mr. Kift, and Mr. Frank Ward, were well received in their respective solos.

ON Sunday afternoon, the 19th ult., an excellent Recital of music was given at St. George's Church, Camberwell. The artists were Miss Haldane, R.A.M., Mr. Joseph Heald, R.A.M., and Mr. H. A. Chapman, supported by the church choir and an orchestra. The programme included an Aria, by J. S. Bach, "Rock of Faith" (given for the first time in this country), in which the solo for "Viole d'amore" was finely rendered by Herr Carli Zoeller. G. A. Holmes's "Colonial and Indian March" was also performed by organ and orchestra very effectively, and a Fantasia, by Carli Zoeller, for violins and organ, upon the Sicilian Hymn "O Sanctissima," was much appreciated. Herr Carli Zoeller conducted, and Mr. G. Augustus Holmes, Organist of the Church, presided at the organ.

MR. CHARLES DOWDESWELL (joint Hon. Sec. of the London Wagner Society) delivered the first of a course of four Lectures upon Richard Wagner's "Ring of the Nibelung," to the Surrey Conservatoire of Music, at Clapham, on the 14th ult. In addition to an examination of the dramatic, musical, and philosophical sides of the trilogy, the course will comprise an analysis of the Norse Eddas, and Sagas, and German legends to which the master resorted when writing the poem. At the first Lecture vocal and instrumental illustrations from "The Rhinegold" were admirably rendered by the Misses Leighton, Van Breydel, and Buckland, Messrs. Hoefler, Dowdeswell, Tapley, and McPherson. The next Lecture, on the 18th inst., will treat of "The Valkyrie."

THE first Convocation of Trinity College University, Toronto, for the purpose of conferring degrees in music, was recently held in the Convocation Hall. Prayers having been said in Latin by the Provost, the degree of Bachelor of Music was conferred, with the usual formalities, upon the Rev. William Roberts, of Amherst Island; Miss Gregory, of Hamilton; and Miss Mellish, of Caledonia. At the conclusion of the ceremony, the Hon. G. W. Allan, Chancellor, addressed the assembly, and expressed his gratification at admitting lady graduates within the walls of the University for the first time.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Mendelssohn's "Hear my Prayer," Gounod's "De profundis," and Spohr's "Last Judgment" in St. Bride's Church, on the 1st ult. The soloists were Miss Clara Hoschke, Miss Isabel Tomalin, Mr. Henry Yates, and Mr. James Blackney. The same works were sung by the Choir in Whitechapel Parish Church on the 8th ult., when the principal vocalists were Mrs. Livesay Carrott, Mrs. Dean, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

MDLLE. ROSINA ISIDOR gave an evening Concert on the 4th ult., at St. James's Hall, with the co-operation of a number of artists occupying high rank in the profession. Among the solo performances of the Concert-giver may be specially instanced her fine delivery of the air "Figlio del Sol," from Meyerbeer's "L'Africaine," the lady being also associated with Mr. Santley in an admirable rendering of the ever popular duet "La ci darem," from "Don Giovanni." Vocal solos were also rendered by Madame Enriquez, Mr. H. Kearton, and Mr. A. Borrows; MM. Werner, Tito Mattei, and Bottesini being the solo instrumentalists. The audience, as is customary on such occasions, testified to the exuberance of their enthusiasm by insisting upon an inordinate number of "encores."

THE fourth Annual Concert of the Violin Classes of the South London Institute of Music, under the direction of Mr. W. Fitzhenry, took place on the 22nd ult. The members of the Classes acquitted themselves well in a Quartet by Tolhurst, a selection, "Scotland," by S. Jarvis, and a selection from "Lucrezia Borgia," the Advanced Class being especially good in De Beriot's "Scène de Ballet." The violin solos of Mr. T. E. Gatehouse, including "Fantaisie sur Mosè in Egitto" for fourth string only, by Paganini, were excellently played and well received. The vocalists were Madame Reichelmann, Miss Edith Stuart, Mr. J. H. Mullerhausen, and Mr. Alfred Grieve; solo bassoon, Mr. Mendelssohn Hargreaves; Mr. W. H. Harper presided at the pianoforte.

A CONCERT was recently given in the Corn Exchange, Watford, in aid of a testimonial fund to Mr. Henry Baumer, late head master of the Watford School of Music, and principal of the London School of Music, who has now, through ill-health, been compelled to retire from his profession. The artists were Madame Marian McKenzie, Mr. Bernard Lane, Mr. W. H. Brereton, Herr A. Kummer, Madame Frickenhaus, and Mr. Charles Marshall. Miss Anna Williams was announced to sing, but was unable to attend through indisposition, her place being taken by Madame Wilson Osman. Mr. Santley, who was prevented from taking part on account of a former engagement, sent a donation of five guineas to the fund.

THE first Concert (fifth season) of the North-East London Choral Society was given in the Morley Hall, Hackney, on the 8th ult. The programme consisted of Mendelssohn's "Athalie" and Handel's "Acis and Galatea." The principal vocalists were Misses Ada Patterson, Anna C. Smith, and Emilie Lloyd; Messrs. Sidney Tower and Thurley Beale. Accompanists, Mr. L. B. Prout (pianoforte) and Mr. Fountain Meen (harmonium); Conductor, Mr. John E. West. The whole performance was excellent, the choruses being particularly noticeable for expression. The soloists were highly successful, and the admirable rendering of the lyrics in "Athalie," by Mr. Charles Fry, formed a special feature of the Concert.

THE West London Male Voice Union gave a Smoking Concert (the first of the third season) at the Athenæum, Shepherd's Bush, on the 2nd ult. The choir rendered Paxton's "How sweet, how fresh," Spofforth's "Come, bounteous May," Blumenthal's "Shall I, wasting in despair," and a charming setting of Heine's "To the Rose," by Mr. Albert Reakes, the Conductor, in a highly efficient manner. Mr. Albert Reakes's singing of "The Raft" (Pinsuti), and a "Hunting song" (Bending), the latter accompanied by the composer, created a *furore*. Mr. Engel's cello solos, and Mr. G. Bending's pianoforte solos, elicited great applause from an audience which filled the hall.

THE Aubert Orchestral Band gave its second Concert on Thursday, the 9th ult., at the Warlters Road Schoolroom, Camden Road, Holloway. This amateur band, which was started only twelve months ago, has, under the able instruction of its Conductor, Mr. F. Hall, attained a high degree of efficiency, and all the instrumental selections were exceedingly well played. Miss Gerrans executed two violin solos, entitled "Méditations" and "Danse Fantastique," in a highly finished style, and the principal vocalists, Miss Emmie Hare, Mr. F. Hyatt, and Mr. H. C. Newton, were well received. Mr. F. W. Howland gave complete satisfaction by the manner in which he played an organ solo.

MARYLEBONE Parish Church has made admirable use of its large choir during Advent in rendering Spohr's "Last Judgment" on each Thursday evening. Mr. Laurence Fryer, of St. Paul's, was engaged for the tenor solos, though, through unavoidable absence, he was on one occasion replaced by Mr. Reginald Groome, who seems to have a perfect conception of the part. The warmest praise is due to Mr. William Hodge for his excellent organ playing, his rendering of the Symphony at the commencement of the second part, especially, being a marvel of technical skill. St. Marylebone is, indeed, fortunate in securing as Precentor one who has had his training from such a master as Dr. Stainer.

WE are requested to state that a dinner of the "Old Boys" of St. Paul's Cathedral will be held on Saturday, the 8th inst., at which the chair and vice-chair will be taken by Dr. Stainer and Mr. Henry Gadsby respectively, both "Old Boys" of the Cathedral. A long list of names since the year 1845 has been obtained, but the addresses of many cannot be procured, and any "Old Boys," therefore, who may be ignorant of the approaching banquet, will much oblige by communicating immediately with the Secretary, Mr. George F. Grover, 258, Kennington Road, Kennington Cross, S.E.

THE Stock Exchange Orchestral Society gave the first Concert of its present (fourth) season on the 9th ult., at Prince's Hall, Piccadilly, when the programme included, as its leading feature, so important a work as Beethoven's Symphony in D major, the second of the famous nine written by that composer. The Society possesses a full orchestra, composed of members of the Stock Exchange, and some few professionals, who, under the able direction of Mr. George Kitchin, are doing some really good work in the direction of a more general cultivation of high class music.

A CONCERT was given, on the 17th ult., by the students and professors of the Hyde Park Academy of Music for Ladies, at the Beethoven Rooms, Harley Street. There was a well-chosen programme, the first part being miscellaneous, while the second was devoted to a very creditable performance of Reinecke's clever and tuneful Cantata "Cinderella." The solo parts in the latter were sung by the Misses Lottie Wilde, Janet Tatham, and Nina and Constance Dieseldorff, Mrs. Rossi Moreton reciting the story. Mr. H. F. Frost conducted.

THE presentation of an illuminated address on vellum and a massive gold hunter watch, to Dr. Stainer, took place on Tuesday evening, the 14th ult., at the Cannon Street Hotel. The presentation was made by Mr. H. Brandreth Gibbs, on behalf of the Committee and members of the London Male Voice Club (Männergesangverein), the occasion being the resignation of the post of Conductor to the club, which Dr. Stainer has held since 1873. A Smoking Concert took place on the same evening, at which between 300 and 400 members were present, and Mr. Eaton Faning conducted.

AN exceedingly fine performance of Beethoven's Mass in C and Mendelssohn's "Hymn of Praise" was given by the Borough of Hackney Choral Association at the Shoreditch Town Hall on the 13th ult. The rendering of the choral and instrumental portions of both works could not well have been better. Mr. John Probert, a new tenor, appeared to conspicuous advantage in the "Lobgesang." He has a charming voice, and he uses it like an artist. The other soloists were Mrs. Mason, Miss Mary Chamberlain, and Mr. Frederick Bevan.

WE record with much regret the death of Mr. T. J. Sullivan, a Professor in the Cork School of Music since the foundation of that Institution, and for over thirty years Organist at the Dominican Church of St. Mary. His efficiency as a choirmaster and his ability as a teacher were well known and highly appreciated, and his loss will be long and deeply felt.

WE are requested to state that Mr. H. W. Newstead has resigned his appointment as Organist of Clifton Congregational Church, an office he has held for nine years, and that he has been presented with a handsome musical cabinet and silver testimonial by the members of the Clifton Choir and Musical Association.

WITH a view to the convenience of students residing in remote places, the authorities of Trinity College, London, have decided to institute Correspondence Classes in the various subjects of the Matriculation and Further Arts Examinations preliminary to the Higher Musical Diplomas of the College, under the superintendence of the Director of the Literature and Science Department, Mr. G. W. Bloxam, M.A., who will be happy to answer any enquiries addressed to him by persons wishing to avail themselves of the new regulation.

MR. H. W. WESTON, A.C.O., Organist and Choirmaster of Balham Parish Church, gave an Organ Recital on the 12th ult., at St. Nicholas' Cole Abbey, at the 4 p.m. Lecture, assisted by Miss Blanche Weston, who sang Rodney's "Calvary" and Pinsuti's "Nightless Land." The organ pieces included Mendelssohn's Third Organ Sonata, and works by Merkel, Tours, &c. Owing to the success of the present course of Lectures, it is proposed to continue them after Christmas.

A SUCCESSFUL Concert was given on Saturday evening, the 18th ult., in the schoolroom, St. Andrew's, Lambeth, under the direction of Mr. H. Randall, Organist of the Church. The programme, which was miscellaneous, was well rendered, the special features being the singing of Mr. Thurley Beale and the pianoforte playing of Miss Day. The other artists were Mrs. Carter, Miss Dickson, Mr. W. L. Bryant, Mr. F. Bartlett, and Masters Roe and Astell. Mr. A. F. W. Humm accompanied.

MDLLE. KLEEBERG gave her second Pianoforte Recital at the Prince's Hall on Wednesday, the 8th ult., and was more fortunate than on the previous occasion, the hall being well filled. The principal items in her programme were Beethoven's Sonata in F minor (Appassionata) and Chopin's Sonata in B minor (Op. 58). In both of these, but especially in Beethoven's work, she again evinced that increasing power and energy which we noticed at her first Recital.

A MOST successful Concert was given at Hackney Downs by the boys and masters of the Grocers' Company Schools on the 20th ult., when Edmund Rogers's Cantata "Beauty and the Beast" was performed, as the second part of a miscellaneous programme, which also included a part-song by the School Organist (R. T. Gibbons), entitled "A Christmas song," and selections by the school band. Mr. J. A. Worthington conducted, and Mr. Gibbons presided at the organ and pianoforte as occasion required.

A CONCERT was given by the Students of the Highbury and Islington Organ School and College of Music, at the Highbury Athenæum, on the 10th ult., the large hall being crowded. The Rev. E. A. Stuart, M.A., Vicar of St. James's, Holloway, occupied the chair. Miss Berrie Stephens, R.A.M., the Conductor and Principal, is to be congratulated upon the well deserved success she and her pupils obtained.

A MEETING of the London Church Choir Association was held on November 29 at the Choir Vestry of St. Vedast, Foster Lane, the Rev. Dr. Sparrow Simpson presiding. Resolutions were passed that the Association should be continued, and that it be primarily diocesan, with power to admit choirs within the Metropolitan area. The Rev. W. Russell, Succentor of St. Paul's, was elected President, and Dr. Martin Conductor.

SPOHR'S Oratorio "The Last Judgment," was sung at St. John's, Waterloo Road, on Thursday evenings, the 2nd, 9th, and 16th ult., under the direction of the Organist, Mr. Henry J. B. Dart. The weekly Organ Recitals have been given on the Tuesday evenings in December, by Messrs. Dart, Tunstall, and W. G. Wood.

DURING Miss Agnes Zimmermann's recent visit to Germany she had the honour of playing to H.R.H. the Comtesse de Flandre, at Brussels. The Comtesse expressed her pleasure at Miss Zimmermann's playing by presenting her with a handsome brooch, set with diamonds, sapphires, and pearls.

AN *ad eundem* Degree of Doctor in Music has been conferred by the University of Trinity College, Toronto, upon Dr. Charles W. Pearce, who holds a similar degree (by examination) in the University of Cambridge.

THE usual fortnightly Smoking Concert was given on the 11th ult., at the Camberwell, Peckham, and Dulwich Conservative Club, when the following gentlemen contributed to the programme—Messrs. Henry Taylor, Edward Dalzell, R. W. Heney, F. H. Cozens, F. Bevan, Donnell Balfe, and Thurley Beale. Violin solos were given by Mr. C. Schalsky, and Mr. Walter W. Hedgcock conducted. The Concert was under the direction of Mr. C. H. Schofield.

AN excellent performance of "St. Paul" was given at New Court Chapel, on the 17th ult., by the New Court Choral Society, under the conductorship of Mr. Thomas Bound. Miss Dearden accompanied, and the soloists were Miss Annie Matthews, Mrs. W. J. Davey, Mr. Edwin Bryant, and Mr. Frank May. The choruses were rendered with precision and effect.

AT the Christmas Terminal Examination of the Royal College of Music, the following awards were made:—The Hopkinson Gold Medal for pianoforte playing, Marmaduke M. Barton, of Leeds, holder of the Elizabeth Pringle Scholarship. Council Exhibitions: £15 to Arthur R. Blagrove (violoncello); £20 to Rose E. Price (singing) and Lucy H. Stone (violin), conjointly.

SPOHR'S "Last Judgment" was given at Clapham Congregational Church, on Wednesday, the 8th ult. The solos were rendered by Masters W. Redfern, H. Humm, and E. Lewis, and Messrs. Joseph Tapley and Thomas Kempton. The choir numbered fifty boys and men. Mr. J. P. Attwater, A.C.O., presided at the organ, and Mr. Clement Colman conducted.

ON the 18th ult. a performance of "The Messiah" was given in the Rupert Road Hall, by the Choral Society in connection with Upper Holloway Baptist Chapel. The soloists were Mrs. C. Harrison, Miss Edith M. Stephens, Mr. Tom Maude, and Mr. James Blackney. The Organist, Mr. E. Davidson Palmer, Mus. Bac., Oxon., accompanied, and Mr. F. Robins conducted.

A PERFORMANCE of Schumann's "Advent Hymn" was given at St. Jude's Church, South Kensington, on Tuesday, the 21st ult., by the St. Jude's Choral Society, assisted by members of the choir. Mr. B. Harwood, M.A., Mus. Bac., presided at the organ, and Mr. R. Morgan Tamplin, B.A., conducted. During Advent Mr. Tamplin has given a series of Organ Recitals at the same church.

WE are informed that Mr. Frank Austin, L.Mus. T.C.L., has relinquished the post of Organist and Choirmaster of St. Mark's, Myddleton Square, which he has held for nine years. During this period many standard musical works have been performed by the voluntary choir, including Weber's "Jubilee Cantata," &c., and the general standard of the choral services has been much improved.

DR. BRADFORD'S fifth Terminal Organ Recital took place at the Royal Naval School, New Cross, on Tuesday evening, the 14th ult. The programme was varied and well chosen, consisting almost exclusively of high class classical music. Dr. Bradford was assisted by Miss Edith M. Coldwell (pianoforte), Mr. James Terry (violin), and the choirs of the Royal Naval School and St. Luke's, Charlton.

As now arranged, Mr. Leslie Crotty and Madame Georgina Burns (Mrs. Crotty) will not leave Mr. Carl Rosa for another year. They will then head the Georgina Burns Opera Company in a provincial tour, under the management of Mr. T. Robertson. Report states that the new enterprise will start with an original work, and an English adaptation of a French classic.

MR. FRANCIS CUNNINGHAM WOODS, of St. Mary Hall, Oxford, and late Organist of Brasenose College, has been appointed Organ Scholar of Exeter College, Oxford, in succession to Mr. A. H. Brewer, lately appointed Organist of St. Michael's, Coventry.

FOUR thousand people attended the performance of sacred music in Gloucester Cathedral, at which Dean Butler was present for the last time. Our readers will be glad to learn that Dean Spence is quite in sympathy with the "new departure."

THE stage rehearsals of the new Gilbert-Sullivan Opera began on the 15th ult. As usual, the secrets of the Savoy are well kept, but we hear rumours of a splendid spectacle in the second act.

REVIEWS.

The Triumph of Victoria. Madrigal for five voices. The words and music by J. Stainer.
[Novello, Ewer and Co.]

IN advance of the flood of music which will doubtless set in to celebrate this, the Jubilee year of the Queen's reign, we have here a five-part Madrigal, composed by an artist whose talent and position sufficiently entitle him to be acknowledged as "Composer Laureate" on an occasion of national rejoicing. More especially in a composition of this kind there is always a slight sensation of working in fetters when setting the verses of one who, however good he may be as a poet, is not himself a musician; and we are glad, therefore, to find that Dr. Stainer has, in this Madrigal, supplied his own words, which we may here say are thoroughly reflective of the feeling of the people, and admirably suited for singing in large public assemblies. The music—scored for two soprani, alto, tenor and bass—has all the bold simplicity which should characterise national compositions, combined with that true flavour of the Madrigal which appeals to all music-loving Englishmen, and most appropriately recalls the day when, in these works, the virtues of a former English Queen were glorified by the native composers of her reign. The broad diatonic harmonies throughout the composition, the several interesting points of imitation, and the sympathetic colouring of the words, will certainly make it a general favourite; and we conscientiously recommend it, not only as a worthy musical tribute to a Sovereign who for fifty years has reigned in the hearts of her subjects, but as a valuable contribution to the repertory of choral music, which will be heard with pleasure long after the event which called it forth has passed away.

Novello's Services of Sacred Song. Scenes from the lives of Abraham, Moses, Elijah, and Daniel.
[Novello, Ewer and Co.]

THESE Services of Song are part of a series which Messrs. Novello are bringing out, under the editorship of Dr. Troutbeck of Westminster Abbey. The first service is by the Editor, the second by Archdeacon Farrar, the third by the Rev. R. F. Dale, formerly one of the Assistant Masters in Westminster School, the fourth by the Rev. A. Gerald Bowman, Vicar of St. Andrew's, Westminster. These numbers are already published. They will shortly be followed by one on St. John the Baptist, and another on St. John the Evangelist, by the Rev. H. A. Cotton and the Rev. E. Price, Minor Canons of Westminster. A seventh service, by Mr. Brammall, compiled before this series was projected, has been adopted into it. The main features of these services of song are those of similar services which have already been published by the Sunday School Institute and others. Services of song at first found favour chiefly among Nonconforming churches, simplicity, elasticity, and picturesqueness being among their most prominent characteristics. There is in a service of song some resemblance to an oratorio. The subject is usually Scriptural, often biographical, and description is interspersed with reflections and direct teaching. For the sake of those (we hope they are few) to whom services of song are yet unknown, we may point out that the descriptive portions are generally in the form of readings selected from the Scriptures, taking the place of the narrative portions of the oratorio, leading up to appropriate and suggestive hymns, songs, or choruses, which answer to the choral numbers of the oratorio. In the series before us the most striking and noteworthy scenes in the lives of the four Old Testament saints have been chosen, and are described and illustrated in the manner indicated above. The tunes are chiefly, though not exclusively, taken from the Hymnary, and not only well-known hymns, but hymns as yet but little known, and others newly written, as well as new tunes, have been introduced. We take this occasion of remarking how convenient an opportunity is given by the getting up of a service of song to teach the children of a parish fresh hymns and tunes, and so to help to add to the general stock of both. We would also call our readers' attention to the power of compression which is given by the sub-division into scenes. Should any service appear to be too long as a whole, selections from it can easily be made, without giving a sense of mutilation. It is scarcely necessary to add that in accuracy, clearness of type, attractive appearance, and let us also specify cost, these services leave little to be desired.

The Hygiene of the Vocal Organs. A Practical Handbook for Singers and Speakers. Second Edition. By Morell Mackenzie, M.D., Lond. [Macmillan and Co.]

WHEN so eminent a member of the Medical profession as Dr. Mackenzie offers to the world the result of very many years of practical experience upon the hygiene of the vocal organs, not only those engaged in teaching singing and elocution should diligently read and study his remarks, but the general public may materially benefit by his sound advice upon the true method of using and preserving the voice. "Now-a-days," says our author, in his introductory observations, "the supreme importance of hygiene is universally allowed, and the goddess of health-preservation bids fair to take precedence of her father, Æsculapius the healer. In other words, the sanitary engineer is abroad and threatens to displace the doctor." Assuredly, it is better to ward off diseases than to endeavour to cure them after they are contracted. As Dr. Mackenzie observes, "the right use of the voice is the chief factor in the maintenance of its quality"; and we are convinced that if the precepts so lucidly laid down in this book are rigidly followed, the vocal organs may through a long life be kept in a fairly healthy condition. One attraction in this work is that in no respect does its author intrude upon the ground of the artistic teacher: "I have no pretension," he says, "to speak with authority as a musician or even as a physiologist, and in the following pages I do not profess either to teach singing or elocution, or to throw new light upon the obscurer problems of voice-production. Matters belonging to either of these provinces are dealt with only in their relation to the well-being and functional efficiency of the vocal organs. That is a subject on which I may, with less presumption, claim a hearing." As a friend, then, to the vocal professor, Dr. Mackenzie may be freely consulted; and a careful perusal of his book has proved to us how profitable will be the result. It need scarcely be said that the anatomy of the vocal organs is described with remarkable clearness; and before explaining what takes place in the larynx whilst the voice is being produced, an excellent account of the structure and use of the laryngoscope is given. By means of this wonderful little instrument its real inventor, Manuel Garcia, succeeded in seeing his own larynx, and watching its movements in respiration, in the formation of vowels, and in singing. In detecting disease Dr. Mackenzie is of opinion that the laryngoscope is invaluable; but that it has added little to our knowledge of the *physiology* of the larynx. This may, of course, be because so much was known of it before; but if only as an aid to the treatment of disease, it is impossible to over-estimate its importance. The chapter on the singing voice contains an admirable exposition of the "Registers"—a subject which our author truly tells us has called "combative professors to battle like a trumpet"—and several illustrations of the male and female glottis in the act of producing high and low notes, as viewed through the laryngoscope, are given. In the observations upon the training of the singing voice, the author makes some excellent suggestions as to the selection of a teacher, giving us, as a tolerably safe rule for the guidance of pupils, or their parents and guardians, the testing of a master's power of imparting good instruction by actual results. Do those who have studied with him sing well? and do their voices last? In the choosing of a pianoforte, we should say, do the instruments of this maker emit a good tone? and do they wear well? but if people will decide without such enquiry in either case, they should not expect sympathy when they find that they are grossly deceived. In treating of "vocal gymnastics," Dr. Mackenzie says: "Frequent short exercises in respiration should be carried out both in the erect and in the recumbent position. In standing, the body should be held upright, the head kept erect, but not thrown back; the act should be performed naturally, without flurry or violence, and at regular intervals, care being taken that the collar-bone does not rise to any perceptible extent whilst the lungs are being expanded.

Those who, from weakness or slovenly carriage of the body, habitually stoop, or let their limbs hang with a too æsthetic limpness, will find it advantageous to commence their breathing exercises whilst lying on the back. Both inspiration and expiration should be practised." This is valuable advice, and should be rigidly followed by all, at least, who make exceptional use of their vocal organs. The chapter on "The care of the formed voice" is one of the most important in the book, and cannot be too much commended to vocalists. "It need hardly be said," writes our author, "that the voice must not be abused, either by being forced beyond its natural compass or by excessive violence of production. If the strings of a fiddle are screwed up too tight they will snap, and severe physical injury to the vocal organs may be the consequence of straining the voice beyond the limits of its capacity. Loss of elasticity of the vocal cords from over-stretching, rupture of some of the muscular or ligamentous fibres, or even of a blood-vessel in the throat, paralysis of one or more of the laryngeal muscles, are some of the ways in which nature occasionally avenges too rough handling of her delicate machinery." A chapter headed "Special Hygiene for Singers" contains valuable hints on temperance, clothing, diet, exercise, and many other matters absolutely necessary to be carefully studied by vocalists. "Women," it is said, "should walk out not less than *three*, and men not less than *six* miles a day. The dread of taking cold through the feet is unfounded if people will only consent to wear boots of sufficient thickness." The necessity of training the speaking voice is also very properly enforced, and singing as a help to speaking well, not of course, as Dr. Mackenzie says, that he would wish "to add to the afflictions of life by letting loose on society a host of tuneless minstrels," but simply that all may speak freely and with a clear articulation.

It is a great merit in this book that the author rather builds up theories of his own than attempts to demolish the theories of others. Temperately, and with admirable clearness of style, he writes the result of his own practice upon some of the best known vocalists; a table, showing the shape of the glottis and condition of the vocal cords in singing, being given in the Appendix, which we are certain will be studied with much interest. In every respect the work is an invaluable contribution to the physiologist and musician, and most thoroughly fulfils its mission as a "Handbook for Singers and Speakers."

Fifty Lessons for the Medium Part of the Voice. Forty Lessons for Contralto. Forty Lessons for Bass or Baritone. By J. Concone. Edited, with Marks of Expression and Phrasing, by Alberto Randegger.
[Novello, Ewer and Co.]

WE are glad to find that so distinguished a Professor as Mr. Randegger has so far recognised the inestimable value of "Concone's Lessons" as to supervise these editions just issued, and to add to their usefulness by indicating the method in which they are to be practised. After stating that no edition yet published seems to him as correct, complete, and reliable as it should be, Mr. Randegger says: "I have endeavoured to rectify this deficiency by adding in the present edition signs of expression and phrasing, where I considered it expedient to do so, completing, and in some cases altering, the breathing marks, and altogether carefully revising the whole work." The author expressly tells us that the object of these Lessons is to "place and fix the voice accurately," and to "develop *taste* while singing broad, elegant, and rhythmical melodies." Twenty-five of the Lessons are intended to be sung as *Solfeggi*, viz., pronouncing on every note its corresponding Italian name (do, re, mi, fa, sol, la, si), and fifteen are to be *vocalised*, viz., sung upon the broad and open sound of the Italian vowel A (as pronounced in the word *Father*). Mr. Randegger expressly directs that these Lessons should be practised, *in conjunction* with the Vocal Exercises contained in his "Singing Primer," after the system of respiration and voice-production therein explained have been sufficiently mastered. Apart from the great advantage of practising these Lessons as studies for voice-training, their attraction is musically so great that all lovers of pure melody will be delighted with them as "songs without words"; and in the form now published, therefore, they cannot fail to command an extensive sale.

Studies of Great Composers. By C. Hubert H. Parry, Mus. Doc. [George Routledge and Sons.]

DR. PARRY is so accomplished a musician that we should have been glad to welcome from his pen a series of analytical "studies" of the great creative artists of the world; and, from the title of the work before us, this is precisely what we anticipated. After carefully reading his book, however, we fail to see that it is more than a collection of biographies of composers, the incidental opinions upon their works being what would be naturally called forth by any intellectual recorder of their career. Viewed in this light, we are bound to accord very high praise to the volume, not only for the evident care which has been bestowed upon the collecting of facts, but for the exceedingly clear and concise style of the author. Commencing with Palestrina (in the chapter devoted to whom we have a brief account of the state of music which incited him to the composition of his "Missa Papæ Marcelli"), we pass on to Handel; and here the author appropriately reminds us how long after the death of Palestrina the world had to wait for another composer of the highest rank. "In reality," he says, "the time that passed before works of anything like as great calibre as his were produced again was considerably over a whole century, but to count from the year of his death to the year when Handel and Bach were born is actually ninety-one years. This certainly seems a very long while, and it seems the more remarkable if it is compared with the ninety-one years immediately before the present day. In that time some of Haydn's best symphonies have been written, and his 'Creation,' and his 'Seasons,' all Beethoven's symphonies and masses, and his Opera 'Fidelio,' and Weber's 'Freischütz,' and Schubert's songs, Mendelssohn's oratorios, and Chopin's pianoforte music, and Schumann's many beautiful productions, and all Wagner's immense music-dramas; and if the time is expanded just to a century, it will take in all the greatest of Mozart's symphonies, and his 'Requiem' as well; so it seems to hold almost all that is most interesting in thoroughly modern music." Proving thus how young music really is, we may fairly be astonished at the rapidity of its development; and all who wish to become acquainted with the lives of those who have gradually achieved this result cannot do better than consult Dr. Parry's volume, which, containing biographies of Palestrina, Handel, J. S. Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, and Wagner, really includes all the representative men of the art up to our own time. The whole of the sketches of these great artists are highly finished, and true to the life. That of Schubert is especially interesting and should be read by all admirers of his music. "His rapidity of thought and of writing," Dr. Parry says, "must have been marvellous. As fast as he finished one thing he generally began another, and often wrote several songs in a single day, and those not songs of the cheap, ephemeral description familiar in modern times, but works of art, with real thought and point and good workmanship in them." We can scarcely believe, with our author, that, although this composer's "symphonies and the masses, and the operas, and the sonatas, and pianoforte pieces, have a place in history, they all must yield in importance to his songs; and it is as the first great representative song-writer that he must be chiefly remembered"; for certainly the one "Symphony and a half," which he mentions, have a "place in history," and also in the hearts of all music-lovers, even of those who thoroughly appreciate the beauty of his songs. Dr. Parry has much to say upon Schumann and Wagner, and his observations upon both these composers show an intimate knowledge of their works. As we have already indicated, however, it is mainly with the *lives* of the artists selected that our author concerns himself; and it is not until his concluding remarks that he quits facts and gives us individual opinions. In this chapter he tells us truly enough that the German "thoroughness, clearness of judgment, and true nobility of thought in music is still maintained by Johannes Brahms, a descendant in the direct line of Bach and Beethoven." With his estimate of this composer we are inclined in every particular to agree; but it is rather a left-handed compliment to an artist, at one time perfectly idolised, to say that "the list of composers, who came near to the greatest, would not be complete without mention of Spohr."

FOREIGN NOTES.

THE centennial birthday of Carl Maria von Weber was celebrated, on the 18th ult., by festive performances of some of his more important works all over Germany. At the Royal Theatre of Berlin the performances of Wolf's melodrama of "Preciosa," with Weber's incidental music, and of the immortal "Der Freischütz" commemorated the event. The last named work, originally brought out at Berlin in 1821, has been performed over 500 times at the Royal institution in question. We must defer a detailed report on the German Weber commemoration until our next number. With regard to a statement recently published with some ostentation in the *Reichsbote*, and reproduced in other German papers, to the effect that the church register of Eutin records the day of the baptism of the composer as having been November 20, 1786, a writer in the *Pall Mall Gazette* truly points out that the explanation will be found by referring to Max Maria von Weber's biography of his father, which says that, as among Catholics the baptism follows on the first or second day after the birth, the birth of Weber must, according to the Eutin register, be referred to the 18th or 19th November, a hundred years ago. The father of the great master has, however, left an autograph manuscript in which he gives a quarter-past eleven, on December 18, as the time of Weber's birth, so that the entry in the church register would appear to be erroneous. Confirmation of this view is contained in the fact that up to Weber's marriage—indeed, up to 1820—his birthday was also celebrated on December 18. In 1820, Weber visited Eutin, and he appears to have adopted November 19 as his birthday from that time, principally because his wife's birthday also fell on November 19. M. M. von Weber, on the other hand, stands by December 18, 1786, and subsequent biographers do the same.

A "Jubilee Edition" has just been published at Berlin (Robert Oppenheim) of Herr August Reissmann's interesting biography of Carl Maria von Weber.

According to a recently published letter of the Princess Sayn-Wittgenstein, Franz Liszt, in his testamentary directions, dating from the year 1861, has enjoined the executrix of his will in a special manner that his remains should be interred at the convent of the Franciscan Brothers at Buda-Pest, of which body he became a member in 1858.

A new Oratorio, "Der Jüngling zu Nain," by Herr Robert Schwalm, the first of a projected series of similar compositions in the performance of which the congregation are supposed to participate, was successfully produced last month at a church in Königsberg. We have already referred to this interesting project in a previous number.

Goldmark's much talked of new opera, "Merlin," was brought out by the Vienna Hof-Theater on November 19, and was very well received. According to a criticism contained in the *Neue Zeitschrift für Musik*, it is "the work of a most able musician, who commands in an eminent degree all the technical details appertaining to his art." The principal interpreters were Frau Materna and Herr Winkelmann.

It is stated in German papers that Herr Richard Pohl, the eminent German musical critic of progressive tendencies, is about to publish a novel dealing with the present state of matters musical in the Fatherland.

A most successful first production of Wagner's "Siegfried" took place last month at the Darmstadt Hof-Theater. "Rheingold" and "Die Walküre" had been previously mounted at that establishment, and the consecutive performance of the entire "Ring des Nibelungen" is looked forward to here at no distant date.

Most favourable accounts continue to reach us of the series of Concerts of chamber music lately instituted by Herr Franz Rummel at Berlin. The *National Zeitung*, of the 4th ult., *inter alia*, pays a high tribute of praise to that gifted pianist in regard to his rendering, at one of the above Soirées, of the pianoforte part of a new Quartet in C minor, by Herr Richard Straus, and more particularly of Schumann's Fantasia with the motto "Durch alle Töne tönet ein leiser Ton," which elicited the most enthusiastic applause from the audience.

Peter Cornelius's charming comic opera "Der Barbier von Bagdad" was recently produced, for the first time, at the Hamburg Stadt-Theater, and met with so unmistakably favourable a reception as to ensure the continuance of the work upon the *répertoire* of that establishment for some time to come.

Dr. Hans von Bülow will give a series of four "Beethoven Evenings" in the Austrian capital during the present month.

At the second Concert of the Vienna Philharmonic Society, held some few weeks since, under the direction of Dr. Hans Richter, the programme included an admirable performance of Dr. Mackenzie's Violin Concerto, which was very well received, the solo part being played by Herr Rosé.

Frau Peschka-Leutner, the well-known *prima donna*, is about to retire from operatic life for the purpose of devoting her time exclusively to teaching.

An opera entitled "Der Sturm," the libretto of which is founded upon Shakespeare's "The Tempest," is in course of being mounted at the Royal Opera of Hanover. The composer is Herr Ernst Frank.

Bizet's "Les Pêcheurs de perles" has recently been produced at the theatres of Düsseldorf and of Hanover.

A juvenile pianist and composer, Joseph Hofmann, is just now attracting considerable attention in Berlin musical circles by the extraordinary precocity of his talent, he being only nine years of age. It is said that Eugene d'Albert has undertaken his further instruction.

M. Salvayre's new opera "Egmont," already alluded to in these columns, was successfully brought out last month at the Paris Opéra Comique. This being, so far as we are aware, the first instance of Goethe's stirring tragedy having been utilised for the purposes of the lyrical stage, an additional interest attaches to M. Albert Wolff's, the librettist, version thereof, which is summed up by the able and versatile Paris correspondent of the *Daily Telegraph* in the following words:—"M. Albert Wolff has reduced the five acts of Goethe's 'Trauerspiel' into four. The first takes place in the neighbourhood of Brussels, and sets forth the hatred of the burghers for their foreign tyrants. After a little *divertissement*, with choral accompaniment, a dispute arises, and *Brackenburg*, *Clara's* father, is carried off prisoner by the Spanish soldiery. The girl implores *Ferdinand*, the Duke of Alva's son, to liberate her father, and he accedes to her prayer; but when he requires payment for his condescension *Clara* calls for help, and *Egmont* comes to the rescue. He challenges *Ferdinand*, but they have scarcely crossed swords when the Spanish soldiers reappear. *Ferdinand* is, however, magnanimous, and will not permit his rival to be seized. There is a chivalrous colour imprinted on all the music allotted to *Ferdinand*, which contrasts well with the sombre lamentations of the Flemings, and with the graceful strains in which *Clara* indulges. The chorus of burghers assemble as the daylight fades away. "La Flandre est finie" is built on a well-marked theme, and the phrase "La Patrie est perdue" is followed, with dramatic effect, by the words "Elle est sauvée," spoken by *Egmont*, as he suddenly appears in the midst of the citizens and offers to be their chief. The act closes with the oath sworn by *Egmont*, his emphatic phrase being taken up in succession by the choral voices. The second takes place in *Brackenburg's* house, and is preceded by a "Ronde de Nuit," full of local colour, the trio of this Spanish march being especially original. A duet for *Clara* and her father (soprano and bass) is followed by a prayer sung by the girl apprehensive for her lover's safety, and the orchestral accompaniment of the scene is brightened by a *carillon* which is heard striking the hour from the neighbouring churches. The entrance of *Egmont*, of course, gives occasion for a love duet for soprano and tenor, which merges into a trio when the father returns to find that *Clara's* lover is his appointed master and chief, the leader of the coming revolt. In the third act we are in the palace inhabited by *Margaret of Parma*, Regent of the Netherlands, who in her only solo, for she only appears in this one scene, gives vent to her sympathy with the people over whom it has been her duty to rule. Maidens, among whom is *Clara*, bring her offerings of flowers, and the fête continues to the accompaniment of a tuneful gavotte, until all merrymaking is hushed by the appearance of the deathly face of the *Duke of Alva*. *Egmont*, who was followed by a Spaniard after his duel with

Ferdinand, is accused of conspiring, and his arrest gives rise to a powerful concerted piece on which the curtain falls. The scene of the fourth and last act is naturally the prison, where *Egmont* hears read to him his sentence of death. *Clärchen* brings him the comforting assurance that his friends are about to effect his release, and the lovers give vent to their transports in a duet which will unquestionably prove the most effective *morceau* of the opera. It is as full of melody as of impulsive passion, and was sung magnificently by Mdlle. Isaac and M. Talazac, whose high chest notes rang clarion-tongued through the house. It produced a tremendous effect. But while the lovers are the world forgetting, they are not by the world forgot. For in the midst of their transports the solemn notes of the mass for the dead strike upon their ear, and as the curtain falls *Egmont* goes to his doom." Students of Goethe will at once recognise the material, though in view of the exigencies of the lyrical stage perfectly justifiable, deviations from the original drama perpetrated in M. Wolff's libretto. It is remarkable that a drama so suggestive of musical situations as the great German poet's "Egmont," which had already inspired Beethoven to the composition of his famous incidental music, should have been disregarded so long by operatic librettists. More remarkable still that the first operatic librettist who so utilised it should have been a Frenchman.

Curiously enough, the libretto of the only other important French operatic novelty we have to record this month is based on a very similar subject, forming the groundwork of M. Sardou's well-known drama "Patrie," and bearing the same title. The composer is M. Paladilhe, the successful writer of "La Mandolinata," and the *première* of the work took place with considerable *éclat*, on the 20th ult., at the Grand Opéra. M. Sardou himself is the author of the libretto, which is said to be highly effective, while the Paris press organs teem with eulogistic accounts concerning the music wedded thereto.

The famous Concerts of the Paris Conservatoire, now in the sixtieth year of their existence, were resumed on the 5th ult.

A very successful performance is reported, on the 6th ult., at the Leipzig Gewandhaus, of Mr. F. H. Cowen's Scandinavian Symphony, and the press organs have taken very favourable notice of it.

The first performance in America of Wagner's "Tristan und Isolde" took place on the 1st ult., at the Metropolitan Theatre of New York, with the famous Wagner tenor, Herr Albert Niemann, and Mesdames Lilli Lehmann and Marianne Brandt as the interpreters of the principal characters.

A bill has just been presented to the Italian Chamber of Deputies, to empower the Government to remove the remains of Rossini from their present resting place, at the Père la Chaise, of Paris, to the historical Church of Santa Croce, in Florence, in conjunction with the testamentary executors of the composer's widow. The removal is to take place in May next, on which occasion there will be a solemn religious service, with the Maëstro's music, and the remains will probably be placed near the monument of Cherubini.

Under the title of "Poliuto," M. Gounod's opera "Polyeucte" is to be produced during the present winter at the San Carlo Theatre of Naples, under the personal direction of the composer.

The principal works to be performed during next season at La Scala Theatre of Milan, are Verdi's new opera "Otello" and the same composer's "Aïda," Bizet's "I Pescatori di Perle," and Samara's successful opera "Flora Mirabilis." The leading artists engaged for the season are Mesdames Emma Calvé, Giulia Novelli, Pantaleoni, and Petrovich; MM. Maurel, Garulli, Coletti, Navarrini, Roveri, Tamagno, Fornari, Limonta, and Paroli.

Both at Milan and Turin a new opera "Edmea," by the Maëstro Catalani, has recently been produced with very considerable success.

It is stated in German journals that Herr Felix Draeseke's "Requiem," the recent performance of which by the Riedel'sche Gesangverein, of Leipzig, has attracted a more general attention to the work, is to be produced during this year at Rome, by special desire of the King of Italy.

A statue of the popular Russian composer, Glinka, was unveiled on November 27 at Smolensk, in the vicinity of which town the composer was born. The day of unveiling likewise coincided with the fiftieth anniversary of the first performance of Glinka's celebrated national opera, "The Life for the Czar."

The death is announced, at Darmstadt, on November 17, of Louis Schlœsser, for many years a distinguished member of the orchestra of the Darmstadt Hof-Theater, in the capacity of first violinist and musical director, the composer of numerous operas, and other musical compositions, both for the church and the chamber, and, of late years, also a distinguished contributor to the German musical press. The deceased artist was born at Darmstadt in the year 1800, and was a pupil of several celebrated masters, amongst them Rink, at his native town; Salieri, at Vienna; Lesueur and Kreutzer in Paris.

At Berlin died, on November 20, the highly gifted young pianist, Anna Prill, aged twenty-three.

The death is also announced at Barcelona of Elena d'Angri, the once celebrated operatic contralto, whose fame extended far beyond the limits of her native Italy, and who retired from the stage as long ago as 1847, while she was yet in the zenith of her popularity, her principal *rôles* being "Sappho," "Semiramide," and "Lucrezia Borgia."

CORRESPONDENCE.

EMPLOYMENT OF FEMALE VOICES IN CHURCH CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in your issue for December a letter signed "Cantatrice," on the subject of female voices in Church choirs. Like everything else that is new, whether it be an improvement on the old order or not, the introduction of boys' voices into choirs, and their gradual substitution for female voices, has been the subject of much discussion and much that is indefensible. It has, however, borne the attack and come off victorious, and now we see everywhere the disappearance, I hope for ever, of "mixed" choirs. No sooner are we at peace than a new suggestion is put forward. The rejected ones are not content to be put out for ever, but since the verdict has been given against them, they plead for a back seat, giving, as their reason, that their voices are "purer" and sweeter than those of the boys. With this remark—and I think in doing so I shall have the support of many able judges—I beg to differ. A properly trained boy's voice is far away sweeter than the *ordinary run* of female choir voices, and certainly bears comparison with the *very best* of them. Boys, we must remember, were introduced into choirs, not only because they were boys, but because their voices were also allowed to be most suitable for the purpose, and as to the comparison between treble and soprano, we have the testimony of men which I suppose "Cantatrice" will consider unimpeachable—*e.g.*, Rev. J. Troutbeck. Of course, we cannot expect that the rejected singers will accept their rejection without considerable demur, but we do hope that such suggestions as are contained in "Cantatrice's" letter may never be acted upon.—I am, yours very truly,

December 2, 1886. CANTAB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Many surely will echo "Cantatrice's" opinion as to the value of women's voices as a supplement to surpliced choirs. Everyone of experience must acknowledge the frequent want of tone and quality in boys' voices, unless under training for years—a want not atoned for by numbers. In answer to the question asked, there are several churches, both in London and the country, to my knowledge, where ladies have the back rows in the chancel assigned to them. I may mention Canon Shuttleworth's Church, St. George's, Bloomsbury; and at the church of which I have been twenty-two years organist, Holy Trinity, Little Queen Street, Holborn, a surpliced choir will be introduced at Christmas, and arrangements have been made, by special request, to retain the ladies at the back.

I remain, dear Sir, yours truly,

M. J. COPE.

41, Great Coram Street, December 18, 1886.

CATHEDRAL MUSIC IN DENVER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In one of my articles on "Music in America," which you were good enough to publish last year, I referred to the excellent choral service in St. John's Cathedral, Denver, Col. Since then I have received, from time to time, reports of musical doings in connection with the principal church of that wonderful city, and as both the Precentor, Mr. Stevenson, and the Organist, Mr. Walter E. Hall, F.C.O., are Englishmen, I venture to hope that your readers will not turn away unconcernedly from a few details.

Last month Mr. Stevenson kindly forwarded to me the order of service for Thanksgiving Day, when the Anthem was Hiller's "Song of Victory" in its entirety; the "service," chants, responses, &c., being selected from Tallis, Macfarren, Turle, Oakeley, and Tours, the Benedicite being the work of the Precentor himself. Mr. Stevenson writes: "We give on every great Festival some of the greater works—for instance, at Easter, Mendelssohn's 'Come let us sing' (with final chorus); last Thanksgiving, Mendelssohn's 'Athalie'; during Lent, Haydn's 'Passion,' Mendelssohn's 'Christus,' and Gounod's 'Messe Solennelle.' . . . Last Sunday were sung Beethoven's 'Hallelujah' and Trimnell's 'The Lord is King'; and to-morrow (Advent Sunday) we take Barnby's 'It is high time,' and Handel's 'And the glory.' Our choir numbers about sixty voices, and it is entirely voluntary."

Mr. Hall has also been good enough to write, enclosing a programme of six weekly subscription "Orchestral and Organ Recitals" held in the Cathedral. The plan of these Recitals includes the use of a solo orchestral instrument, in addition to the organ, and I find in each programme nothing but music of the highest class. *Ex uno disce omnes!* Here is the first:—Prelude and Fugue in A (Bach); Andante favori for violin and organ, in F (Beethoven); Organ Concerto in G (Handel); Larghetto from Second Symphony (Beethoven); Air in C, for violin and organ (Bach); March from "Lohengrin" (Wagner). Mr. Hall observes in his letter: "No doubt you will scan the enclosed with interest, as showing what I am doing at the front. The Recitals proved a musical, though not a financial, success. Still, I am perfectly satisfied with the result, as the change from 'the Indian and the buffalo' to organ recitals in twenty years is not a poor change after all."

I have much pleasure in thus drawing attention, by your favour, to the excellent doings of our countrymen in the shadow of the "Rockies," and in reminding your readers that these efforts are not mere "bounce" with insufficient means. The Denver Cathedral Choir, as I heard it two years ago, would easily hold its own with the Cathedral Choirs of England.—Faithfully yours,

JOSEPH BENNETT.

Wanswell Lodge, Finchley Road, N.W.,
December 21.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—*The Messiah* was given on Thursday, the 16th ult., by the Musical Association, in the New Corn Exchange, a building admirably adapted for such performances. The soloists were Miss Maude Viccars, Miss Rant, and Messrs. Robinson and Sunman of the Cathedral Choir, Oxford. Miss Viccars is a young artist possessing a clear and telling voice of great promise. The other soloists sustained their several parts with credit to themselves and pleasure to their audience. The choruses bore marks of steady improvement on the part of the choir, which has largely increased in numbers this season; while it is a matter for congratulation that the band, almost entirely composed of members of the Society, under the leadership of Mr. T. Miles, was thoroughly satisfactory. Mr. Fred. K. Couldrey conducted, as usual.——A Children's Concert, in connection with the Junior Guild of St. George, was given in the Council Chamber, on Monday, the 20th ult. The programme consisted of the "Children's National Hymn," by Mrs. Gabriel Davis (composed expressly for the Guild), Smart's Cantata, *King René's Daughter*, and Desmond Ryan's new Toy Symphony. The solos of the Cantata were sung by Mrs. Kendall, Mrs. Clench, and the Misses M. Tomkins, Rant, and Drewe, the choruses being rendered by the children. Misses Eagle and Hughes performed the Overture as a Pianoforte duet, and Mrs. Slade Baker accompanied her pupils in the vocal parts and also in the Toy Symphony. There is a great improvement in the part singing of the Guild, which was marked throughout the evening by its precision and sweetness. The Toy Symphony was rendered by an orchestra of twenty-nine performers, and by its novelty and brightness formed a very popular part of the programme.

BASINGSTOKE.—The Harmonic and Amateur Orchestral Societies gave a Concert in the New Masonic Hall on the 7th ult. The soloists were Miss A. Knowles, Mr. T. Hunt, and Mr. E. Forrest. The works performed were Anderton's *Wreck of the Hesperus* and Romberg's *Transient and Eternal*. Five pieces were played by the orchestra, and Miss A. Hunt contributed two violin solos. Mr. Webster accompanied on the pianoforte, and Miss E. Hunt on the harmonium. The Concert was under the conductorship of Mr. W. H Liddle, Organist of St. Michael's Church.

BELFAST.—A Concert in aid of local charities was given in the Ulster Hall, on the 6th ult., under the conductorship of Mr. Thomas H. Crowe. The vocalists were Mrs. Shaw, Mrs. H. Ritchie, Miss Wallace, Miss Hamilton, Messrs. Boyd and King, and Captain Anstey. One of the most important features of the Concert was the organ performance of Mr. Crowe, who fully confirmed the highly favourable opinions elicited by his recent Recitals upon the organ erected in Bangor Church.

BISHOP AUCKLAND.—The members of the Musical Society inaugurated their Eleventh Season on the 10th ult., by a Concert in the Town Hall, the chief attraction of which was the first representation of a new Oratorio, *St. Thomas*, by N. Kilburn, Mus. Bac., Cantab. The work was well rendered, the solos being effectively sung by Miss Thudichum and Mr. Champion. Mr. Kilburn conducted. The miscellaneous portion of the programme included violin solos by Madame Brousil, and cornet solos by Mr. Monkhouse. The accompanists were Mrs. Rayner, Messrs. Hornung, W. Brotherton, J. K. Brotherton, and W. Bowron.

BLACKBURN.—A successful Organ Recital was given in St. Philip's Church, on Tuesday evening, November 30, by Mr. T. Blackshaw, Organist of St. John's Church. The programme was varied and well selected. Vocal pieces were admirably sung by St. John's choir. The organ is a magnificent instrument by Willis, and contains three manuals and over forty stops.——The St. Cecilia Society, which has now entered upon its twelfth season, gave its first Concert on Monday, the 13th ult. The first part consisted of Charles H. Lloyd's *Andromeda*, the principal parts in which were sustained by Miss Fanny Bristowe, Miss Richardson, Mr. Thornborough, and Mr. Higginson. Mr. J. H. Rooks, Conductor of musical societies at Bradford, Mirfield, and Shipley, conducted the Concert with his usual ability. The second part of the programme opened with Beethoven's Choral Fantasia, in which Mr. J. D. Bird gave a most excellent interpretation of the pianoforte part.

BOURNEMOUTH.—The fourth of the series of entertainments organised by Mr. S. Wall Richards took place at the Shaftesbury Hall, on Saturday, the 18th ult., when Mr. J. T. Carrodus, assisted by Miss Bertha Moore and Miss Ada Bright (accompanist), gave a Violin Recital and Concert. There was a large attendance, and the character of the entertainment amply justified the measure of public support which was accorded it. An interesting programme was presented, including Fantasia from "Othello" (Ernst); Violin and Piano Concertante, Two Melodies, Op. 47 (Molique); "Chaconne" (Bach), for violin alone; solo violin (on one string), "Mosé in Egitto" (Paganini); "Reverie" (Vieuxtemps); "Le Tremolo" (De Beriot); and "The Carnival of Venice" (Ernst). Miss Ada Bright was excellent as accompanist, and Miss Bertha Moore's songs were exceedingly successful. She possesses a fine, clear, and well-trained soprano voice, and sings with an amount of expression which always enlists the sympathy of the audience.

BRISTOL.—November 30, being St. Andrew's Day, special services were held at St. Andrew's Church, Montpelier. At the Evensong the choral part of the service was undertaken by an augmented choir of seventy voices, consisting of the choirs of St. Andrew's and St. Barnabas's Churches, assisted by the ladies of Mr. Brookes's private choir. In place of the organ accompaniment, the instrumental portion was performed by a band of twenty-two performers, led by Mr. F. Watts, and Mr. Alfred Brookes (Organist of St. Andrew's Church) officiated as Conductor. The Magnificat and Nunc dimittis were sung to Stainer in A; the Anthem was a selection from *The Messiah*, Mr. Wilmut singing "Comfort ye" and "Every valley," and Miss A. Wensley "How beautiful are the feet." The Rev. P. H. Leary, of All Saints', Clifton, was the preacher. There was a very large congregation, the offertory being on behalf of the Additional Curates' Aid Society.——On Friday evening, the 17th ult., a very successful Concert was given by Mr. J. F. Nash, in the large Victoria Room. Songs, and violin and pianoforte solos, were given respectively by Miss Marie Gane, Mr. Theo. Carrington, and Mr. J. F. Nash. Several quartets and songs were rendered by the Bristol Cathedral Quartet, Messrs. W. Jones, E. T. Morgan, J. F. Nash, and W. Thomas.

BROCKLEY.—The first Concert of the present season of the St. Peter's Choral Society was given on Tuesday, the 7th ult., at St. Peter's Hall, under the conductorship of Dr. C. J. Frost, and consisted of a performance of Mendelssohn's *St. Paul*, with Miss Ambler, Miss Alice Heale, Mr. Dalzell, and Mr. W. H. Brereton, as soloists. Mr. William Hodge presided at the pianoforte, and Mr. Barker, A.C.O., at the harmonium. The performance of the Oratorio was in every way worthy of this flourishing Society, and Dr. Frost may congratulate himself on his admirable chorus and the result of his careful training.——A selection from Handel's *Messiah* was given in St. Peter's Church on Friday evening, the 17th ult., the choruses being sung by the choir of the church (augmented in number to 100 voices), and the solos by Madame Ernst, Miss Annie Morley, Mr. Henry Guy, and Mr. H. C. Thomas. Mr. W. Hodge presided at the organ, and Dr. C. J. Frost conducted. The service reflected great credit upon all concerned, the choruses being admirably rendered, and the principal singers doing ample justice to the solos.

BURNLEY.—The parish of Holy Trinity celebrated its Jubilee during November and December by numerous services, a Réunion, and a Concert, the latter under the able direction of Mr R. Watson, Organist and Choirmaster.——The Burnley Vocal Union gave its first Concert this season in the Victoria Assembly Rooms, on the 13th ult., when Spohr's *Last Judgment* was rendered, with Miss Bertha Moore, Miss Horner, Mr. Kendal Thompson, and Mr. Santley as principals, the orchestra, of strings only, being supplemented by pianoforte (Mr. Fred. Myers) and harmonium (Mr. A. E. Bridge). Mr. W. A. C. Cruickshank, Mus. Bac., Oxon., conducted. The choir showed a considerable advance in confidence and precision of attack on any of the previous Concerts. In the second part of the programme, which was miscellaneous, Mr. Santley was enthusiastically applauded, and, in response to an encore, gave "Here's a health unto his Majesty." Boccherini's favourite Minuet, and a Bourrée (Cruickshank) were efficiently performed by the band, and part-songs by Walker and Stevens were well rendered by the Union.——On the 13th ult., a Choir Festival was celebrated in St. Leonard's Church, Padiham, by the united choirs of the parish. The Anthem was "The King of Love" (Gounod). A very large congregation assembled. Mr. Baker presided at the organ.——On the 20th ult., Mr. Massey's choir gave a performance of *Elijah*, before a crowded audience, in the recently-enlarged Assembly Room (Mechanics' Institute). The principal vocalists were Miss Anna Williams, Miss Wakefield, Mr. Barton McGuckin, and Mr. Brereton, who were highly appreciated. Local talent was well represented by Miss Horner, Mrs. Horner, Mr. Burrell, and Mr. Arnold. Mr. J. E. Gaul was the Organist, and Mr. Massey conducted. The orchestra was almost entirely selected from Mr. Hallé's band.

BURTON-ON-TRENT.—A Service of Sacred Music, on the lines of those introduced in Gloucester Cathedral, was given at St. Paul's Church, on the 17th ult., before a large congregation. The selection, both vocal and instrumental, was in the highest degree interesting.——At St. Paul's Institute a Recital of organ music by M. Alex. Guilmant drew an enormous audience, and his performance was listened to throughout with the utmost attention.——The Orpheus Quartet gave a Grand Concert in St. George's Hall, on Monday, the 20th ult., under the patronage of the Right Hon. Lord Burton and other distinguished persons. The principal vocalists were Miss Fraser Brunner, Miss Emilie Harris, and Mr. Bingley Shaw. The instrumentalists were Mr. W. Slack and Mr. G. Clements. The Glee Party, consisting of Messrs. E. W. Richardson, H. Greenwood, J. J. Tomlinson, and W. B. Dunbar sang a number of glees.

BURY ST. EDMUNDS.—The first Concert of the season was given by the Choral Society, on Tuesday evening, the 21st ult., the work chosen being Handel's *Samson*, which proved a great success. The principal vocalists were Miss Jessie Griffin, Miss Meredyth Elliott, Mr. James Gawthrop, and Mr. Egbert Roberts. The band and chorus, numbering about 130, was thoroughly efficient, and Mr. T. B. Richardson proved an efficient Conductor.

CALNE, WILTS.—An evening Concert was given by the members of the Musical Society, on Tuesday, the 7th ult., at the Town Hall. The first and most important part of the programme consisted of Farmer's Oratorio *Christ and His Soldiers*. The band and chorus, numbering about sixty, were ably conducted by Mr. W. R. Pullein, the Organist of the Parish Church, whose labours in training the members must have been very great. The solos were efficiently taken by Mrs. Angell, Mrs. G. I. Gough, Miss Bessie Heath, Mr. Godfrey, and Mr. Frayling. The second part was miscellaneous.

CATERHAM VALLEY.—A very successful Concert, under the management of the Rev. J. F. Roe, was given in the Harestone Hall, on Wednesday evening, the 15th ult., in aid of the funds of the Cottage Hospital. The artists were Miss Esmée Woodford, Miss Reynolds, Mr. John Probert, Mr. W. Knight, the Rev. J. F. Roe, and Dr. Simpson. Accompanist, Mr. H. Withall. Herr Max, and Masters Ernest and Leo Schrattenholz played a Trio for pianoforte, violin, and violoncello, and solos on the violin and violoncello were contributed by the two last named artists with great effect.

CHICHESTER.—The first Concert of the Funtington and West Ashling Glee Choir was given on the 3rd ult. The choir was highly efficient, and reflected much credit upon the excellent training of their Conductor, Mr. Seymour Kelly, of Chichester Cathedral. The principal vocalists were Mrs. Seymour Kelly, Miss M. Gatehouse, and Mr. C. E. Pillow; Miss P. Gatehouse was the solo pianist, and Miss M. Osmond accompanist.

CLEVEDON.—The members of the Choral Society gave their usual Winter Concert on the 14th ult. The programme included Mendelssohn's 42*nd Psalm*, Gounod's Motett, "By Babylon's Wave," and excerpts from Handel's Oratorios. Madame Wilson-Osman was the principal vocalist, and solos were also given by members of the Society. Mr. W. Haydn Cox, L.R.A.M., conducted.

COATBRIDGE, N.B.—The Choral Union of this town has recently been resuscitated, and has enrolled a choir of 300 voices and a small but efficient orchestra. The first rehearsal of the choruses in *The Messiah* took place on Monday, the 13th ult. Mr. Thomas Dixon is the Conductor, and Mr. William Harvey the accompanist.

COLCHESTER.—The Musical Society, under the able direction of Mr. James Dace, gave an excellent performance of Handel's *Samson*, on the 6th ult., in the Corn Exchange. The choruses were capitally rendered, and the soloists—Miss Fanny Perfitt, R.A.M., Miss Susetta Fenn, R.A.M., Mr. Sinclair Dunn, R.A.M., and Mr. John Ridding, R.C.M., were highly effective. Mr. W. C. Everitt accompanied on the harmonium.

COVENTRY.—The Musical Society commenced their tenth season on Tuesday, the 7th ult., with one of the most successful Concerts yet given. The first part of the programme included Mendelssohn's *Ruy Blas* Overture, admirably played by the orchestra, and Mr. C. H. Lloyd's *Hero and Leander*, which was so well rendered, that Mr. Lloyd, who conducted his own work, must have been highly gratified. Its reception was hearty, even to enthusiasm. The second part was miscellaneous. The solo vocalists were Miss Hyde and Mr. Grice. Miss Winifred Robinson gave an admirable rendering of Mendelssohn's Violin Concerto. The Concert was brought to a close by the March and Chorus from *Tannhäuser* (Wagner). The season has opened well, and Mr. Brewer is to be congratulated on his first appearance here as Conductor.——On Wednesday evening, the 15th ult., Mr. G. J. Robertson, F.C.O., gave his second Organ Recital at St. John's Church, assisted by the members of the choir. The programme, which was well selected, was excellently rendered and highly appreciated.

COWES.—On Thursday evening, the 16th ult., the members of the Northwood Musical Society gave an excellent rendering of Handel's *Messiah*. The soloists were Miss Kate Norman, Mrs. Thorpe, Mr. Charles E. Pillow, and Mr. Seymour Kelly. There was a full band and chorus, numbering in all about 100. The choruses were well rendered, reflecting much credit on the training of Mr. F. Rutland, the Conductor. A word of praise is also due to the instrumentalists. Miss Gibson presided at the piano, and Mr. W. Scadding at the organ.

DARLINGTON.—A successful Chamber Concert was given in the Central Hall, on the 10th ult., by Messrs. Dittmar. The artists were Miss Louie Harper, R.A.M., vocalist; Herr Jean Dittmar, pianoforte; Herr Heinrich Dittmar, violin; Mr. Frank Weston, cello; and Mr. T. Henderson accompanied. The programme included a Sonata in F, for violin and pianoforte (Mozart), the Adagio and Finale of Vieuxtemps's Concerto in E, F. David's "Am Springquell" for violin, "Caprice Hongrois," by Dunkler, for cello solo, and Henselt's Concert Etude in A flat, for pianoforte. The programme concluded with a fine performance of Mendelssohn's Trio in C minor. The programme was repeated at Northallerton on the 13th ult.

DARTFORD.—On Monday, November 29, a Ballad Concert was given at the Assembly Rooms, before a large audience. The principal vocalists were Madame Wilson-Osman, Miss Marian Ellis, the Misses Webling, Mr. T. Page, and Mr. Musgrove Tufnail, all of whom were very successful. Special mention must be made of Mr. Tufnail's contributions to the programme, and also of Mr. Albert Fox's pianoforte solo.

DERBY.—The first Subscription Concert of the Orchestral Union was given in the Drill Hall, on the 8th ult. The programme included Beethoven's "Eroica" Symphony, Schubert's *Rosamunde* Overture, Mendelssohn's "Calm sea and prosperous voyage," and Sullivan's Entr'acte to *Henry VIII.* The orchestra, reinforced by a contingent from Manchester, was led by Mr. E. King, and conducted by Mr. Neville Cox. Miss Mary Moon, R.A.M., a Sheffield vocalist of considerable promise and ability, made her first appearance and achieved a great success. Mr. Cox played Raff's "Rigaudon" with considerable skill, and Mr. J. D. Foxon accompanied admirably.

EASTBOURNE.—The opening Concert of the Musical Society's season was held on the 2nd ult., at the Town Hall, when Sir A. Sullivan's sacred Musical Drama, *The Martyr of Antioch*, was given before a crowded audience. The solo vocalists were Miss Kate Norman, Miss Lena Little, Mr. Harper Kearton, and Mr. Frank May, all of whom were eminently successful. The band (which was led by Mr. E. J. Sangster) was highly efficient, and the choral numbers were, on the whole, well rendered by the large choir, though the Funeral Anthem suffered from a want of delicacy and precision. Mr. S. G. R. Coles, F.C.O., and Mr. G. Legge, gave valuable assistance at the pianoforte and harmonium respectively. The Concert (which concluded with a short selection from *The Messiah*) was conducted by Dr. W. H. Sangster.

EMSWORTH.—The eleventh Concert of the Choral Society was given on the 14th ult., when *The Messiah* was most creditably performed. The soloists were Miss Kate Norman, Miss Annie Dwelley, Mr. Charles Chilley, and Mr. Seymour Kelly (Chichester Cathedral), who gave a spirited rendering of "Why do the Nations." Mr. W. Packham presided at the pianoforte, and Mr. J. W. D. Pillow at the harmonium. Mr. C. R. Pillow conducted, and is to be congratulated on the high state of efficiency of his choir.

ENNISKILLEN.—Mr. Arnold read a very interesting paper on "Music" in the Town Hall, on November 25, before a crowded audience.——The Musical Club gave two very successful performances in the Town Hall, on the 15th and 16th ult., of Sullivan's Comic Operas, *The Sorcerer* and *Trial by Jury*, under the able direction of Mr. Matthew Arnold.

FROME.—On Thursday evening, the 16th ult., the Wesley Chapel was crowded in every part to hear a performance of Handel's *Samson*. The principal soloists were Miss Marie Gane, Miss Cogswell, Mr. E. T. Morgan, Mr. Trotman, Mr. Tucker, and Mr. J. Lewis. An efficient band and chorus, under the conductorship of Mr. C. J. Grant, added to the interest of the performance. Mr. F. Derry presided at the organ.

GOSPORT.—At the Concert given at the Thorngate Memorial Hall, on November 28, the vocalists were Miss Katherine James and Mr. Robert Salinger. The former contributed four songs, all of which were rendered in a manner which elicited loud applause, the performance of Mr. Salinger being equally successful. Corporal Siedenstucker played two cornet solos, and several selections were exceedingly well executed

by the band of the Royal Marine Light Infantry, under the direction of Mr. George Miller. During the interval between the parts of the programme, Lady Willis presented certificates to the members of the Gosport Branch of the Portsmouth Centre of the St. John Ambulance Society.——The last of the first series of Monday Popular Concerts was given on the 6th ult. The vocalists were Mrs. Seymour Kelly and Mr. Seymour Kelly (Chichester Cathedral), both of whom were highly successful. The band of the Royal Marine Light Infantry formed the orchestra, under the direction of Mr. George Miller, and Mr. Harvey Pinches acted as accompanist.

GUILDFORD.—On the 9th ult., a Concert, with Recitals, was given in the Borough Hall. The programme included vocal and instrumental music of a varied character. Miss José Sherrington sang the "Jewel song" from *Faust*, and two ballads, besides taking part in several quartets and duets. Miss Annie Layton, Mr. Alfred Rudland, and Mr. Alfred J. Layton were the other vocalists, and each sang a song, by Mr. Tiltman, a local Professor and Organist, which gave additional interest to the Concert. Mrs. A. J. Layton, F.C.O., was the solo pianist, and Mr. G. H. Wilby (silver medalist, R.A.M.), violinist. Mr. H. T. Tiltman, F.C.O., conducted. Mrs. Ellis Cameron recited with great power "The trial scene" (*Merchant of Venice*), scene between Sir Peter and Lady Teazle (*School for Scandal*), and a scene from *The Love Chase*.

HIGHAM FERRERS.—The Church Choral Union gave *The Messiah*, before a crowded audience, on the 13th ult. The work was exceedingly well performed. The solo vocalists were Miss Vinnie Beaumont, who was most successful in her solos; Miss Coyte Turner, Mr. R. Groome, and Mr. H. Noble. Mr. W. Felce conducted.

HUDDERSFIELD.—The second of the Subscription Concerts for Moldgreen Church took place on the 6th ult. The vocalists were Miss Marjorie Eaton, Miss Ada Burton, Mr. C. F. Haigh, and Mr. Bartin. The programme was well rendered and several encores accorded. The instrumental selections were given by a band organised by Mr. Walter Shaw. Mr. S. Dawson was the accompanist.

HURSTPIERPOINT.—On Thursday evening, the 16th ult., the members of the Choral Society gave their first Concert of the season in the Music Room, under the direction of Mr. F. J. Karn, Mus. Bac., Cantab., the Conductor of the Society. The work selected was Gade's *Erl King's Daughter*, which was a great success. The baritone solos were admirably sung by the Rev. J. H. Bebbington, and the other soloists were Miss Annie Tate, R.A.M., and Miss M. A. Chart, both of whom were well received. The quality of tone in the chorus was very good, all the parts being efficient and well balanced. The second part of the programme was miscellaneous. Miss White acted as accompanist.

IPSWICH.—Mr. James Price gave a Pianoforte Recital, at the Public Hall, on the 9th ult., the programme of which fully tested his power of rendering high-class music of varied styles. The most successful items in the selection were Beethoven's Sonata, Op. 27, No. 2; a Fugue by Mendelssohn; Schumann's Toccata, Op. 7; Chopin's Nocturne, Op. 32, No. 1; Rubinstein's Valse in A flat; and Liszt's Polonaise in E major, all of which were well executed, from memory, and warmly applauded.

JERSEY.—Two Concerts were given by the Choral Society on Tuesday and Wednesday evenings, the 14th and 15th ult., at the Oddfellows' Hall, when the *Creation* was well performed before crowded audiences. The principal artists were Madame Minnie Gwynne, Mr. C. W. Fredericks, and Mr. F. May. Mr. E. Dowden conducted, Messrs. C. E. R. Stevens and I. Malzard presided at the pianoforte, and Mr. J. Mallett at the organ. There was also an efficient orchestra.

KETTERING.—On November 29 a performance of Mendelssohn's *Elijah* was given by the Choral Society. The soloists engaged were Miss Ambler (Mrs. W. H. Brereton), Madame Florence Winn, Mr. Castings, and Mr. W. H. Brereton. Mr. H. G. Gotch conducted, and assistance was rendered in the double Quartet by Miss Gotch, Miss Farey, Mr. C. Lawrence, Mr. James Palmer, and Mrs. T. O. Miller, all members of the Society.

KINGSTON-ON-THAMES.—A successful entertainment was given in the Albany Hall, on Saturday evening, the 4th ult., before a large and appreciative audience. The pianoforte solos of Miss Edge were well received, and Miss E. Reed's singing was all that could be desired. The remainder of the programme was ably sustained by the members of the Unit Quartet Party—Messrs. Nelson, Crawley, Maude, and Hulford. The entertainment was under the direction of Mr. Frederick Rivenhall.

LANDPORT (PORTSMOUTH).—The first of a series of Tuesday Popular Concerts was given on the 7th ult. The band of the Royal Marine Light Infantry, conducted by Mr. George Miller, played several well chosen pieces in excellent style, and vocal solos were contributed with much success by Mrs. and Mr. Seymour Kelly; Mr. H. Harvey Pinches was the accompanist.

LEAMINGTON.—The last of the Musical Society's Concerts for the past year took place at the Public Hall, on the 15th ult., when Haydn's *Creation* was given before a large audience. The solo vocalists were Miss Lilian Mills, Mr. Ralph Dawes, and Mr. Thomas Horrex. The attack of the choruses was particularly good. Mr. Heden led the band and Mr. Frank Spinney was the Conductor.

LEES.—On Tuesday, the 7th ult., a Concert was given in the Lees and Hey Conservative Club by Mr. Greaves's Concert party, before a crowded audience. All the soloists were very successful, and Mr. J. Greaves accompanied and played several compositions in a masterly manner.

LEICESTER.—The first of Mr. Harvey Löhr's Chamber Concerts for the present (the fifth) season was given at the Museum Lecture Hall, on the 7th ult. There were at least two items in the programme which might be called novelties to a Leicester audience—Spohr's Quartet in E minor, for strings, and Rheinberger's Quintet in C major, for pianoforte and strings. In the former of these, Mdlle. Anna Lang distinguished herself by her excellent violin playing, and afterwards created a marked impression in a solo composed by Mr. Löhr. The other artists in the concerted piece were Mr. Ellis Roberts, Mr. W. Richardson, and Mr. W. E. Whitehouse, Mr. Löhr taking the pianoforte part in Rheinberger's Quintet. The Concert-giver's solo was Beethoven's Sonata Appassionata, in which he displayed high artistic powers, and received warm and well deserved applause. Mr. J. G. Robertson was the vocalist, and gave such an excellent rendering of Gounod's "Salve dimora" as to elicit an enthusiastic encore.

LLANELLY.—The fourth Annual Concert of Mr. Arthur W. Swindell's pupils was given on the 20th ult., in the Athenæum Hall, before a crowded audience. The programme was excellently carried out.

LONGSIGHT.—On the 6th ult., a very successful Concert was given in the Mechanics' Institute, for the benefit of St. John's Sunday School Library. The artists were Miss Macfarlane, Miss Ada Pendlebury, and Mr. Ernest Bardsley, vocalists; Mr. W. Louch, L.R.A.M., solo pianoforte; and Mr. W. Astington, solo violin. Mr. Louch, the Organist of St. John's Church, played several solos with much effect, and also accompanied the vocal music. The members of the St. John's Vocal Society (Conductor, Mr. Horatio J. Talbot) gave a selection of glees, madrigals, and part-songs.

LOUTH.—The last of a series of three Concerts, in aid of the Parish Church Schools, took place on the 16th ult., in the Town Hall, in which 300 school children, assisted by a choir of tenors and basses took part. The programme included Bishop's Overture, *Guy Mannering*, and the Finale of Haydn's "Clock" Symphony, played by the band, Romberg's "Toy" Symphony, songs, part-songs, rounds, and musical drill by the infants, concluding with the new Vocal Waltz, "Skipping," accompanied by the band, which was very effective. Mr. G. H. Porter, Organist of the Parish Church, was the musical director and accompanist.

MIRFIELD, YORKSHIRE.—On Thursday evening, the 16th ult., the Choral Society gave its first Concert, when *The Messiah* was performed, with Miss Norton, Madame Armitage, Mr. H. Taylor, and Mr. W. Riley as principals, the band and chorus numbering about 120. The choir sang extremely well (considering that it is a young Society) under the *bâton* of Mr. W. C. Ainley, Mus. Bac.

NEW SWINDON.—The new organ, which was formally opened at St. Mark's Church, on Wednesday, the 8th ult., has supplied a long felt want, the old one having for some time past been in such a dilapidated condition as to be unfit for service. The new instrument, which has been built to the specification of Mr. F. W. Hayward, the Organist of St. Mark's, by Messrs. Alex. Young and Sons, of Manchester, is a splendid three manual instrument, containing 36 stops and 1,684 pipes, all the pipes to the "tenor C" being of the best spotted metal. At the conclusion of the service a Recital was given by Mr. F. W. Hayward, the programme consisting of selections from the works of Bach, Batiste, Guilmant, Wély, Raff, and Mendelssohn, the widely different character of which gave opportunity for displaying the powerful and brilliant, as well as soft and sweet, tones of the instrument. Mr. Hayward, by his masterly playing of Bach's Fugue on St. Ann's Tune, Guilmant's Scherzo Symphonique, and Wély's Grand Offertoire in A, fully sustained his reputation.

NEWTON ABBOT.—The pupils of Tower House School, Courtenay Park, gave a Concert on the 16th ult. to a large audience at the Alexandra Hall. The performance, which lasted about three hours, included a pianoforte duet "Semiramide," efficiently rendered by Miss F. Huxtable and Mr. J. Brown, and a piano solo, "Home, sweet home" (Thalberg), well played by Miss Huxtable. The vocalists were Mr. A. J. Truscott, Mrs. Truscott, Miss Knill, Rev. A. H. Walker, and Mr. J. Brown. The choruses, including "Little Sailors" and "Fairie Voices," were sung by the pupils with much taste and precision. Mr. J. Brown was the Conductor, and was assisted in the pianoforte accompaniments by Mr. A. G. Lombardini.

NORTH ELMHAM.—On Wednesday, the 8th ult., a very successful Vocal and Instrumental Concert was given at the National School. A good programme was excellently performed to the gratification of an audience, appreciative, though small, on account of inclement weather. The principal items were Mr. Slater's performance of Raff's "La Fileuse" and Scharwenka's "Polish Dance," No. 1 (pianoforte solos), and the singing of Miss Kunsdorff and Mr. Trueman, Curschmann's "Ständchen" being beautifully rendered by the former. The part-songs by the choir were among the best performances of the evening; two, "A Ryghte Merrie Geste" (humorous), and "The Oyster Dredgers" (composed by the Conductor, Mr. W. W. Pearson), being exceedingly well received, the former gaining an enthusiastic encore. A Flute and Piano Duo, "La Muette de Portici," by Auber, was given by Messrs. Shellard and Slater. The vocal duets were well received, and Mr. Slater's comic songs were encored with great enthusiasm.

NORTHWICH.—The Philharmonic Society gave an excellent performance of Mendelssohn's *St. Paul*, on Tuesday, November 30, at the Central Hall, before a large audience. The principal vocalists were Madame Alice Barth, Miss Louise Lyle, Mr. Webster Williams, and Mr. Bingley Shaw; Conductor, the Rev. Arthur Whitley. Madame Barth was very successful in the rendering of her solos, her best effort being "I will sing of Thy great mercies"; and Mr. Bingley Shaw, of Southwell Cathedral, displayed a good voice and cultured style in the principal bass music.

PERTH, N.B.—About 3,000 persons assembled in the City Hall, on the 7th ult., to hear the performance of *Judas Maccabæus* by the Musical Society. The work was ably rendered, the principal vocalists being Miss Vinnie Beaumont, Mr. J. Moncur, and Mr. J. Fleming, who were well received, Miss Beaumont especially eliciting warm applause for her rendering of the soprano solos. Miss Steele was at the pianoforte, Mr. Wylie at the harmonium, and Mr. Bryson led the orchestra. Mr. F. Graves was an efficient Conductor.

PETERSHAM, NEAR SYDNEY.—A Choral Festival was held at All Saints', Church of England, on Saturday afternoon, October 23, when the new organ lately sent over from England was blessed by the Bishop, and used for the first time. A choir of sixty-six voices (All Saints' choir alone numbers fifty members) rendered the music, and walked in procession up the nave singing "Hark! the organ loudly

peals," a large number of the clergy bringing up the rear. Evensong followed to Tallis's Festival setting, the Rev. Arthur R. Rivers being Precentor, and Mr. W. Stanley playing the organ, he in turn resigning his place to Mr. F. Morley during the Anthem and voluntaries, and to Miss Berry, the Organist of the Church, during the hymns. The Cantate Domino and Deus Misereatur were both sung to music by Dr. John Smith, of All Saints', and well rendered, under the direction of Mr. John B. Wareham, honorary Choirmaster of All Saints'. The Anthem was "Send out Thy light" (Gounod). After the service the Primate made a presentation, at the parsonage, to Mr. Wareham, on behalf of the members of the choir of All Saints', consisting of an illuminated address (containing sketches of the Church and Parsonage, and also of the new organ), signed by all the choir, and expressing their sincere regard for Mr. Wareham as their Choirmaster.

PONTYPOOL.—A Grand Musical Eisteddfod, in honour of the Queen's Jubilee, is announced to take place in Pontypool Park on Easter Monday, April 11. The Committee appointed to carry out this undertaking consists of the most influential persons of the neighbourhood, and the profits are to be devoted to building a fine Assembly Room, Free Library, &c. The prizes will consist of £200 and £50, the first accompanied with a gold, and the second with a silver, medal, for the best rendering of the chorus "Wretched lovers" (Handel); and £10 10s. and gold medal to the Male Voice Choir that shall give the best rendering of "The Soldiers' Chorus," from *Faust* (Gounod). The adjudicators will be Mr. Joseph Proudman and Mr. Venables (London), and the Rev. Gurnos Jones (Bridgend).

PORTMADOC.—The annual Concert of the string band took place on Tuesday evening, the 7th ult., before a large audience. The band played a Suite d'Orchestre (Lange), and the Overture to *The Siege of Rochelle* (Balfe). Mr. Theodore Lawson and Miss Annie Cantelo gave an excellent rendering of the Fantasia on *William Tell*, by De Beriot and Osborne, and were warmly applauded. Miss Cantelo also played Mendelssohn's "Spring Song" and "Perpetuum Mobile," and two solos by Walter Macfarren, in a most artistic manner. Mr. Theodore Lawson performed violin pieces, by Vieuxtemps and Wieniawski, and vocal solos were contributed by Misses Davies, Jones, and Williams, and Mr. Bennett Williams. Several choruses were sung by the Choral Society. Mr. John Roberts conducted.

POTTON, BEDFORDSHIRE.—A successful Concert was given in the Board School on the 16th ult., on the occasion of the amalgamation of the Orchestral and Choral Societies of this town. The band, under the leadership of Mr. Walter Robarts, played the Overture to *Figaro*, Andante from Beethoven's Symphony, No. 1, selection from *Il Trovatore*, &c. The Part-songs were well rendered, under the conductorship of Mr. E. Storr. Songs and Trios were given by the Misses King, Miss L. Edwards, Mrs. H. Brown, Mr. C. J. Pope, Mr. Houchin, and Mr. E. Storr.

PUDSEY.—On Monday evening, the 6th ult., the Choral Union gave the ninth annual Subscription Concert in the Public Hall. Handel's *Samson* was the work performed. The principals engaged were Miss Fannie Sellers, Mrs. Alfred Broughton, Mr. Tom Buckland (who replaced Mr. Joseph Wright, indisposed), and Mr. Charles Kingsley. Mr. H. Heap was leader of the band. Both chorus and band had received careful training from Mr. H. Roberthan, the Conductor.

RIPON.—Haydn's *Spring* and Mendelssohn's *Loreley* were given by the Choral Society on the 9th ult., under the patronage of the Bishop of Ripon. The soloists engaged were Miss Vinnie Beaumont, Mr. J. Simpson, and Mr. J. H. Bayley, who acquitted themselves to the satisfaction of the audience. The choruses were excellently sung. Mr. Summerscales filled the post of Conductor with much ability.

SHEFFIELD.—On the 7th ult., Mr. Frederick Lamond gave a Pianoforte Recital, the programme of which was admirably chosen to display the exceptional powers of the young pianist, who was received most enthusiastically. Mr. William Foxon made his first appearance on the occasion, and achieved a marked success, his fine tenor voice and cultivated style being most advantageously displayed in all his songs. He was well accompanied by his brother, the Organist of Brunswick Chapel.

SOUTH SHIELDS.—The first of the Choral Society Concerts was given on the 16th ult., in the United Methodist Free Church, Queen Street, when Handel's *Messiah* was well rendered. The solo vocalists were Mrs. Mason, R.A.M., Miss Ada Batley, Mr. D. S. Macdonald, and Mr. T. Lewis Campion. The "Pastoral" Symphony was exquisitely played on the organ by Mr. Preston, who exhibited perfect command over the instrument, and the applause was so great that he was compelled to repeat the performance. Mr. Lloyd conducted.

STALYBRIDGE.—On Monday evening, the 13th ult., Mr. J. Buckley Thompson, the blind Organist, gave a Recital on the organ of the Wesleyan Chapel, Caroline Street. The programme included a March in B flat, by E. Silas, the Larghetto movement from Handel's Organ Concerto, Mendelssohn's Organ Sonata, No. 6, Guilmant's "Offertoire sur deux Noëls," in which a Normandy carol and the air "Adeste Fideles" are introduced; Saint-Saëns's Rhapsody, Bach's St. Ann's Fugue, "Lift up your heads," from *The Messiah*, &c. Miss Jessie Moorhouse, of Manchester, was the vocalist, and sang very tastefully "The children of the city" (Adams), "I know that my Redeemer liveth" (Handel), "Calvary" (Rodney), and "Angels ever bright and fair" (Handel).

STOURBRIDGE.—Miss Rosa James gave an evening Concert in the Corn Exchange on Friday, the 17th ult. Miss James was assisted by Miss Anna Lang, violinist, Miss Agnes McCave, Mr. Robert Grice (of St. Paul's Cathedral Choir), and Mr. Owen H. Powell, pianist. The Concert-giver sang with much taste Verdi's aria "Caro nome," and "Left untold" (with violin obbligato by Miss Lang), which the audience insisted on encoring.

SUTTON (NOTTS.).—*Acis and Galatea* was the work selected for performance by the members of the Sutton-in-Ashfield Harmonic Society for their Concert on the 14th ult., the second part of the programme being miscellaneous. Mr. A. H. Bonser conducted a band and chorus of about 100, the orchestra, of twenty performers, being principally from Nottingham. Miss Vinnie Beaumont, Mr. C. Gerring, and Mr. W. Gadsby, were the solo vocalists, and were well received.

SWANTON MORLEY.—A Concert took place, on Friday, the 17th ult., when several vocal solos were sung and well received. The best performances of the evening were, however, the part-songs, "Sweet to love" (Pearson), and "O forest deep and gloomy" (Mendelssohn). Many encores were demanded during the evening.

TAUNTON.—The second Concert for the season of the Philharmonic Association was given on the 2nd ult., when *Elijah* was performed. The soloists were Miss Agnes Larkcom, Miss Marie Hayward, Mr. Theo. Taylor, and Mr. W. D. Powell, who all acquitted themselves most satisfactorily. The chorus-singing was noticeable for certainty of attack and perfect intonation. An efficient band was engaged under the experienced leadership of Mr. Michael G. Rice, and the rendering of the instrumental portion of the Oratorio was very good, the introduction more especially. Mr. T. J. Dudeney, L.R.A.M., F.C.O., conducted with his usual skill, and is to be congratulated on so excellent a rendering of the work.

TENBURY.—The Musical Society gave a performance on November 24, of Astorga's *Stabat Mater*, Schumann's *Advent Hymn*, and a selection of Glees, Part-songs, &c. The Rev. J. Hampton acted as Conductor.

TIBSHELF.—A Concert was given on Monday, the 6th ult., in the Schoolroom, in aid of the Tibshelf Colliery Band. The principal vocalists were Mrs. Mason, R.A.M., Miss Whitehead, Mr. Slack, and Mr. Bingley Shaw. Mr. Alf. R. Watson was solo violinist, and Mr. H. Houseley, F.C.O., was the Conductor. The singing of Mrs. Mason and Mr. Bingley Shaw was the principal feature of the evening.

TURNHAM GREEN.—A successful Concert in aid of the Permanent Church, Gunnersbury, was given in the Vestry Hall on Thursday, the 9th ult. Amongst the artists were Miss Lena Law and Miss Hilda Coward, both of whom received encores for their songs. The other vocalist was Mr. Harold Savery. Miss C. Bateman contributed a pianoforte solo, and Herr Poznanski two violin solos.

ULVERSTON.—An excellent performance of Handel's *Messiah* was given on the 10th ult., in Holy Trinity Church, by the Church Choir, assisted by friends. The soloists were Miss Alma Hallowell, R.A.M., Miss Dews, Mr. Holberry Hagyard, and Mr. William Bartin, all of whom gave great satisfaction, especially Miss Dews, who made a favourable impression by her excellent singing of the contralto solos. The band, under the leadership of Mr. Rexhime, of Barrow-in-Furness, was very efficient, and Mr. E. Dickinson played the trumpet obbligato to "The trumpet shall sound" in a most satisfactory manner. The choruses were well rendered and highly appreciated. Mr. F. W. Pinckney presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WARRINGTON.—On Wednesday, the 22nd ult., the Musical Society (established in 1833) gave the first Concert of the season. An excellent band and a well-drilled choir, assisted by Mrs. Mason (of Coventry), Miss Monks (Warrington), and Messrs. E. Kemp and Frank May, gave a capital interpretation of Cowen's *Sleeping Beauty*, and of other works. Mrs. Mason sang with great firmness and vigour, and with that reliability which must enhance her acceptance with all concert directors. Miss Monks has an admirable and well-trained contralto voice, and uses it like an artist. Dr. Hiles conducted.

WARWICK.—An excellent performance of *The Messiah* was given by the Musical Society at the Court House, on Thursday, the 15th ult., under the conductorship of Mr. Frank Spinney, before a crowded audience. The solo vocalists were the Hon. Mrs. R. H. Lyttelton, Mr. T. Herbert Spinney, the Rev. C. E. Trehearne, and Mr. Thomas Horrex. Mr. Heden led the band. The choruses were given with great effect.

WATERBURY, CONN., U.S.A.—On Thursday evening, the 2nd ult., the choir of the First Methodist Episcopal Church, numbering thirty voices, sang A. R. Gaul's *Ruth*, under the direction of the Organist and Choirmaster, Mr. Edward Witherspoon. The soloists, all members of the choir, were Miss Jessie Wadhams, Mrs. Edward Witherspoon, Miss Dollie Kyle, and Mr. Frank Tripp. The work had been carefully rehearsed, and both solos and choruses were finely sung.

WESTGATE-ON-SEA.—The Choral Society gave an excellent performance of Lloyd's *Hero and Leander* at the Assembly Rooms, on the 13th ult., the part of Hero being admirably sustained by Mdme. Clara West, and that of Leander by Mr. W. F. Amies; accompanists, Miss Blandford (pianoforte), and Mr. H. Walter, Mus. Bac. (organ); Conductor, Mr. E. J. Bellerby, Mus. Bac. The Cantata was followed by a miscellaneous selection.

WEST MALVERN.—A successful Concert was given in the Rev. Edward Ford's private chapel at Hillside, on Monday, the 6th ult., by the School Choir, assisted by Mrs. Tisdall, Mrs. Cole, Miss Ford, Mr. Dyke (of Worcester Cathedral), Mr. Elwell, Mr. Staples-Browne, and the Rev. R. G. Brown. The first part of the programme was miscellaneous. The Concert concluded with a Cantata, *Jesus of Nazareth*, the performance of which reflected great credit on the choir. Mrs. Tisdall presided at the pianoforte, and Mr. Charles Ford at the organ; violin, Master C. Tisdall. Mr. W. H. Main conducted, and also contributed two organ solos.

WESTON-SUPER-MARE.—The opening Concert of the season was given by the Philharmonic Society, on the 16th ult., in the Victoria Hall. The works performed were Rossini's *Stabat Mater*, Mendelssohn's *42nd Psalm*, and Gounod's "Nazareth." The soloists were Madame Eleanor Farnol, Miss Sylvia Simpson, Mr. Mason (of Exeter Cathedral), and Dr. Roxburgh. A small band was efficiently led by Mr. F. S. Gardner. Miss Ruscombe Poole presided at the pianoforte, and Mr. S. Cook at the harmonium. The works were exceedingly well rendered, the singing of Madame Farnol greatly contributing to the result. The choruses were sung with much precision and artistic feeling. The Society's Conductor, Mr. Edward Cook (of Clifton), conducted. The Concert was well attended.——An Organ Recital was

given at Bristol Road Chapel, on Tuesday evening, the 21st ult., by Mr. J. W. Lawson, Organist of St. Mary Redcliffe, Bristol. Miss Marie Gane and Dr. Roxburgh were the vocalists, and sang with admirable effect several solos by Handel, Haydn, and Mendelssohn.

WHITBY.—The Choral Society's performance of *Samson*, given in the St. Hilda's Hall, on the 13th ult., was a brilliant success. The solos were sung by Madame Tomlinson, Miss M. Tomlinson, Mr. Buckland, and Mr. Rickard. The band included Miss Brousil, Mr. J. H. Beers, and Mr. Dearlove. Mr. Kilburn conducted, and Mr. Hallgate had trained the choir, the bright and intelligent singing of which afforded manifest satisfaction to a crowded and attentive audience.

WILTON.—The Musical Society gave its fourth Concert in the Talbot and Wyvern Hall, on Wednesday evening, the 15th ult. The first part consisted of W. M. Hutchison's Cantata *The Story of Elaine*, the solo vocalists being Mrs. Sly, Miss Eva Yates, and Messrs. Hayden, Kirby, and Kelsey, of Salisbury Cathedral. Mr. J. T. Calkin led a very efficient orchestra, and Misses Eyres and Brazier presided at the pianoforte and organ respectively. The Cantata was excellently rendered and received with great favour. The second part was miscellaneous. The soloists above named contributed songs, several being enthusiastically encored. A clarinet solo by Mr. F. Carter was redemanded, and a similar compliment was accorded to Mr. L. Sly for his violoncello solo. The band and chorus were specially successful in Eaton Faning's "The Vikings." The Concert was the most successful yet given, and was again conducted by Mr. John M. Hayden.

WORCESTER.—The second of Mr. Spark's series of Concerts for this season was given in the Public Hall on the 13th ult. The programme consisted of selections representative of all phases of operatic music, and the performance was well-balanced. The principal vocalists were Madame Laura Smart, Miss Jones, Miss Hallwood; Messrs. Kirkham, Edwards, Heginbotham, Muir, Eaton Batty, and Josef Cantor.

ORGAN APPOINTMENTS.—Mr. Geo. Fred. Horan, Organist and Choirmaster to Trinity Church, Rathmines, Dublin.—Mr. Edward Dyas, Organist and Choirmaster to St. Thomas's Church, Dublin.—Mr. F. J. Read, Mus. Bac., Oxon., to Chichester Cathedral.—Mr. Henry Bond, to All Saints', Woodford Wells, Essex.—Mr. Ernest A. Jay, Organist and Choirmaster to the Wesleyan Chapel, Stoke Newington.—Mr. Arthur Fagge, to St. Philip's, Queen's Road, Lavender Hill.—Mr. William Curnow, Organist and Choirmaster to Great Queen Street Wesleyan Church.

CHOIR APPOINTMENTS.—Mr. William Rowe (Principal Bass), to Eton College.—Mr. J. Browning (Principal Bass), to the Parish Church, Leeds.—Mr. Thomas Bowers (Alto), to St. James's Church, Camberwell.

DEATHS.

On November 19, 1886, at Leicester, LUCY DEACON.
On the 14th ult., at 20, Bartholomew Road, Kentish Town, of bronchitis, JOHANN AUGUST RUMMEL, aged 62.
On the 17th ult., E. T. CHIPP, Organist of Ely Cathedral.

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MR. HOLBERRY HAGYARD (Tenor), of the London, Crystal Palace, Birmingham, and Glasgow Concerts, is now booking ENGAGEMENTS for the coming season. Engaged: Cambridge, November 12; Bishop Stortford, 16 (Ballads); Northampton, 18 ("Judas"); Lancaster, 19 ("Martyr of Antioch"); Cambridge, 29; December 1, Bury ("Creation"); 3, Mildenhall (Ballads); 10, Ulverston ("Messiah"); 14, St. Ives (Selection); 16, Holmfirth ("Messiah"); 28, Clare (Ballads); Huddersfield Choral Society, March 11, 1887 ("Hereward"); Kettering, May, 1887 ("Eli"). Others pending. For terms, references, &c., address, Trinity College, Cambridge.

MR. PERCY PALMER (Tenor) requests that all communications respecting engagements may be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.

HERR PAUL ECKHOFF (of Berlin), Hof-Pianist S. Duchl. des Fürsten von Schwarburg-Sonderhausen, has the honour to announce his arrival in London, and is open to accept a few more engagements.
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'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters:—an ocean of light
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And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
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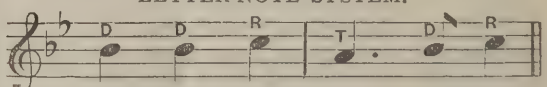

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For Oratorios, Concerts, &c., address, 68, Ryan Street, West Bowling, Bradford, Yorks.

MR. S. MASON (Tenor) (Exeter Cathedral).
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MR. J. MELLOR (Tenor),
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MR. EDWIN T. MORGAN (Tenor).
For Oratorios, Concerts, &c., address, Cathedral, Bristol.

MR. ALFRED TARLING (Primo Tenore).
For Ballad Concerts, Banquets, &c., 3, Park Avenue, Wood Green, N.

MR. S. THORNBOROUGH (Tenor).
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MR. PERCY DE VERNEY (Tenor).
For Oratorios, Concerts, &c., address, 20, High Street, Peckham.

MR. ARTHUR A. ASHLEY (Baritone)
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For Concerts, &c., address, 7, Temple Street, Bristol.

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MISS VINNIE BEAUMONT (Soprano). Engagements in February: 7, Kettering, "Daughter of Jairus"; 9, Scunthorpe, "Wreck of the Hesperus"; 24, Airdrie (Scotland), "Creation"; 25, Girvan (Scotland), "Lauda Sion"; 26, Glasgow, "On shore and sea." Others pending. Address, Point House, Brigg Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, W.

MISS JESSIE GRIFFIN (Soprano). Engaged: January 26, Battle ("Erl-King's Daughter," &c.); 27, Town Hall, Shoreditch; 31, New Cross Hall; February 1, Portman Rooms 7, Croydon; 10, Maze Hill; 14, Crewe; 15, New Cross; 16, Chelmsford; 21, Brockley ("Hear my Prayer," &c.); 23, Gravesend. Others pending. Address, 6, Hamilton Terrace, Hyde Vale, Blackheath, S.E.

MADAME GWYNNE (Soprano). Engaged: Brecon, 25, "May Queen"; Reading, February 3; Notting Hill, 9; Sydenham, 17; Croydon, 24. Address, 18, St. Stephen's Avenue, Uxbridge Road, W.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., may be addressed to 4, St. Thomas's Road, Finsbury Park, N.

MISS MARY RUSSELL (Soprano), for Oratorios and Concerts. Principal Soprano with the Madame Sterling-Foli South of England Tour. Address, N. Vert, Esq., 6, Cork St., W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS GERALDINE SOMERS is in Town for CONCERTS or LESSONS in SINGING or PIANOFORTE. 81, Grosvenor Road, S.W.

MADAME WORRELL (Soprano) begs to announce that all communications respecting Engagements for Oratorios and Miscellaneous Concerts should be addressed to 52, Knowle Road, Brixton Road, S.W.

MISS KATHERINE JAMES, R.A.M. (Mezzo-Soprano or Soprano), Medalist and Certificated. Engagements: January 4, Brixton Hall; 15, Lambeth (Gaul's "Ruth") February —, Stockwell Choral, re-engagement (Gaul's "Ruth"); 14, High Wycombe Choral, re-engagement ("St. Mary Magdalen"); 15, Maidenhead Philharmonic, re-engagement ("St. Paul"); March 17, Britonferry (Jackson's "The Year"). Address, 33, Knowle Road, Brixton, London, S.W.

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MR. VICTOR ROMILLY, Baritone. Or Concert Party. Address, 127, Alderney Street, Belgravia, S.W.

MR. E. DUNKERTON (Tenor) is booking dates for 1887. Already booked: Bridgford, Ballads, January 4; Leeds, "St. Mary Magdalen," 6; Lincoln, 7; Martin, Miscellaneous, 12; Nottingham, Cowen's "Rose Maiden," 13; Nottingham, Ballads, 20; Belper, "Creation," February 3; Kettering, "Daughter of Jairus," 7; Scunthorpe, "Wreck of the Hesperus," 9; Northampton, "Messiah," 10; King's Lynn, "Messiah," 11; Lincoln, "Elijah," 15; Wilford, Ballads, 18; Ilkeston, "May Queen," March 7; Loughborough, "Hymn of Praise," "Lauda Sion," March 22; Lincoln, "Jackdaw of Rheims," April 13; Northampton, "Ancient Mariner," 14. Other engagements pending. Address, Cathedral, Lincoln.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that his only Addresses are St. Paul's Cathedral or "Grovedale," Parsons Green, S.W., where all communications should be addressed. He is now booking engagements for Bach's "St. Matthew" and "St. John" Passion Music for Lenten performance. Address as above.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) will sing, Jan. 7, Cambridge (Ballads); 12, Newmarket (Ballads); 18, Huntingdon (Ballads); 26, Ely ("Creation"); Feb. 11, City (Ballads); 14, High Wycombe ("St. Mary Magdalen"); 15, Maidenhead ("St. Paul"); 22, Bury St. Edmunds ("Ancient Mariner"); March 10, Cambridge University Musical Society's Concert; 11, Huddersfield Choral Society ("Hereward"); 16, Holmfirth ("St. John the Baptist"); May, Kettering ("Eli"); Shrewsbury, Aylsham, &c., being arranged. For terms, references, &c., address, Trinity College, Cambridge.

MR. EDWARD LINDSEY (Tenor) begs to announce that he can accept ENGAGEMENTS for CONCERTS, DINNERS, &c. For terms, address, 64, Devonshire Road, N.

MR. BARTON McGUCKIN begs to announce that he can accept Concert and Oratorio Engagements for the coming Season. Address, N. Vert, Esq., 6, Cork Street, W., or 270, Elgin Avenue, Maida Vale, W.

MR. CALDER O'BYRNE (Primo Tenor) is open to accept ENGAGEMENTS for Concerts and Oratorio. Address, N. Vert, Esq., 6, Cork Street, W.

MR. PERCY PALMER (Tenor) requests that all communications respecting Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham, S.W.

MR. CELLI (Baritone and Bass Cantante), Carl Rosa Opera Company, Her Majesty's, and Royal Italian Opera Company, can accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, 1, Scarsdale Terrace, Kensington, W.

MR. ROBERT GRICE (Baritone), of St. Paul's Cathedral Choir, begs to state that he has a few vacant dates in February and March. Engagements already booked at following places: Putney, Ballads; City, Ballads; Aylesbury, "St. Mary Magdalen" and "Holy City"; Freemasons' Hall, Ballads; Red Hill, Surrey, "St. Paul"; Newcastle-on-Tyne, Selections; High Wycombe, Selections from "Elijah" and "Messiah"; Leamington Spa, "The Merrie Men of Sherwood Forest," &c.; Birmingham, Subscription Concerts; Stafford, Ballads; Haslingden, Lancs., Ballads; West Bromwich, "Erl-King's Daughter" and "Feast of Adonis"; City Ballads; Birmingham, "Light of the World" (second time); Wolverhampton, "Maid of Astolat"; Stoke-on-Trent, "Maid of Astolat"; Huddersfield, "Messiah"; &c. For terms and vacant dates, address, 8, Ringcroft Street, Holloway, N.; or St. Paul's Cathedral, E.C.

MR. LAWFORD HUXTABLE (Bass-Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements for the coming season. Address, N. Vert, Esq., 6, Cork Street, W.; or, 14, Regent Street, Clifton.

MR. F. ST. JOHN LACY, Composer and Solo Baritone, requests that all communications respecting "At Homes," &c., be addressed to him at the Royal Academy of Music, Tenterden Street, Hanover Square, W.

MR. ARTHUR ROUSBEY (Baritone), "Messiah," Free Trade Hall, Manchester, December 18, 1886 (at a few hours' notice).

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For terms and dates, address, 26, Old Bond Street, London, W.

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MR. FREDERIC KING begs to announce his removal to St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W. All communications respecting engagements can be made to that address, or to Mr. Vert, 6, Cork Street, W.

MR. BANTOCK PIERPOINT is Engaged at Wishaw, February 3, "Redemption"; Edinburgh, 4 and 5, Ballads; Glasgow, 5, Ballads; Manchester, 7, Ballads; South Shields, 10, Ballads; Leek, 11, Ballads; Paisley, 14, "Creation"; London, 17, "Creation"; Southampton, 18, "Messiah"; Chester, 21, "Hero and Leander"; Willis's Rooms, 22, Guy's Hospital Fund; St. Helen's, March 14, "Elijah"; Liverpool, 15, "Three Holy Children"; Finsbury, 24, "Alfred." Other dates pending. Address, 2, Russell Chambers, Bury Street, Bloomsbury, W.C.

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,,	19	Bradford (3rd visit).
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,,	5	Manchester (3rd visit).
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,,	15	Oldham.
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THE MUSICAL TIMES
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FEBRUARY 1, 1887.

VERDI AND HIS NEW OPERA.

By the time these words are read Verdi's "Otello" will, in all probability, have been produced at the Milan La Scala. The sooner the better for public curiosity, which is powerfully excited throughout the musical world, and especially for the great mass of musical journalists who, from day to day, or from week to week, feel themselves bound to assume a knowledge though they have it not. The unfortunate persons in question cannot be congratulated upon the accuracy of their vaticinations with regard to "Otello." The secret of the work has been well kept under the stern eye of its composer, whose horror of anything like a *réclame* is notorious; and hence the journalists have had little or nothing to exercise their imaginations upon. Of course they have gone wrong; the Frenchmen especially, and *apropos* some of the Parisian newspapers are amusing reading. They gravely put forward all sorts of fantastic rumours, one of them even giving currency to such a "cock-and-bull" story as that Verdi, in his hatred of everything French, had determined to keep French instruments, such as the Sax family, out of his score and, consequently, out of his orchestra. "Why, then, does he retain the services of our Lassalle," indignantly demanded the Gallic organ; which should have put the question to itself as a corrective of its own credulity or wrong-headed fantasy. All this comes, we suppose, from competition for news. Journalists now-a-days cannot afford to wait for information flowing through its legitimate channel. They must needs go listening at key-holes, overhearing scraps of conversation, taking surreptitious peeps behind the scenes, and, as a last resource, when the story will not hang together, calling upon their fancy for facts. We decline to follow the example, and, therefore, frankly state that we know nothing about the new opera save that it deals with the story of "Othello," that the book has been prepared by Boïto, the poet-composer of "Mefistofele," and that the music has been written as a means of relaxation from the duties of a country gentleman, by Giuseppe Verdi, Senator of the Kingdom of Italy, landed proprietor and successful breeder of horses.

We lay stress upon Verdi's position as just stated, because his career is divisible into two powerfully contrasted parts. The first part embraces all the years of his musical activity from 1839 to 1867. During that period the master was a regular worker, and brought forth his yearly crop of music with comparatively few interruptions. There were ten barren years—1841, 1852, 1854, 1856, 1858, 1860, 1861, 1863, 1864, 1866—and eighteen productive ones, some of these being very fertile indeed. In 1844, the crop consisted of two operas; in 1845, of two; in 1847, of three; in 1849, of two; the same in 1853 and 1857. So far, we observe the labours of a professional composer, animated by the ambitions, and struggling with the heavy duties of his calling. But Verdi's life, from 1867, when "Don Carlos" was produced, till the present time, takes a very different complexion. He has left the open mart, with profit; retired from business; devoted himself to rural pursuits, and only resorts for relaxation to that which was once an employment. "Aïda" (1871) and now "Otello" are the product of leisure hours spent at the desk when garden, field, and farm made no pressing claims. The Squire amuses himself at composition. But even his amusement, as we have seen, is leisurely pursued. Sixteen years have elapsed since Verdi's last opera ("Aïda") saw the light, and it is now a very long time, comparatively, since rumour began to gossip about a successor. Of course there is no wonder in this. Old men frequently do for pleasure that which they once did for gain, but set about the task in the deliberate fashion born of feeble circulation and failing power. The true marvel is that we are about to receive an opera from a man seventy-three years of age. There are few parallels to this in musical history, and scarcely anything that can fairly be called a parallel in connection with the lyric stage. Auber's "Le Premier Jour de Bonheur" and "Le Rêve d'amour" were both produced after he was eighty, but all the difference exists between a light comic opera and a work of such proportions as "Otello." It may, no doubt, be urged that Verdi has taken a long time over his task, and that he is comparatively young for his years; but the fact remains that his achievement stands well nigh alone.

To our mind there is something sympathetic in the circumstances under which "Otello" has been written. To begin with, the master has worked at it almost on the spot where, with everything against him, he began the battle of life. An engraving of the house in which he was born is now before us, and shows one of the dwellings with wide low-pitched roofs which are so common in that part of Italy. The house presents its gable towards the road, with a door in the centre, having a window on one side. There are three windows on the floor above, while the slope of the roof to the left is so continued as to cover a kind of stable or out-house. A few trees shelter the little place, and in front is what appears to be a cultivated field or garden. In this dwelling Verdi's father carried on the business of a publican and grocer, but could hardly have been more prosperous than the peasants, his customers. The hamlet of Le Roncole is very small, and inhabited by poor people even now. What must it have been in the devastating years which opened the present century?—in 1814, for example, when Muscovite soldiers descended upon it with fire and sword, outrage and murder, and the infant Giuseppe was only saved as by a miracle. The son of the Cascina at Le Roncole was clearly handicapped in the race of life. What could be less promising than his youthful fortunes? As a boy the Fates were hard upon him. Twice he nearly perished; once he suffered from the brutality of a priest at whose altar he served; he began his musical career by playing the organ in the village church for four pounds per year, and when he sought admission to the Milan Conservatoire, submitting to the necessary examination, he was sent back rejected and humiliated.

The little village inn where life opened thus inauspiciously still stands, we believe, and not far from it is a handsome country house, surrounded by beautiful gardens, well-cultivated fields, and every sign of prosperity. The son of the inn-keeper lives there, as one who has conquered in the struggle for existence and for fame, and thence, as the slow fruit of dignified leisure, comes the new opera.

Verdi's present position is almost, if not quite, unique in the history of musical composers. Most of them have had to struggle on to the end, or, if not compelled to this, have chosen to remain in the full current of artistic life. We cannot now recall a single example, apart from Verdi, of an eminent composer withdrawing to rural life, and passing his last days as a country gentleman, given up to the petty concerns of a farm and a garden. This consideration heightens, and makes additionally interesting, the contrast between the tumble-down inn at Le

Roncole and the Villa Sant' Agata. Verdi's present home is certainly charming enough to attract a man less averse from society and city life than its owner. Nature, to be sure, has done little for the country round about, which is simply an uninteresting though well-cultivated plain. But within the musician's boundary art has accomplished much. The master's garden receives his constant care and is a "place of delights." All the flowers that grow under an Italian sky bloom there in profusion; there, too, are rustic grottoes overrun by creeping plants, a lake and its offshoots, on which Verdi sometimes takes rowing exercise; avenues of trees, and all the graceful surprises of the landscape gardener. The house itself is a solidly built, rectangular structure, two stories high, and embowered in trees. At the front, three French windows open on the top of a short flight of steps extending the whole width of the building. Three windows are on the floor above, and as many smaller ones just under the "eaves" of the flat roof. The side walls appear to be supported by a row of narrow arches, wider ones running along in rear, where the domestic offices are situated. The interior shows more regard for solid comfort than luxurious display, though the master's library is rich in works of art sent as tributes by his admirers. But, indeed, the whole place indicates its possessor as a practical man, who keeps up a certain amount of state because it pleases him, and who never goes beyond his own requirements in order to make an impression upon others. Verdi lives a very quiet, methodical life at St. Agata, one day being very much like another. He rises early, spends the morning in looking after his garden, stables, and grounds, devotes a part of each afternoon to work in his study, goes out riding, comes home to dinner about 6 p.m., and at 10 retires to bed. So the current of the master's closing days flows equably on, in startling contrast to the struggles and agitations of his early years.

But the contrast just referred to is not the only feature which now excites sympathy. Though, at the moment of writing, his "Otello" is a closed book, the master's whole history invites us to believe that it contains further evidence of a progressive mind. Every student of his works knows that the Verdi of middle life is not the Verdi of an earlier period, and that the composer's advanced years have brought another change, exemplified in his "Aïda." With regard to this subject a good deal has been written. On the one hand, enthusiastic Wagnerians have claimed Verdi as a convert to the teachings of their master; on the other, it is denied that any change at all of a radical nature has taken place. For example, Signor Mazzucato, writing in Grove's "Dictionary of Music and Musicians," says:—

"No doubt there is a great difference between 'Attila,' 'Ernani,' 'Rigoletto,' and 'Aïda,' but we submit that the difference is to be attributed to the age and development of the composer's mind, and not to a radical change in his way of rendering the subject musically, or to a different conception of the musical drama. The more refined expression of 'Aïda' compared to 'Il Trovatore,' and of 'Il Trovatore' compared to 'Nabucco' or 'I Lombardi,' answers to the refinement of musical feeling which audiences gradually underwent during the forty years of the artistic career of the great composer; he spoke a higher language, because that higher language had become intelligible to the public; but what he said the first day is what he always said, and what he will say again, if he should ever break his long silence."

The same writer remarks: "Let musical critics and philosophers say what they will, audiences in every quarter of the world will unanimously declare that the best opera is the one that amuses them best, and requires the least intellectual exertion to understand." He then suggests Verdi's preception of this fact, but his acceptance of it as a guide of action:—

"To deliver a lecture on astronomy before a select number of scientific men is quite a different thing from holding a course of lectures on astronomy for the entertainment and instruction of large and popular audiences: if one means to give something to another, one must give what that other is able to receive, and give it in the fittest way. This is what Verdi did during all his musical career, and his manner of thinking, feeling, and living made it quite natural to him. Verdi felt, much more than learnt, that rhythm, the human voice, and brevity were the three elements apt to stir, to please, and not to engender fatigue in his audiences, and on them he built his masterpieces. When choosing his libretto he always preferred plots in which the majority of the public could take an interest. . . In the poems of 'Traviata,' 'Rigoletto,' 'Trovatore,' &c., even the most learned men will have no trouble in bringing home to themselves the feelings of the *dramatis personæ*."

In these observations there is much that Verdi would decline to accept as a compliment, and we think that the writer has asserted too much in representing the master as waiting upon popular feeling, and carefully adjusting his art to the circumstances of the moment. We are, however, bound to add that Signor Mazzucato is supported by the evidence of Fétis, who says:—

"A man of intelligence, he does not trouble himself about the opposition of connoisseurs, and he knows that men of taste are always a small number, who can neither make nor hinder success. He has judged his age and country (for he is a thinker) and understands that the time for considering the essentials of the beautiful in art has passed. That of nervous feelings has come, and to nervous feelings he addresses himself. An examination of his scores permits no doubt on this point. All is arranged for effect, and for exaggerated, violent, exuberant effects; the unison of voices, the *staccato* of the orchestra, frequent changes of movement, forced and persistent rhythms, voices vibrating high up in their scale, incessant contrasts of colour—all in this music addresses itself to the senses."

This almost amounts to a charge of prostituted genius—a charge with which we have no sympathy. Our belief is that Verdi has always written honestly, and that his wonderful success arose from the fact that he is, or, rather, was some years ago, peculiarly a man of his time. More masculine and capable of stronger feeling than Bellini and Donizetti; of imperfect (in the sense of restricted) musical education and experience; a powerful nature which sought other than the ordinary means of expression, Verdi composed as was natural to him, and had the good luck to reflect the prevailing mood. But the early, rugged, passionate style has undergone a long course of modification, not because the public called for it—they distinctly did nothing of the kind—but because it was the natural outcome of extended experience, clearer perception, and a more cultivated artistic nature. Signor Mazzucato is quite right when he declares that what Verdi had to say at the outset he says now, but the manner of speech is altogether different. The rough strident utterance of the past has been toned down to the polished delivery of the present; but, happily, gain of artistic elegance has not been made at any great sacrifice of power and individuality. This brings us back to the point of sympathy with

Verdi's present position. He is not likely in "Otello" to go back from the standpoint of "Aïda," and it is interesting to find an old man still progressive, still enlarging his ideas, and amending their expression.

Amateurs everywhere indulge a hope that "Otello" may turn out a masterpiece. Even those who are not among Verdi's admirers must wish for his last effort all the success that he himself desires. Poetic justice would be insulted by a failure, and the closing years of a great career be embittered by the feelings of one of whom it has been said that he "lags superfluous on the stage." Success, moreover, may give somewhat of revived interest to the lyric stage, now languishing everywhere, because popular works are worn out, and the popular taste is not yet educated up to the level on which classic masterpieces are a constant joy. The worst of the outlook is that Verdi seems to be the last of the giants. No one, as far as we see, is likely to continue the line. There are plenty of smaller men, but when Verdi and Gounod pass away, will any of them be qualified to occupy their places? But a truce to forebodings. Let us be thankful that the composers of "Aïda" and "Faust" still live, not only as men, but as musicians, and are yet able to do service in the cause of art. That is the proper feeling of the moment.

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.

IN the November issue of THE MUSICAL TIMES I gave a succint analysis of the Siena MS. Collection of Norman-French (Trouvères') Songs,* together with a brief sketch of the peculiar political and social conditions under which the lyric poetry of the trouvères began to flourish in the twelfth, and reached the acme of its glory in the thirteenth century; and so widespread, so lasting was the influence of that great "renaissance" period of music and poetry, that a few further remarks on the Artesian trouvères and their songs may not be deemed unwelcome. For the purpose of illustration, I shall, at the same time, append to this notice a few compositions transcribed from the original text and music of the Siena MS.†

One of the most remarkable features of that great movement—a "renaissance," a new birth, in the true sense of the term, rather than a mere revival—was not only its spontaneity, but its continuity; for, in spite of the constant wars of rival princes and political factions, it spread and progressed so steadily that the lyric muse fully shared the honours and triumphs which the sister arts of painting and sculpture won under the same varying and often adverse circumstances. As I pointed out in the previous notice, the sudden and extraordinary impulse imparted to poetry and music, first in Italy and Provence by the troubadours, and somewhat later by the trouvères in Northern France, was the direct effect of the thrilling and inspiring episodes of the crusades. The movement, as such, emanated, therefore, from the nobility and gentry. Having flocked to the East in search of heroic deeds and adventures, the crusaders returned full of poetical enthusiasm, and deeply imbued with the spirit and dazzling example of Oriental romance, whose leading characteristic, devotion to the fair sex, they extolled in glowing colours before admiring audiences, eager to adapt to their own society a novelty which was all the more attractive because derived from fabled lands, from Eastern poets, and imported into Europe by gallant Christian knights.

Every true knight must serve a lady—the lady of his heart, the soul of his delight. Such was the social maxim which, dating from the time of the crusades, endured for centuries. This gallantry, devotion, or passion, requited as often as it proved hopeless and even fatal, naturally found expression in rhyme and song; and hence it was that a true knight always aspired to being not only a lover, but also a poet and a musician. The vast majority of these cavaliers, we may safely assert, never rose above the level of mere amateurs, as successful in love adventures as they were in murdering music and poetry. Of these cavaliers we have excellent specimens in the Spanish "Cortejo," and in his Italian counterpart the "Cavalier servente," both of whom, moreover, forcibly remind us of Sir Tristram of old, ever ready to sing and play to his ladies, "not earnest, like a minstrel at his task, but with a sportive, careless, easy style." Of the "Cavalier servente," Byron's poem "Beppo" gives a masterly description in the person of the Venetian Count:

> And then he was a Count, and then he knew
> Music and dancing, fiddling, French and Tuscan;
> * * * * * *
> He patronised the Improvisatori,
> Nay, could himself extemporise some stanzas,
> Wrote rhymes, sang songs, could also tell a story.

Musical cavaliers of that stamp, it need hardly be said, have no more claim to be called "poet-singers" than those modern abominations, happily fast dying out, if not already defunct, the drawing-room singers of comic songs: Heaven forbid that the Muse should be degraded by such disciples. The troubadours and trouvères who graced the twelfth and thirteenth centuries, and whose lyric poetry forms one of the great landmarks in the history of music, were men of very different artistic mould; as their art progressed, they came to constitute an honoured profession; and it is with them alone that we have to deal.

This brings me to the interesting, and, in its way, important question as to what, in the twelfth and thirteenth centuries, really was the social position of the poet-singers; and the inquiry seems the more appropriate, as on this point there is a good deal of misconception for which the vague term "minstrel" is in no small degree responsible. In the early and ordinary acceptation of the term, the minstrel—literally, one who ministers or serves—was very much on a level with the organ-grinder or street singer of our own day; he was classed with buffoons and mountebanks, if we may trust the spirited account which Whistlecraft gives in his "Interesting Particulars relating to King Arthur and his Round Table," written, be it noted, as recently as the eighteenth century.*

It will be seen that the poet makes a distinction between minstrels and singers, the former being players of instruments; and in this he but conforms to the Scriptural sense of the term: "The singers go before, the minstrels (or 'players on instruments') follow after." The altogether inferior position of the minstrel is further attested by the fact that in the feudal ages he was also called "juglar," or "jongleur," which term, though derived from *jocularis*, and originally equivalent to juggler, came to be applied both to singers and players. Of

* Codice di Canzoni in antica lingua francese, con note musicali. H. X. 36.

† The songs selected for illustration will be published at the conclusion of the article in the next number.

* But the profane, indelicate amours,
The vulgar, unenlighten'd conversation
Of minstrels, menials, courtezans, and boors,
Although appropriate to their meaner station;
* * * * *
Beggars and vagabonds, blind, lame, and sturdy,
Minstrels and singers with their various airs;
The pipe, the tabor, and the hurdy-gurdy,
Jugglers and mountebanks with apes and bears.

this we have an illustration in an authentic account which Ramon Vidal, an eminent troubadour, has left of a sumptuous banquet given at the Castle of a "mighty English Baron," whose honoured guest he was at the time. After describing the gaiety of the scene and the brilliancy of the company, consisting of "great nobles and beautiful ladies," he goes on to say: "The festive entertainment was proceeding, when, lo and behold! all at once a jongleur, good looking and well dressed, stepped into the banquetting hall; and, God save the soul of my fathers, if he did not actually walk up to our host and humbly crave leave to perform; and, this granted, he sang us many a song and recited many a tale."* Such, then, was the "juglar" or minstrel as understood in Provençal. That the term had the same meaning in Norman-French is attested by the records of a religious ceremony at Arras, founded on a curious tradition which dates from the year 1005. At that time Arras was ravaged by the plague; but the Virgin, "who loves the sweet sound of stringed instruments," appeared to two "jongleurs" or "ménestrels," Jtier and Pierre Norman, and presented to them a miraculous candle which was to drive, and did drive, away the plague.

La douce mère Dieu ama son de viele,
A Arras la cité fist courtoisie et bele
Aux jougléors dona sainte digne chandele.†

From that time the sacred candle, carried by two minstrels, always formed an important part of the annual procession of the earlier "Puys of Arras"; nay, at Valenciennes, on similar occasions, the youngest minstrel always carried a taper entirely composed of the drops which had fallen from the holy candle of Arras. In this sense, then, the minstrels or jongleurs were youths attached to the Cathedral, and probably combined the functions of choristers, players, and candle-bearers, and otherwise assisted at the religious services. In the fourteenth century the "ménestrels" had become so numerous that in large cities they occupied a separate quarter. Thus we read that, in Paris, their quarter was founded in 1331, by two "jongleurs," named Jacques Grure and Hugues Lorrain; and De Laborde, a distinguished authority, tells us, in his "Emaux," that in the fourteenth century there were "all sorts of ménestrels," to wit, those who went from castle to castle singing songs or reciting fables; then those who performed on instruments; these latter, again, were sub-divided into minstrels "great and small," according to the size of their particular instrument; and further, there were minstrels of the violin, the harp, the lyre, and the like.

However these definitions may vary in particulars, they establish one broad and essential fact—that, throughout the Middle Ages, the minstrel never had any place whatever in society; and it was not till the nobility and gentry, fired by religious and romantic enthusiasm, began to cultivate music and poetry that the muse, thus regenerated, was raised to the level of the sister arts and recognised in the polite society of the day. On the one side we have, therefore, the poet-singers—viz., the troubadours of Provence and Italy, and the "Trouvères" of Artois, Picardy, and Flanders; on the other side we have the minstrels or jongleurs; and the well-defined and rigidly observed difference between the two was as wide as that between a master and a menial, or a professional and a quack. True it is that the minstrels survived the poet-singers, as indeed they had preceded them; but even towards the end of the fourteenth, and the beginning of the fifteenth century, the jongleur, though he might be a "virtuoso," never rose to the social or artistic level of a trouvère; at the most he became a "bastard trouvère," and, indeed, marked the decline of Norman-French lyric poetry. It is, therefore, clear that the term "minstrel" is altogether inadequate, nay, positively misleading, when applied to the troubadours, trouvères, and, it may be added, to the "Minnesänger"; and that so unfortunate a term should be discarded, or at least limited to its proper meaning, is, in the interest of art, assuredly a consummation devoutly to be wished.

That the profession, if so it might be called, of the poet-singer, both in Provence and in Northern France, was an honoured one; that, in society, the troubadour and trouvère enjoyed special privileges, and that his acquaintance, nay, his friendship, was courted by the reigning princes of the time—of this the records of history, as well as the extant compositions of the poet-singers themselves, furnish abundant and indisputable proof. Among the troubadours, the very first whose songs are recorded is no less a personage than Guillaume II., Count of Poitiers, living in the eleventh century. Besides him I need only mention three of the most celebrated, whom Dante honoured with a place in his "Divine Comedy": Bertram, of Bormio, Viscount of Altaforte in Gascoign, who, besides being a famous warrior of the twelfth century, was also a poet-singer of the first rank; violent in hatred as he was ardent in love, it was he who, by his inflammatory songs, never ceased to incite John Lackland to rebellion against his father, King Henry II., to whose crown the County of Gascoign belonged at that time.

Equally famous was Sordello Visconti, of Mantua, whose stinging "Serventes," or satirical songs in Provençal, made him no less feared than his proficiency in arms; whilst Arnaldo Marvello rose to honour and fame by his "Lais," those sweet and plaintive songs of which Dante said that they were written in better Provençal than he himself could have written them in Italian. It is worthy of note that Dante himself, whose refined artistic taste and ardent love of music pervade his great poem throughout, admirably defines the difference between the poet-singer and the minstrel, viz., the player or accompanist, when he says:—

Come a buon cantor buon citarista
Fa seguitar lo guizzo della corda,
In che più di piacer lo canto acquista.‡

As regards the social position of the trouvères—and it is with them that we are here more particularly concerned—the historical evidence at our disposal is even more ample and instructive than that relating to the troubadours. One of the earliest and most eminent trouvères, Châtelain de Coucy, to whose tragic history in connection with his lady-love, Madame de Fayel, I alluded in a previous notice, was of noble birth, and, having assumed the Cross, died towards the end of the twelfth century. Blondel de Nesle is generally mentioned as de Coucy's contemporary, simply because the year 1193 was that of Richard I.'s captivity in the Castle of Löwenstein; but in the closing years of the twelfth century that well-known trouvère must have been as yet a very young man to undergo the hardships of his wanderings abroad in search of his royal friend and patron; and he may, therefore, more properly be classed with the trouvères of the beginning of the thirteenth century. At all events, the familiar story of Blondel, even when divested of the romantic surroundings with which it was clothed, first by Fauchet, and later on by the librettist of Grétry's opera, "Richard Cœur

* Diez. "La Poësie des Troubadours." 1845.
† "Bibl. Imp Paris": "Le dit des Taboureurs."

‡ "Paradiso," canto xx. 142-144.

de Lion," is a striking illustration not only of the bonds of friendship that united a powerful prince and his trouvère, but also of the facility with which an accomplished and gallant poet-singer gained access to ducal castles and carefully-guarded strongholds such as Löwenstein, even though he came as a stranger. In his travels a trouvère, more especially if his fame went before him, was always sure of a hearty welcome; for, apart from his artistic merits, he was generally a knight of handsome presence, and excellent company; nay, in his intercourse with royalty, he enjoyed certain privileges, such as indulging in a joke or in gentle satire at the expense of his exalted host or patron; "he quaffed," as Béranger says, "his cup under the very nose of royalty"—

Troubadours et trouvères
Au nez des rois vidaient gaiment leurs verres.

This immunity, however, had its limits; nay, history records that in 1124, Luc de la Barre, a noble cavalier and poet-singer, had his eyes put out by order of King Henry I., who was incensed at the trouvère for having dared to compose too biting a "servente" or satire on his majesty. This mode of wreaking vengeance, more worthy of an Eastern sultan than of an English king, surnamed, to boot, Beauclerc the Scholar, is, happily, an isolated case; and, certainly, the punishment seems so monstrous even for those days of arbitrary power, and so out of all proportion to the offence, that we may not unreasonably look for another motive, not indeed less inadequate, but one of a more delicate nature; for when, in those days, a favourite poet-singer fell into disgrace with his royal patron, the immediate reason was not infrequently the latter's jealousy in love; and, therefore, not improbably, in this case too, "*il faut chercher la femme.*" Another instance of the high esteem which the trouvères enjoyed, is Adam de la Halle, surnamed "le Bossu," or hunchback of Arras, of whose extant compositions—thirty-three in all—twenty-one songs are preserved in the Vatican MS. of 1490. Living about the middle of the thirteenth century, he was, in spite of his bodily infirmity, one of the brightest ornaments of the Puy of Arras, and was the personal friend of Charles of Anjou, whom, in 1265, he accompanied to Italy in the campaign against Manfred, where, it is believed, he composed his "Roi de Sicile." As regards Charles of Anjou, he is described by Villani, the Florentine historian, as of a sullen and silent disposition, "little given to the pleasures of song and poetry"; nor is it improbable that such appeared to be Charles' frame of mind when in Florence, where he was surrounded by loquacious and factious intriguers, whom he distrusted and, therefore, treated on the principle that speech is silver, but silence is gold. But, on the other hand, we have it from French authentic and impartial sources that Charles was himself a composer of lyric poetry, and cultivated the friendship not only of Adam de la Halle, but also of Perrin d'Angecourt, Jehan de Bretel, Robert du Caisnoi, and other Artesian trouvères. Of the privileges which the trouvères enjoyed at the Court of St. Louis, Charles of Anjou's royal brother, it is needless to speak here, because the great artistic culture which distinguished that most excellent Christian monarch, and his enthusiastic love of lyric poetry, more especially that of a sacred character in glorification of the Virgin and of the crusades, are too well known. Among the distinguished trouvères who graced the Court of St. Louis were, notably, Gilles le Vinier, who assumed the cross at the same time as St. Louis, and Gautier de Dargies, a Picardie noble, of whose twenty-seven extant songs six are preserved in the Vatican MS., 1490, while a seventh is contained in the Siena MS. Robert I., Count of Artois, another brother of St. Louis, and his brother-in-law, Henri III., Duke of Brabant, also count among the illustrious patrons of lyric poetry; for we know that Adenès, surnamed "le Roi," a "crowned" and celebrated trouvère of the thirteenth century, resided alternately at the Courts of those two princes who were, moreover, poet-singers themselves; indeed, of the Duke of Brabant's four extant compositions, two numbers are preserved in the Vatican MS., 1490. Nor must I fail to notice, as by no means one of the least interesting cases of royal patronage in those days, the friendship which existed between King Edward I. and Lambert Ferri, another bright star of the Puy of Arras about the middle and second half of the thirteenth century. This celebrated trouvère, who excelled more especially in *jeux partis*, and frequently challenged and was challenged by Jean Bretel, the great Artesian champion of those contests, was, at one time, the Worshipful Mayor—then equivalent to local magistrate—of St. Liénart, the modern St. Léonard, near Boulogne; for by that title Bretel addresses him in a *jeu parti* preserved in the Vatican MS. of 1490. Again, in another *jeu parti* between Ferri and Robert du Caisnoi, we see King Edward I. and Charles of Anjou acting as judges, and Ferri calling on Edward to award the prize. "Edouard," says the trouvère—

Edouard chief des Englois,
Ferri vos amis courtois
Vous rekiert vo jugement.

The familiarity with which Ferri addresses the King, styling himself Edward's "friend," might appear startling, were it not that, on such occasions, a trouvère of Ferri's standing enjoyed considerable poetical license, and that, moreover, Ferri was probably the young king's senior by a good many years, perhaps had even initiated him into the lyric poetry of the *langue d'oil*. At all events, the friendly intercourse between the two must have dated from the time of Edward's youth, when the County and City of Boulogne, in whose vicinity, as we have seen, Ferri resided, were the frequent meeting place of the royal families of England and France.

As a striking instance of how high soared the ambition of some of the leading trouvères in their devotion to the fair sex, I may mention one of the two extant love songs of Lambert Ferri,† which is addressed to a "douce dame de grand nobileté," and pleads in the following strain—

Dame d'Artois, Comtesse d'onorance,
Oef mon chant que j'ai au Puy chantey.

There is good reason to suppose that this Countess of Artois, in whose honour Ferri "sang his song at the Puy," was no other than Matilda, Princess of Brabant, who, like her brother, Duke Henri III. of Brabant, assiduously cultivated lyric poetry, not only in her native Flanders, but also as the wife of Robert I., Count of Artois. For the rest, Lambert Ferri was essentially a *bon-vivant*, easy going, amiable, well met, and greatly given to gambling at dice, as appears from a *jeu parti* preserved in the Vatican MS., 1490, in which his adversary openly taunts him with being a slave to that vice, only too common in those days:—

Ferri, li jeus de hasard
A qui vous estes sougis
Vous a fait si droit musard.

In his peculiar artistic merits, as also in his social talents, and in his weaknesses, Lambert Ferri was equalled, nay, surpassed, only by his great brother-trouvère (the poet-singers always addressed each other as "Sire frère," or "Messire frère"), Jehan de Bretel, the "Prince" or President of the Puy of Arras.

* Vatican MS., 1490: "Robert des Caisnoi amis."
† Published by M. Dinaux in his "Trouvères Artésiens."

Chivalrous at once and unscrupulous, not infrequently even licentious in his sentiments, as expressed in his compositions, Bretel was the spoiled favourite alike of princes and of the fair sex; and such was his facility of invention and resource in lyric poetry, so bold and biting his sarcasm, and so extraordinary his readiness, both in attack and repartee, that, in his specialty, the *jeux partis*, of which no less than eighty are extant, he was, by common consent, the Artesian trouvère *par excellence*, of whom even his rivals could not but say, "with all thy faults we love thee still." Among Bretel's eminent contemporaries and friends, I may notice more particularly Jehan de Grieviler, who belonged to a noble and distinguished family of Artois, and chose "Messire Bretel" as his adversary in nearly all the twenty-nine *jeux partis* which he composed besides his seven extant songs; Jehan le Cunelier, of whose compositions seven songs and various *jeux partis* have been handed down to us; Phelipot Verdière, Guillaume le Vinier, Robert du Chastel, Gérardin and Prieus de Boulogne, Colart le Bouteiller, Adam de la Halle, as also Perrin d'Angecourt or d'Hachicourt, that being the name of his birthplace, near Arras; although some writers have pretended that this distinguished Artesian trouvère was born in Provence or Auvergne. All these brilliant poet-singers—with the exception of Colart le Bouteillier, who belongs to the end rather than to the middle of the thirteenth century—entered the arena against Bretel quite as often as they pronounced judgment under his presidency; and this, I may add, applies equally to the fair ladies who not infrequently took a conspicuous part in these proceedings; not only, be it noted, as judges, but even as competitors for the prize, as is proved by an extant *jeu parti* (in the Vatican MS., 1490) between "Madame Margot" and "Dame Maroie."

(*To be continued.*)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XX.—GLINKA (*continued from page 14*).

Last month we left Glinka studying at Berlin under Dehn, and haunted by thoughts of creating a distinctly Russian school of music. The course of instruction lasted less than half a year, but the time was turned to good account by the skill of the master and the industry of the pupil. Dehn wrote four little lesson-books for his Russian friend, into which was compressed all that he deemed essential of harmony, melody, counterpoint, and instrumentation. With these in hand, and the advantage of his teacher's constant supervision and criticism, Glinka made rapid progress. But the enlargement of his artistic horizon, and the development of his means did not turn him from what had become the fixed idea of his life. He resisted temptation to enter into the common field of music and labour there; preferring, with an instinct quite prophetic, to cultivate his art in the outlying and neglected patch that represented his mother-land. Throughout his tentative Berlin efforts, he restricted himself to the treatment of Russian melodies, and composed a number of pieces which afterwards found a place in opera. At this time, indeed, he contemplated a lyric drama having a Russian subject, written in the Russian language, and composed in a Russian spirit and style. The young musician was unquestionably right in setting this ideal before himself—right in principle as well as justified in result, since each country best serves the universal art by cultivating its own branch thereof. We would that the gifted youth of all nations were as faithful as Glinka in a matter so vitally important.

A letter written by Glinka to a friend in Russia is cited by M. Fouque as bearing upon the question just raised, and may be translated here with advantage:—

"My good S——,—You are wrong to complain of my silence. Friend has not forgotten friend. You are always in my remembrance; always near my heart. On the last occasion I wrote to you from Italy, whence you ought several times to have received news of me. I left that smiling land without too much regret. What will you? That joyous, animated, intense life, finished by disgusting me. The fault is mine in not being easily satisfied, for, to say truth, and modesty apart, I found many persons whom I could love, and received the most flattering proofs of sympathy that an artist can desire."

"I recall to myself 'Norma,' but at the present moment I willingly go to the Royal Opera to be regaled with 'Der Freyschütz.' And, being daily engaged with Dehn, I devote the greater part of my time to profiting by his counsel. . . . I shall not remain long here, and I cordially anticipate the moment when I shall embrace you. There is a project in my head—an idea—this is not, perhaps, the time to make a complete confession, and, if I were to tell all I should expect to see in your face the signs of incredulity. . . . Is it necessary to speak out? Well then, I think that I can, even I, give to our theatre a large and important work. It will not be a masterpiece, that I am the first to admit, but will not be so bad. What do you say about it?"

"The important point is to make a good choice of subject. In any case, it will be absolutely national, and not only the subject but the music. I want my dear fellow-countrymen to find themselves at home in it, and to know that here no one takes me for a vain-glorious and presumptuous person, who, like the jay, wears borrowed plumes."

"I begin to fear that I weary you in prolonging beyond measure a description of that which still lies in the limbo of the future. And who knows if I shall find within me the power and talent necessary to fulfil the promise that I have made to myself! Adieu."

M. Fouque comments upon this letter as follows:—

"There reigns in it a charming tone of modesty which gains our sympathy. Before all, the young amateur musician, now a real artist, fears one thing—to seem too satisfied with himself. But his *démon* worked upon him—the fixed idea would, at any cost, come to the front. One might say that a voice urged him onward, and that the muse whispered to him 'Thou wilt write Russian music.'"

During Glinka's stay in Berlin news arrived that his father had died. Upon this the young musician started at once for home, accompanied by his sister who, being in a weak state of health, took with her a nurse named Louise. Louise "was sufficiently good looking," we are told, "but had hands and feet of unusual size." Glinka appears to have been a man of taste in such matters, and he objected to the young person on account of her extremities; but, as no one else would undertake to guard the invalid through such a journey, it was a case of Louise or no nurse at all. "This circumstance," writes Glinka, "had a singular influence upon my destiny." The manner of it was as follows:—

The composer had become attached, during his Berlin days, to a young lady whom he was naturally anxious to see again. When, therefore, his mother and sister left Novospasskoïe for St. Petersburg, and it became necessary to send the nurse back to the Prussian capital, Glinka cheerfully undertook to act as her escort. All went well as far as Smolensk, where it appeared that the papers of the damsel with the large feet were not regular. A diversion to St. Petersburg in search of the necessary signatures

became indispensable, and thither the two travellers repaired, putting up at the house where Madame Glinka and her daughter were temporary residents. There the composer met his fate, in the person of a young lady, Maria Petrovna Ivanof. It was a case of love at first sight, and violent love to boot. The Berlin enchantress was straightway dismissed from mind; poor Louise had to make her way home unattended, and a year later Maria Petrovna Ivanof changed her name.

The marriage turned out anything but a happy one. Maria was pretty, but frivolous. She cared nothing for music, had no sympathy for her husband's pursuits, and thought of nothing but balls, entertainments, and dress. Besides, she possessed a mother. Actually on his wedding day Glinka had been warned by a sympathising friend against the elder lady: "Don't let her enter your house." But who can be harsh under such circumstances? The young couple went to live with the elder lady, and then their troubles began. Deplorable scenes took place between husband and wife, into the midst of which the mother-in-law poured a volume of bad Russian; and at last came separation; Glinka went to live with his mother, and, after her death, became the care of a devoted sister.

Literary and artistic St. Petersburg was, at that time, animated by strong patriotic feeling. A general desire to assert the genius of Russia, and to devote all resources to her intellectual glorification, prevailed in the society of which Glinka formed a part. This, as may be supposed, encouraged his fancy for the production of a Russian opera, and at last induced him to apply to a literary compatriot (Jankowski) for a subject. The one decided upon was the devotion and heroic death of Ivan Sousannine, who made his name immortal under the following circumstances:

After the death of the Czar, Boris Godounof, the Poles invaded Russia and advanced nearly to Moscow, where they formed a design to entrap and carry off the new ruler, Michael Romanoff. For this purpose they ordered a peasant, Ivan Sousannine to guide a party to the abode of the Czar. Ivan pretended to comply, but secretly warned Romanoff of his danger and led the Poles into the middle of a trackless wood. Finding themselves cheated of their prey, the enemy killed the devoted Russian, who thus gave his "life for the Czar."

In laying out this story, Jankowski added a love interest in the persons of Ivan's daughter, *Antonede*, and her betrothed, *Sabinine;* and invented a sympathetic character in *Vania*, an orphan boy adopted by *Ivan*, and employed to carry the warning message to *Romanoff*. The *scenario* ended with a grand coronation in the Kremlin. Glinka was charmed with Jankowski's sketch. It supplied exactly what he wanted, and interested him the more because, as the second act was laid in the camp of the Poles, he could employ and contrast the characteristic music of both nations. The next thing was to find a poet who could write the words, and, eventually, the Baron von Rosen, secretary to the heir-apparent was chosen. "Rosen" says M. Fouque, "accepted the task willingly, but, in his quality as a German, he hastened slowly. Glinka, on the contrary, wrote in an immense hurry. The music was nearly always ready before the words, which the excellent Baron was then compelled to adjust to the melody, not without deep complaints and long discussions when the musician appeared dissatisfied. Glinka, whose creative fire burnt fiercely, composed everywhere and always—when riding, when in the country, when visiting, or in the midst of his family and friends." Having completed his task, the Russian composer did not hide the result from his friends. Parts of the work were soon performed in the drawing-rooms of the capital by artists connected with the Imperial Theatre. "You make my people sing," remonstrated the director, "in rooms where smoking goes on. You do not consider that this hurts the voice." The remedy, as M. Fouque points out, was to play the work on the stage, and to this the matter came at last. Arrangements were made in the spring of 1836, one of the conditions being that Glinka should renounce all his author's rights.

As the Theatre was under repair, some little delay took place—probably to the advantage of the representation; if not to the rehearsals which were carried on amid the sound of hammers. On one of these occasions the Emperor Nicholas attended, "Are you satisfied with my artists?" demanded the autocrat. "The zeal and conscientiousness with which they do their duty charm me," replied the composer, whereupon Nicholas sanctioned the dedication to himself of the new opera, which changed its name from "Ivan Sousannine" to "Gisn za Tsaria" ("Life for the Czar"). The first performance took place on November 27, 1836. Regarding it, Glinka writes in his autobiography to the following effect:—

"It is impossible to describe the sensations I experienced that evening, especially at the beginning of the performance. My wife and I occupied a box in the second tier, all those in the first being reserved for the principal officers of State, and the families of the Court. The first act went well, the trio was vigorously applauded. The second act, in which the Poles appeared on the scene, was played throughout amid profound silence. I had counted on the polonaise and mazurka, so keenly appreciated by the orchestra when they read it, and was frightened to observe the icy reception given to those pieces. On going behind the scenes, the son of Cavos, to whom I expressed a part of my feelings, said: 'Would you have the Russians applaud the Poles?' The remark only half re-assured me, and I remained a prey to lively perplexity. But the entry of Vorobieff (as the boy) dispersed all my doubts. The orphan's song, his duet with *Ivan*, the quartet, the scene in G major, produced an excellent effect."

"In the fourth act, the chorus singers who represented the Poles flung themselves upon *Petroff* with such force that they tore his shirt off, and he had to defend himself in earnest. As for the epilogue, the splendour of the spectacle, the view of the Kremlin, the crowds on the stage, the disposition of the groups, the life of the scene, filled me with admiration."

The curtain fell upon an immense success, and Glinka was commanded to the imperial box, where he received warm congratulations. But the Emperor offered one criticism, in the spirit of an ancient Greek; remarking that the hero should not be killed on the stage in view of the audience. Glinka assented, and the curtain afterwards fell before the deed was supposed to be committed.

Although the composer had signed away his author's rights of representation, he did not go without reward in the shape of hard cash. On the morning after the production he received from the Emperor a purse of 4,000 roubles. Profit also arose from the sale of the score and separate pieces, but this was as nothing to the sum which would have been Glinka's but for the condition insisted upon by the manager. The new work had, of course, to run the gauntlet of professional and amateur criticism. If Prince Odoiewski, writing in *L'Abeille der Nord*, said that "Life for the Czar" was a new inspiration and marked a new epoch, Tade Bulgarine issued a pamphlet, asserting: "In music there is no new inspiration, no new period; everything has been done

that can be done." M. Fouque writes further in this connection:—

"Glinka had to triumph over another order of critics. At that time the nobility of St. Petersburg were fanatic admirers of Italian music. The idea of establishing a national music in Russia found no echo with them. They had profound contempt for popular Russian airs, and even to-day men of culture are not rarely heard to say, speaking of those national melodies, so characteristic and so charming in their free and poetic manner: 'It is the music of coachmen' (*musique de cocher*). Glinka, in his 'Life for the Czar,' did not entirely break with Italian traditions. However, Odoiewski was right: it was true to say that a new inspiration animated that opera. A national spirit showed itself there in a certain number of popular tunes textually reproduced, and especially in a general sentiment difficult to analyse, which was revealed in words and situations as well as in music. Those who belonged to good society could not appreciate this merit. 'Coachmen's music!' they disdainfully repeated. 'What does it matter,' answered Glinka, 'if the coachmen know better than their masters?'"

Society, however, was not wholly opposed to Glinka's work. Poets, literary men, and artists stood on its side, sung its praises, and helped much to decide the opinion of the nation at large in its favour.

Glinka was now on the high road to fortune; so true is it that nothing succeeds like success. By way of New Year's gift (1837) he received an appointment as chorusmaster of the Imperial Chapel, with an annual salary of 2,500 roubles, apartments at Court, and the further privilege—"not unimportant," says his biographer, "in latitude sixty degrees north"—of free coals and wood. The position was one of responsibility, the Emperor being very proud of his chapel choir, and with good reason, if we may accept Adolphe Adam's opinion, as quoted by M. Fouque:—

"Religious music is that which takes precedence of all others in Russia, because it alone is typical, and not, at least as regards execution, a copy of that belonging to other nations. The Greek Church admits no kind of instrument in its services. The singers of the Emperor's Chapel sing no other music than that of the Ritual, and, consequently, are able to perform, unaccompanied, with a justness of intonation almost beyond belief. But that which makes the effect unique is the nature of the bass voices, which have compass from the lowest A of the piano (this was written in 1840) to C above the lines in the key of F, and which, doubling the ordinary bass voice an octave below, produced an extraordinary result. These living double-basses never depart from their *rôle* as chorus-singers; their voices, isolated, would have an intolerable heaviness, but their effect in the mass is admirable. The first time that I heard this choir I experienced an emotion never felt before, and found myself in tears at the first bar of the piece; then, when the *Allegro* came with its animated motion, and these thundering voices opened all the artillery of their lungs, I felt myself shivering and covered with a cold sweat. Never did the most formidable orchestra produce such a strange sensation—one altogether different from any that I believed music could effect. The voices of the tenors are far from being as perfect as those of the basses, nevertheless they are very satisfactory. The sopranos are vigorous, and among the boys there are some fine solo voices. To sum up, the Emperor's choir has not its like in the world."

It is no wonder that, when Nicholas first met his new chorusmaster after appointment, he said:—"Glinka, I have one request to make, and I hope you will heed it. My singers are known all over Europe, they deserve all you can do for them. For God's sake, don't make them Italians."

Glinka entered upon his duties with great zeal. He subjected every member of the choir to a rigid examination, and put them all through a course of vocal exercises, at which they grumbled hugely. When more voices were wanted, in 1838, he started for Little Russia to seek them, travelling in an imperial carriage as a high functionary of the Empire, and being everywhere received with great distinction. This pomp and state led now and then to amusing scenes. In one town, where the mayor was expecting an official sent to make a judicial inquiry of some sort, the municipal chief came to Glinka's hotel, curious to discover the rank and character of the distinguished visitor. "His High Nobleness is asleep," answered to him Glinka's faithful servant, "and cannot be disturbed." Presently the mayor came again, with a thousand bows and cringes. Glinka received the good man pleasantly, and invited him to take tea, but had hard work to convince him that his mission was simply to hear the choir of the local church. Having obtained nineteen suitable boys, Glinka gathered them at his head-quarters in the house of a proprietor who owned 9,000 serfs, and had a complete private orchestra. There the lads were put through their paces before presentation to the Emperor. In due time they sang to his Majesty, who graciously approved, and expressed his satisfaction by giving his choirmaster several digs in the ribs of a character more familiar than regal. The same evening Nicholas met Glinka at the opera, took him by the hand, and promenaded with him as with a friend. This had one awkward result, "Like master, like man," and all the courtiers proceeded to dig Glinka in the ribs.

(*To be continued.*)

WOMEN AS COMPOSERS.

That no woman has ever been a great composer is an accepted fact; that she is never likely to become so, more than a probability. In these days, when woman has invaded so many fields hitherto occupied solely by men, one would think that the creative musician felt that he had a certain right to hold his head high among his brother lords of the creation, with a kind of Alexander Selkirk sort of complacency—

> I am monarch of all I survey;
> My right there is none to dispute.

But why is there "none to dispute" the right? Why should the creative faculty, displayed by women in other branches of art—poetry, sculpture, painting, and, most of all, fiction—be denied to them in music only? We may not have so many women writers of the first rank as men, but while we can point to Mrs. Barrett Browning and George Elliot, there is no disputing that women may possess the creative faculty with the pen in the highest degree. Miss Hosmer, Mrs. Butler, and many more prove that plastic creation is not out of woman's reach, why, in the name of all that is mysterious and wonderful, should musical creation be so? It cannot be out of "pure cussedness," for if the genuine lovers of music were polled—those to whom music is a real solace in trouble, a real occupation of the mind, and a growing resource—probably there would be found to be more women than men in the ranks. It is not sufficient to say: "It is just one of those odd things in woman, who is altogether an unaccountable creature, full of whims and vagaries." There must be a real reason for it.

We believe that the reason is to be found in the nature of the art itself. Music may be defined as an imaginative and emotional structure, built on a mathematical foundation. Now we all know that woman, as a rule, is not a mathematical animal; that is to say, figures, rules, proportions do not come naturally to her. Any school-manager knows the difficulty of getting a girls' school up to a high standard of arithmetic. In the higher education of women wonderful results are produced, it is true, with mathematics, but we maintain that it is done with effort. A woman must "go for to do it," to use an expressive slang phrase. Now it is this very effort which is fatal to the mathematical groundwork, which should underlie all music. It must be there because it could not help being there, "because it growed," in fact, not because the composer consciously took out his foot-rule and laid out his ground plan. I do not mean to say that a composer never uses the foot-rule, but the sense of proportion, the mathematical faculty, must be *in* him or his mental eye will fail to guide him somewhere or other, and he will fall into an analogous error with that amateur architect who built his house without a staircase. Of course, there have been women born with the mathematical faculty; at any rate, we have one instance to point to—Mrs. Somerville—but she really strengthens our argument, for her work, admirable as it was, was interpretive rather than creative.

But this is not all. We have still the imaginative side of music to deal with, and here woman's failure to create is at first sight more puzzling to account for. Most people would have no hesitation in saying that women were more emotional than men, and more imaginative too, if we exclude the very highest flights of the imagination. But here again we must carefully consider the essential difference between the nature of music and the nature of all the other arts. Painting, sculpture, architecture, poetry, and fiction are all "founded on fact," so to speak; all have a basis of imitation. The realms of nature and of humanity supply the models, set the rules, and inspire the motives of these arts. Of course, this does not prevent creation. A painter or a sculptor representing even a single figure has to express not only actions, but emotions. Thus he draws not only the bones and muscles which underlie the skin, and the hints beneath the drapery, but the passions surging through the heart. Is not this almost to create a soul as well as a body? The writer of fiction or poetry does the same, only that, as a rule, he lets you see more of the workings of the mind and soul, tries, in fact, to draw them, instead of only their outward expression, as is the case with the plastic artist. But the musician has nothing to go upon. The songs of birds, the ripple of the stream, the weird cadences, with never a close, of the Æolian harp, these all distract instead of help him. Nature does nothing for him, and humanity, as far as outward expression goes, still less. If you draw a leg or an arm anybody can see that it is a leg or an arm, supposing at least that you have mastered the alphabet of painting; but who shall recognise with certainty the special emotion which a musical work is meant to express, unless, perhaps, it were the calmness of despair, which is generally unmistakable. One man sees a lover's quarrel where another recognises a thunderstorm, and, as a rule, even so-called programme-music might fit half-a-dozen different stories. With all its mathematical foundation nothing is so indefinite as music. It is indeed the marriage of two wholly opposite essences, and, as in most true marriages, the more evenly balanced the incongruous elements are, the more complete the union. To obtain music of the highest order the composer must have an imagination touched to the finest issues and the true mathematical instinct. Rare such a union must always be, and with the relatively smaller area to choose from, for we suppose no one would deny that the average capacity of women is enormously less than the average capacity of men, such a case is most unlikely to occur among women.

So far we have been speaking of composers of the first rank, but, strange to say, there has scarcely been a woman composer of the second rank. With the exception of the two composed by the late Mrs. Meadows White, only one of which, so far as we know, has come to a hearing, we doubt whether there is in existence a single symphony by a woman, or many quartets besides those of the same lady. This is just as we should have expected. The composer of abstract music is one who launches out into a wholly foreign element, but it is possible to swim, if not with one foot on the ground, yet with some support in the way of a cork jacket or an oar. Such support, *pace* the shade of Wagner, is afforded to the creative musician by the writing to words, and we should therefore expect that vocal music in its two branches, opera and song, would be that found most congenial and in which they most excelled. This is precisely the case.

Dramatic works by women are not numerous. Many years ago that excellent musician, Madame Rudersdorff, was said to be writing an opera, but we have never heard of the completion of this work. So far as we know, the most successful operas by a woman have been those of Mdlle. Bertin. This young lady was an original character in more ways than one. She began her artistic career with painting, but would only learn in her own manner, and insisted on beginning with brushes and a canvas at her first lesson. By-and-bye she took to music, and Fétis, who was her teacher, gives a very curious account of the way in which her operas arose. "She was consumed with the idea of writing an opera, but would not hear of beginning with the study of harmony and counterpoint. She must be taught to write airs, concerted pieces, and overtures, as she had been taught to paint pictures, an original method of instruction, which her teacher was not sorry to make a trial of. Mdlle. Bertin noted down her ideas, which gradually shaped themselves into a piece of the required form, the harmony arranged itself in a similar manner, and the instrumentation, at first a matter of instinct, and full of unusual forms, ended by becoming a faithful representation of the young composer's ideas. Proceeding thus, there came a day when 'Guy Mannering,' an opera in three acts, was completed. A few friends met round the piano, and tried the work which had arisen in so singular a manner. They discovered in it great originality, degenerating occasionally into whimsicality and oddity, but above all a grasp of the dramatic situation marvellous in a woman. As the music became better known, for it was difficult, effects which had at first escaped unnoticed came to light, and a wish was felt to hear it in its complete form. A small theatre was fitted up in the conservatory of a country-house, an orchestra got together, and the result was astonishing, in spite of irregularities of form and harmony which offered large scope for criticism. This success, for it was one, decided the vocation of Mdlle. Bertin." Fétis goes on to tell how "Le Loup Garon," produced at the Feydeau in 1827, had a considerable success, though less suited to her peculiar bent than "Guy Mannering," or "Faust," produced at the Italiens in 1831. Victor Hugo adapted a libretto for her from his "Notre Dame de Paris" (1836), but this opera was not a success.

This history is curious from several points of view. Here is a woman composer making a success in her day which many a man might be satisfied with, and possessed, we are told, of a very real genius for music and true dramatic instinct. But this gifted girl is so deficient in the mathematical side of her development that she refuses to study construction at all, and her life's work is summed up thus in Grove's "Dictionary of Music": "Mdlle. Bertin's imperfect studies account for the crudities and irregularities to be found in her writings among many evidences of genius." A somewhat disappointing verdict on the career of one possessed of real genius.

There have been many women, less highly gifted with imagination than Mdlle. Bertin, whose constructive faculty has been proportionately greater, and their studies consequently more regular, and these ladies have written part-songs of more or less interest. Far the greater number of lady-composers, however, have devoted themselves to song-writing, and in this department have done good work. Without entering into detail on this point, for detail would be voluminous, we may merely mention the songs of Miss Maude White as admirable specimens of what women can do in this direction.

One word of consolation to musicianly women may fitly close this paper. If we may never hope to rank high as creators, we may do almost what we like as interpreters. Still more, we may love the art passionately, if not to us shall be accorded her highest favours. Time out of mind mankind has argued the point as to which is happiest—the worshipped or the worshipper; so, at any rate, we may consider it a moot question whether we, to whom music speaks in accents which we have cultivated our ears all our lifetime to understand, and which now thrill us to our hearts' core, whether for joy or for sorrow, are not equally blest with those to whom she shows herself a willing slave, and who bend her to their will.

In connection with the performance of Spohr's "Calvary," on the 1st inst., it may not be amiss to place before our readers some extracts relating to the first production of that work in England, at the Norwich Festival in 1839, an epoch which Spohr considered as the grand climax of his career, the reception which his works met with in England having, as in the case of Haydn, definitely set the seal upon his reputation in Germany. Spohr's own narrative of his life unfortunately closes in the year 1838, and the thread thus interrupted was taken up by his wife and family. The entertaining flavour of the autobiography proper disappears to a great extent with this change, but the circumstances of his visit to England are not without an interesting and even amusing side. In the beginning of September, 1839, Spohr, then in the fifty-sixth year of his age, set out from Cassel to Norwich, breaking his journey for a few days in London. The correspondence relative to his coming had been conducted by Dr. Taylor, the musical director of the Festival; and, in the words of the *Spectator* of that date, "it is highly to the credit of the great master that, to the question what compensation he required for the time and exertions required of him during the journey, and for direction of the Oratorio, he simply replied, 'The Committee will doubtless have no objection to pay my travelling expenses.'" It is satisfactory to learn that the Committee marked their sense of this modest request by presenting Spohr with an honorarium of 100 guineas over and above his expenses. On the morning after his arrival in Norwich, he was conducted by the Mayor to attend service in the Cathedral. The situation was not devoid of embarrassment, as the following extract will show: "If Spohr had understood the English language, the impression made upon him by the divine service would perhaps have been greatly disturbed by the circumstance that the sermon preached upon the occasion was in great measure levelled against his Oratorio. Already, before his arrival in Norwich, several persons of the puritanical party had raised their voices against its performance, and endeavoured in every way, both in print and in the pulpit, to show that it was profane and sinful to make so sacred a subject as the sufferings and death of Christ a theme for music. It thus happened that, on the Sunday morning on which Spohr visited the Cathedral, a zealous clergyman considered it his duty to hurl a crushing discourse against his Oratorio . . . and at the conclusion implored his hearers not to surrender their souls for one day's pleasure, but to stop away from its performance." The *Monthly Chronicle* further observes on the subject:—"We now see the fanatical zealot in the pulpit, and sitting right opposite to him the great composer, with ears happily deaf to the English tongue; but with a demeanour so becoming, with a look so full of pure good will, and with so much humility and mildness in his features, that his countenance alone spoke to the heart like a good sermon." In spite of this unpromising augury the Oratorio achieved a complete success. Before this, however, Spohr appeared at the first Concert as a soloist in his Concertino "Sonst und Jetzt," and, as one of the audience, was "inexpressibly delighted" with the performance of the second and third parts of "Israel in Egypt," remarking that "English church-singers only are capable of rendering Handel's sublime music in all its grandeur." The chief interest excited by the Festival naturally centred in Spohr's own work, which evidently created a profound impression, to which result the composer's masterly conducting no doubt largely contributed. The Oratorio was listened to in reverent silence, but, at the evening Concert, on his entering the orchestra to conduct his "Faust" Overture, he was greeted with loud and long-continued applause, "by which, doubtless, the audience expressed their sense of admiration of his Oratorio which, according to English custom, could not be applauded at the time of performance." Spohr was at once commissioned to write an Oratorio for the next meeting, in 1842, an engagement which was fulfilled by the composition of "The Fall of Babylon," a work which he was himself unable to conduct owing to the refusal of leave of absence by his Prince. It is greatly to be regretted that no better translation of Spohr's amusing autobiography exists than the angular version published by Longmans in 1865, full of Teutonic turns of expression—as the above extracts sufficiently indicate—not to mention numerous inaccuracies.

Professions of strict impartiality are not infrequently the precursors of the most aggressive criticism. This, within certain limits, is applicable to the interesting study of Gluck by M. René de Récy in a recent issue—that of January 1—of the *Revue des Deux Mondes*. To acquiesce in the extravagant claims advanced on behalf of their idol by the Gluckists, from Burney to Berlioz, is doubtless difficult; but to minimise his achievements, to regard him as occupying an isolated position, and as the preacher of barren dogmas rather than of fruitful ideas, seems to us an equally untenable position. It is difficult, argues M. de Récy, to connect Gluck with the evolution of the art. "He has neither the ingenuous candour of the early masters nor the perfection of the classics, nor the restless melancholy of the moderns." It is impossible to reduce him to any

category. Gluck's faulty science, he continues, has been conclusively established by the researches of Mdlle. Pelletants. The attempt to lay his blunders at the door of his copyists breaks down, and Handel's often-quoted strictures upon his ignorance of counterpoint are largely borne out. M. de Récy then proceeds to a chronological survey of Gluck's operas, laying stress on the curious alternations of reform and retrogression which occur throughout his whole career. After his "Telemacco," in which the notable innovation of connecting songs with musical dialogue so as to form real scenes first occurs, a long period of retrogression supervenes, and M. de Récy points out, in illustration of Gluck's enigmatical character, the calmness with which—supposing him to have had a pre-conceived plan of reform in his head—he sat down to await the providential advent of a suitable librettist. He considers the "Alcestis" a falling off from the "Orpheus"—the choice of which latter subject he pronounces a stroke of genius. "Paris and Helen," according to our reviewer, is little better than a *pasticcio*, a mixture of *banalités* and exquisite ideas. The famous preface to "Alcestis" fares hardly at the hands of M. de Récy, who sees in it the disposition to erect into an æsthetic rule or dogma a method which had proved successful in one instance. These prefaces he holds to be a sign of weakness, as though no wise man conscious of his being in the right would condescend to give reasons for his conduct. The remainder of the article is largely devoted to an attempt to prove that Gluck owed his success, above all, to his policy of opportunism, to his adroit manœuvring, and the skill with which he encouraged his partisans in the famous quarrel with the adherents of Piccini. Furthermore, it was just at the very time when Gluck, now in his "third period," was posing as a great reformer, that he borrowed most freely from his works written in the Italian manner. His "inspirations" at the eleventh hour would, if carefully scrutinized, all resolve themselves into this skilful plagiarism from himself. In "Armida," it is true, says M. de Récy, he took a new departure, carrying the melody into the orchestra so as to leave the declamation more free; but in the "Iphigenia in Tauris" he reverted to the former method, relying for his attractiveness on an unusual number of airs; upon which M. de Récy adds, "En plein opéra Français, á l'apogée de sa troisième manière, c'est encore et seulement par ce dernier reste de tradition italienne que Gluck est demeuré musician." In fine, Gluck was a genius but not of pure descent nor worthy to be taken as a model. However widely we may dissent from these conclusions, it is impossible to deny the ingenuity of the writer's arguments. It is well for him, however, that Berlioz is not alive to retort in language compared by his contemporaries to a "poisoned dagger."

We are constantly receiving letters from indignant professors of music complaining of the terms offered to artists for their services, more especially by those who desire to enlist the talents of accredited organists and choirmasters for churches and chapels, where it is desired that the music shall be at least respectably performed. The following is amongst the advertisements of this class recently forwarded:—"Steady young man, to take charge of the choir at —— United Methodist Chapel, and to preside at the harmonium. Salary £3 *per annum*." The correspondent who sends us this adds:—"I think this specimen is quite up to the average standard of absurdities you have previously commented on." Undoubtedly it is; but it must be remembered that those who proffer such a salary are not themselves musicians, and simply purchase art as they would purchase any other commodity, in the cheapest market; and that a very cheap market *does* exist may be proved by an advertisement clipped from a provincial newspaper:—"A gentleman desires pupils for the piano; terms 9d. per hour." When to this we add our own testimony that in the Metropolis, and at an "Academy" with a high-sounding name, instruction is given at a shilling a lesson, that two subjects are taught "for the price of one"; and that, as the professor understands phrenology, "marvellous aid is rendered to the pupil," purchasers may feel tolerably sure that "no reasonable offer will be refused." We can scarcely expect that the world will value an artist at a higher rate than he values himself.

Some of our daily contemporaries devoted considerable space to notices of M. Paladilhe's new opera "Patrie," in advance of the performance. We do not disparage the enterprise thus shown, but the composer should be especially grateful for consideration which cannot have its basis in three previous failures. The present state of the French lyric stage has light thrown upon it when so much fuss is made over a work by a musician no more famous than Paladilhe. "Patrie" does not mark a turn in the tide. We sincerely regret this, because every country loses by the drying up of an old established and valuable source of supply such as that to which Auber, Boieldieu, Hérold, Grétry, David, and Berlioz contributed.

The General Committee of the Norwich Musical Festival met on the 8th ult., and the Secretary reported progress with regard to the celebration in October next. He had to say that Mr. Randegger would again discharge the functions of Conductor, having "shown himself most zealous and devoted in furthering the interests of the Festival." No "lengthy new oratorio" would appear in the programme; the Committee having resolved to rely mainly upon the performance of standard works by well-known composers." This may not be quite the policy we should desire, but it is difficult for people at a distance to criticise the action of a Festival Committee, who know the wishes of their locality. If Norfolk amateurs prefer standard works to new compositions, we may regret their taste, but cannot say that it should not be indulged at their own Festival. The Committee, however, do not exclude all novelties, and it was announced that arrangements had been made to produce two cantatas, or short oratorios:—"Isaiah," by Mancinelli, and "The Garden of Olivet," by Bottesini.

In supporting the choice of these works, the Sheriff said that Signor Mancinelli was "looked upon as the Richter of Italy," and that Mr. Randegger had spoken of Bottesini's Oratorio as "extremely interesting, and one which would please a Norwich audience." Apart from any question of merit, the choice of two Italian composers is certainly remarkable, and, perhaps, unique in the annals of English Festivals. We say nothing whatever against it, results will decide for wisdom or unwisdom; but a Norwich contemporary is not disposed to await results before having a say on the matter. He observes: "What superiority Signor Mancinelli possesses over such composers as Mackenzie, Goring Thomas, and Cowen is not very evident, unless it be the recommendation of novelty, which he has in singularly full measure. The same remarks might be applied, in a modified sense, to Signor Bottesini, who is known to the English public less as a composer than as an unrivalled performer

upon the double-bass." Into the questions thus raised it would be profitless to enter. Besides there is decided interest in anticipating sacred cantatas from Italian sources. It is not often that such things challenge attention in this country.

The Committee further announce the following works: Sullivan's "Golden Legend," Dvorák's "Stabat Mater," Berlioz's "Faust," Mendelssohn's "Hymn of Praise," Cherubini's Fourth Mass, Saint-Saëns's Nineteenth Psalm, and Handel's "Messiah"—on the whole, a very good selection, though "Elijah" is left out in the cold. The principal artists at present engaged are Madame Albani, Miss Annie Marriott, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley. October 11, 12, 13, and 14 are the appointed days of the Festival, which will have the Prince of Wales as President, though his Royal Highness is not expected to attend in person.

The recently published memoirs of Count Beust, at one time Prime Minister of Saxony, makes a curious revelation with regard to Richard Wagner. The Count states that he once challenged the composer with having, during the revolutionary fever in Dresden, actually set fire to the palace of his master, the King. Moreover, Count Beust reminded Wagner of the existence of a paper in which the *chef d'orchestre* of the Royal Opera boasts of his deed. It is added that Wagner did not deny the impeachment. The Bayreuth master in the *rôle* of an incendiary is a novel spectacle, but we can hardly call it a surprising one. Wagner was never a man of half measures. When he descended into the streets with the Dresden mob, and fought the King's troops from behind a barricade, his blood was up, and a man then needs but a slight impulse to make him use a weapon other than the musket. Doubtless Count Beust's statement will be enquired into by the master's friends, who can hardly permit him to occupy a place among dynamitards and petroleurs without investigation.

ROYAL ALBERT HALL CHORAL SOCIETY.

The work of this Society during the past month calls for no more than brief notice. Only two Concerts were given, and one of those was devoted to Handel's "Messiah," about which it would be almost offensively superfluous to speak. The Saxon master's great Oratorio was given, in honour of Christmas, on New Year's Day, and, as usual, attracted a vast audience. Miss Robertson, Madame Patey, Mr. Lloyd, and Mr. Henschel were the principal soloists; the band and chorus were in excellent form, and lovers of "The Messiah" enjoyed a treat for which they had reason to be grateful.

The second Concert (19th ult.) brought with it a repetition of Sullivan's "Golden Legend," and an addition to the Society's repertory in the shape of Stanford's "Revenge," which had before been given only once in London—at Novello's Concerts. An immense audience, computed at 10,000 persons, attended to hear these Leeds novelties, and were well rewarded. The solos in the "Golden Legend" had been entrusted to Madame Albani, Miss Hope Glenn, Mr. Lloyd, Mr. Vaughan Edwardes, and Mr. Henschel; this being a marked change from the usual (Leeds) cast. Both advantages and disadvantages resulted. If Miss Hope Glenn did not make us forget Madame Patey, the *timbre* of Mr. Henschel's voice enabled him to do more justice to the music of *Lucifer* than was possible to Mr. F. King. Mr. Henschel fairly made himself heard through the heavy accompanying instrumentation, and, we need not say, gave the Fiend's solos with appropriate as well as powerful expression. Madame Albani and Mr. Lloyd were, as usual, perfect in their respective parts. The work of the chorus and orchestra was done much as on a previous occasion, and once more gave entire satisfaction. Sir Arthur Sullivan attended, but took a seat among the audience, leaving the direction of his Cantata to Mr. Barnby, and finding reason therewith to be content. Mr. Stanford's "Revenge" received a no less meritorious interpretation. The well-trained choir sang as though "on their mettle," and, with the orchestra, called forth positive enthusiasm among the audience, whose thundrous approval was something to hear.

SACRED HARMONIC SOCIETY.

It is a noteworthy fact that, while the number of great sacred works which may fairly be said to be popular has largely increased within the last few years, Mendelssohn's "Elijah" has lost none of its hold on the public mind. On the occasion of the above Society's annual performance on the 21st ult., St. James's Hall was filled with a brilliant audience, not a seat being vacant anywhere. It is satisfactory to find popular opinion in such a healthy condition; sympathies have widened and extended, they have not merely shifted, and the most enthusiastic Mendelssohn worshippers will not object to musical amateurs being on with new loves, seeing that they are not off with the old. The rendering of "Elijah," under Mr. W. H. Cummings, was of average merit. It was not absolutely without flaw, as there was unsteadiness at times in the orchestra; but nothing was done that could be termed discreditable to the Society. Mr. Santley, who has been singing with renewed power lately, was in splendid voice, and has never interpreted the part of the *Prophet* with greater power and dramatic force. Of Miss Anna Williams and Madame Patey it is surely unnecessary to say one word. The tenor airs were entrusted to Mr. Fredericks, a vocalist with a small but well-trained voice, the impression he created being fairly favourable. Miss Mary Beare and Madame Baxter were very acceptable in music generally allotted to the second quartet of soloists. Rossini's "Moses in Egypt" will be revived on the 25th inst.

MONDAY AND SATURDAY POPULAR CONCERTS.

The musical *gourmand* has to fast in spite of himself during what is known as the "festive season" of Christmas, and the immense attendance when St. James's Hall re-opened its friendly doors on Saturday, the 8th ult., was partly to be accounted for on the general ground of public eagerness for the resumption of the season's work. At any time, however, Beethoven's Septet is an attraction, and there were other items in the programme which, added together, made up a wonderfully enjoyable Concert. Haydn's genial Quartet in G (Op. 54, No. 2) at once put the audience in good humour, and Mr. Mackenzie's very clever "Pedlar's Song," being a setting of some verses ascribed to Shakespeare, made its full effect as sung by Mr. Santley. A warm reception was accorded to Mr. Charles Hallé on his first appearance after his severe illness, and it was quickly proved that he had fully recovered possession of his manipulative powers, his rendering of Schumann's beautiful but difficult Fantasia in C (Op. 17) being in every respect admirable. The executants in the Septet were Madame Néruda, Messrs. Straus, Lazarus, Paersch, Wotton, Reynolds, and Piatti, and it is needless to add that with such artists Beethoven's masterpiece received a faultless interpretation.

An unpleasant contrast was afforded on the following Monday evening, the attendance being one of the smallest on record. We have not far to seek for a cause of this discouraging state of things; the programme did not contain a pianoforte solo, and one of the most valued features of a Monday Popular Concert was therefore missing. The piano solo is naturally regarded with special favour by amateurs; concerted works may be loved for their own sake, but a Sonata of Beethoven or a Nocturne of Chopin, played by one of the best artists of the day, is an excellent lesson to those who are still in a state of pupilage. Schubert's Quartet in D minor pleased as much as ever, and there was certainly no lack of applause for the performance of Beethoven's Sonata in G minor (Op. 5, No. 2), for piano and violoncello, by Miss Zimmermann and Signor Piatti, or for that of Mozart's Duet in B flat, for violin and viola, by Madame Néruda and Herr Straus. Mr. Thorndike being absent through illness, Miss Carlotta Elliot proved a welcome substitute as vocalist, her rendering of songs by Franz, Gounod, and others being extremely refined and charming.

The spring season has commenced with a rush of new pianists, and among them is Señor Cor de Lass, who made his first appearance at St. James's Hall at the Concert of Saturday, the 15th ult. His style of playing offers the greatest possible contrast to that of the young Teutonic artists who have recently appeared, being, if possible, more delicate than that of M. de Pachmann. That being so, his choice of two pieces by Chopin had much to commend it; one was the little known posthumous Polonaise in G sharp minor, said to have been composed when Chopin was fourteen years old; but a better test of the pianist's powers was afforded in the familiar Ballade in A flat. In this Señor Cor de Lass showed a very light musical touch and rapid execution, the latter, however, not being so clear and crisp as it might have been. The reception accorded to the new comer was decidedly favourable, but scarcely enthusiastic. We reserve more definite opinions concerning his artistic claims until another opportunity arises. Madame Néruda played some violin solos by Wieniawski, and the concerted works in the programme were Mozart's Quintet in G minor and Rubinstein's Trio in B flat (Op. 52), both masterpieces in their way. We have already spoken of Mrs. Henschel's delightful rendering of Liszt's "Die Lorelei," and the charming vocalist was equally acceptable in two of Mendelssohn's Lieder.

A strong programme was put forward on the following Monday, but it failed to draw a very large audience. Two of Beethoven's finest chamber works—the Quartet in C (Op. 59, No. 3), and the Sonata in A (Op. 101), together with Schubert's glorious Trio in E flat (Op. 100), ought to satisfy the most exacting lovers of music. The last-named work was for a long time neglected in favour of the lighter but far inferior Trio in B flat, but it is now taking the place due to it as one of the composer's most beautiful inspirations. The performance, by Miss Fanny Davies, Madame Néruda, and Signor Piatti, was absolutely perfect, and very few stirred before the last chord had been struck. Miss Davies seemed slightly out of her element in the Beethoven Sonata. Her rendering was unexceptionable in a technical sense, but it lacked distinctiveness and character. Beethoven's later works need power as well as refinement for their proper interpretation. More charming vocalisation has never been heard at these Concerts than that afforded by Mrs. Henschel in an air, with flute obbligato, by Rameau, and two of Brahms's Lieder.

Schubert's Ottet having been twice given before the Monday subscribers, it was but fair to present it to that larger section of the public which finds the Saturday performances more convenient to attend. It need hardly be said that the room was crammed on the 22nd or that the enthusiasm of the audience was as great as its numbers were imposing. Additional strength was given to the programme by Mendelssohn's Trio in C minor, and the appearance of Mr. Santley as vocalist. The veteran baritone introduced a refined and pleasing sacred song, "At morn, at noon," by Ethel Harraden, being a setting of lines by Edgar Allan Poe. The pianist was Miss Mathilde Wurm, and her selection Chopin's Fantasie Impromptu in C sharp minor. This is not a sufficiently important piece to enable us to judge decisively as to her merits, and we shall wait for another opportunity before speaking of her in a critical sense.

Beethoven's Septet was the *pièce de résistance* on the following Monday, and, as usual, drew an audience considerably above the average. The programme commenced with Schubert's fragment of a Quartet in C minor, in other words an *Allegro assai*, composed in 1820, in first movement form, and more characteristic of the master than any of the earlier quartets. The manuscript, in the possession of Brahms, includes forty bars of an Andante in A flat (the orthodox key for the slow movement of a work in C minor), but then the composer stopped short, as he did two years later in that far superior symphonic fragment in B minor. There was no pianoforte solo, but Mdlle. Olga Néruda joined her sister in Brahms's Sonata in G, for piano and violin (Op. 78), and a singularly charming performance of the work was given by the two ladies. Mr. Henry Piercy lost favour with a portion of the audience by arriving late, but he did his best to atone for this breach of etiquette by singing, with much delicacy and expression, airs by Gluck, Schubert, and Rubinstein.

LONDON SYMPHONY CONCERTS.

These Concerts were resumed, after the Christmas recess, on the 12th ult., when an interesting programme attracted an unusually large audience. There was, however, only one novelty, and that not of first-class importance, namely, a short Suite for strings, the work of Mr. Arthur Foote, an American professor, resident in Boston. It consists of three brief movements, tuneful and well written, but otherwise wanting in very special qualities. Mr. Foote has composed much better things for the chamber, and by them, no doubt, he would prefer to be judged by English connoisseurs. Nevertheless, his obligation to Mr. Henschel is great. The "Egmont" and "Tannhäuser" Overtures, and the "Reformation" Symphony, represented familiar works in the programme, which also contained a *scena* from M. Massenet's "Herodiade," sung by Miss Annie Marriott, and Liszt's Pianoforte Concerto in A, solo by Mr. Stavenhagen, who fairly astonished his audience by a wonderful display of executive power. Amateurs are now well enough acquainted with the Concerto to know what demands it makes upon the principal performer, and to estimate what is meant when we say that the young artist made light of all its difficulties, and accomplished his task with hardly a note out of place. He was immensely applauded. The Symphony, which is now too seldom heard, had an admirable rendering, as indeed had all the orchestral pieces.

At the eighth Concert (the 19th ult.) the novelty was a Violin Concerto by Mr. Oliver King, who conducted its performance in person. Of the three movements into which the work is divided the second is by far the best. In it Mr. King rises to a high pitch of excellence; melody, harmonic treatment, orchestration, and development are all admirable and effective. The movement shows what Mr. King can do at his best, and makes the revelation quite satisfactory. The *Finale*, in Hungarian style, comes next in order of importance, and after it the first *Allegro*, which the composer would do well to revise, cutting out a lot of ineffective solo work, and, while shortening the movement, giving it a more definite character. The solo was played by Mr. E. Mahr with adequate skill and power. Other features in the programme were the Prelude to "Lohengrin," Schumann's Symphony in B flat, finely played, a contralto *scena* from Max Bruch's "Odysseus," entrusted to Mdlle. Schneider, an artist with a fine contralto voice and much dramatic feeling; and, lastly, a liberal selection from Sullivan's "Tempest" music, the composer conducting. All these things were well done. At the ninth Concert (on the 27th ult.) the principal feature was to be a selection from Mozart's "Cosi fan tutti."

MR. BERNHARD STAVENHAGEN'S RECITAL.

Notwithstanding the preference shown for bowed over keyed instruments at the present time, when Mr. Gladstone's one happy syllogism, "the marvel of music," becomes as much part and parcel of a girl's education as the pianoforte and the use of the globes used to do in days gone by, the harvest days of pianists have not utterly vanished. To judge by the most recent exemplars of the art—that is to say, by such proficients as Frederick Lamond, Schönberger, and Stavenhagen—there is yet a field of endeavour remaining for accomplished executants whose virtuosity, perhaps, never had a better chance of obtaining recognition than at the present moment. This is as it should be, because probably there were never so large a number of finished and brilliant pianists before the world than there are at present. In days gone by, when an Arabella Goddard or a Charles Hallé electrified musical circles, or, still more recently, when Von Bülow and Rubinstein dazzled London amateurs, a kind of mystery appeared to surround an expert performance on the piano. Now the young generation has shown what is possible to those who possess talent, patience, and industry, and therefore the pianoforte may be accounted to exist in a better position than heretofore. Amongst the apostles of the modern cult, Liszt's best and most favoured pupil—Mr. Bernhard Stavenhagen—occupies a prominent position. When the late Abbé visited our shores in April last, he was accompanied by this youthful *élève*, at whose hands some of the

master's compositions were given to the nation with exceedingly good effect. In paying his second visit to England, Mr. Stavenhagen no longer is overshadowed by a larger personality, but appeals to our judgment solely upon his qualities as an artist. Liszt has gone, and it will not be forgotten, even in the face of many eccentricities, that he was a conspicuous figure, and a great power as well, in the world of music. Mr. Stavenhagen is a person of abiding memories. He does not forget his master, and to his blind devotion to his memory must be ascribed the incorporation into the scheme of the recital given at St. James's Hall on the 18th ult., of a sad set of variations on a theme by Bach "Weinen und Klagen" (first time in England), and a series of grand variations on "Suoni la tromba" (MS., for the first time). Granted that these are excellent samples of constructive skill, and that they afford plentiful opportunities to the soloist, it is yet undecided whether the "Crucifixus" from the famous Mass in B minor, or the boisterous duet from "Puritani" cry aloud for variegated treatment. One hearing of the "Suoni la tromba" is, in all conscience, sufficient for the most inordinate musical appetite; and the dismal chromatics of "Weinen und Klagen" engender a sense of discomfort before a dozen bars are heard. Nevertheless, as we have intimated, Mr. Stavenhagen is quite forgiveable for having produced his tutor's hitherto unheard-of works. More satisfactory, in a general sense, was his rendering of Beethoven's lovely Sonata in E minor (Op. 90), and the "Moonlight" (Op. 27); while Schumann's "Papillons" (Op. 2), Chopin's Funeral March (from the Sonata in B minor), Nocturne in F minor, and Polonaise in A flat gave proof of the reciter's command over a comprehensive range of composition, and served still further to bring into prominence the remaining Lisztian excerpts—viz., two studies after Caprices by Paganini—the former announced as being cast in the extraordinary key of E sharp major (!), and the second calling for an immediate encore—and the Nocturne (Chant Polonais) which Liszt himself played in April last at the Royal Academy of Music, when the lads and lasses of that institution pelted not only the old musician, but the pianoforte also, with floral offerings, until the strings became dumb and the executant dumbfounded. Probably in the capricious sentiment which is inherent in Chopin's music, the mood of the young Teutonic exponent was hardly at its happiest; but, taken altogether, Mr. Stavenhagen is an artist with exceptional gifts, producing the widest conceivable range of tones from the instrument without the shade of empiricism. It is not so very long since it was conceived incumbent upon a pianist to qualify himself as a genius by playing heaps of wrong notes: Mr. Stavenhagen prefers the right ones, and his style is a model for all pianists to follow—neither erring on the side of effeminacy nor transgressing in the direction of "blood and thunder."

The audience was not loth to recognise at its full value the effort of the pianist, and applause was freely and heartily bestowed. It will be quite safe, after this experience, to prognosticate a brilliant future for the gifted young performer, whose further endeavours are certain to meet with the approval which they deserve.

MR. SCHÖNBERGER'S RECITAL.

The Pianoforte Recital given by Mr. Schönberger on the afternoon of Friday, the 14th ult., had many features of recommendation, and many specialties to render it an exceptional occurrence. Perhaps the artist was not altogether well advised in selecting a programme which had little of the popular flavour to recommend it; but on the other hand, the number of pieces served to show the virtuosity of the young artist, and to display his abilities as being something out of the common ground. Brahms's Sonata in C major (Op. 1), was, of course, an early example of the now famous master; but it displayed his inventiveness no less than his ingenuity in a most marked degree. In the opening Allegro Mr. Schönberger gave a foretaste of the exquisite delicacy of manipulation which was hereafter to be apparent; in the Andante—which might certainly be called a legend or an ancient air with variations—he gave his auditors an equable taste of his fine execution. Upon the conclusion of the work, Mr. Schönberger was recalled to the platform amid acclamations. Up to this time the praises which had been sounded in favour of the new *virtuoso* seemed rather uncalled for; but after his preliminary effort the claims of Mr. Schönberger upon public consideration became unmistakable, and it was evident to any one with discriminating perception that Londoners had here been introduced to an executant of the very first rank. In the second section of the Recital, a commencement was made with the Scherzo and Perpetuum mobile, by Haydn—neither acknowledged as far as regards their Opus number, but recognisable to musicians as the movements of the Quartet in D (Op. 64). These two light pieces were played with admirable taste and finish, and, in fact, greater delicacy of touch could not have been expected. A "Minuet," by Mozart, next attracted attention, followed by Mendelssohn's Caprice (Op. 16, No. 2)—sometimes called the "Fairy's Revel"—after which came Raff's Fantasia and Fugue (Op. 91), much more remarkable for the player than the composition. The third division of the programme presented Schumann's Sonata in G minor (Op 22), a work which elicited the remark from a very competent critic that, Schumann in Sonatas seemed like a man in badly fitting clothes. So charming, however, was the soloist's performance, that he obtained a unanimous recall. The last performance on this afternoon by Mr. Schönberger comprised two Etudes of Chopin, three Fugitive Pieces by Jensen—Idyll, Reigen, Intermezzo—and Moszkowski's Tarantelle. No doubt many amateur musicians are acquainted with these last named works, but it remains yet for them to understand with what delicacy and finish they can be rendered, until they hear this young German pianist. His method is absolutely admirable, and should any fault have to be found with his manner, it would simply be to point to his ultra-refinement.

"RUDDYGORE" AT THE SAVOY THEATRE.

Mr. W. S. Gilbert is a wonderful propounder of mysteries, and his ingenuity in this direction seems almost to amount to an occult science. Perhaps never before in the history of the stage has a secret been so jealously guarded as that of the latest of the Gilbert-Sullivan productions. Looking at the outcome of all this secrecy, we may be inclined to cry "Cui bono?" and wonder why so much fictitious importance should have been given to a piece which is by no means startling, though like all of Mr. Gilbert's works it is fanciful, ingenious, and amusing. Some considerations connected with the copyright act may have exercised their influence over the authors; but even this scarcely explains the circulation of rumours—based ostensibly upon official data—calculated not only to mislead the public, but to engender a feeling of disappointment. First of all it was stated that the story was to be founded upon an Egyptian legend—this happened at the period of the Egyptian difficulty. Next it was said that Persia would furnish the scene as well as the legend; then it was affirmed that the theme was to be essentially military. And thus by clever "engineering" an extraordinary amount of interest was developed. The wisdom of this course is open to question. To quote the words of the fourth ghost in the new piece, there is a "fallacy somewhere." But "Ruddygore," although disappointing expectation in the way of any new departure, is every jot as entertaining as any of the works belonging to the same sources; and Sir Arthur Sullivan, by no means fatigued by his exertions over "The Golden Legend," has written some of his freshest and most delightful melodies wherewith to illustrate the book. For such delicacy and refinement we must look back to "Iolanthe," while the grimly grotesque dramatic feeling has scarcely been equalled since the days when "Cox and Box" took the musical world by storm. "Ruddygore; or, the Witch's Curse" is simply a satire upon old English melodramas, and really suggests very little that is new, while throughout it is screamingly funny. The second act, with the vivication of the ancestral portraits of the dead and gone Murgatroyds of Ruddygore, in Cornwall, will remind impartial spectators of "Ages Ago," by Messrs. Gilbert and F. Clay, written for the Gallery of Illustration before the German Reeds had moved their quarters to St. George's Hall. But, apart from the enlivenment of the pictures, there exists no similarity what-

ever between "Ages Ago" and "Ruddygore." The *animus* of the plot may be gleaned from the legend sung by *Hannah*, one of the elderly spinsters inseparable from Gilbertian operas:—

Sir Rupert Murgatroyd
His leisure and his riches
He ruthlessly employed
In persecuting witches.
With fear he'd make them quake—
He'd duck them in his lake—
He'd break their bones
With sticks and stones,
And burn them at the stake!

Chorus. This sport he much enjoyed,
Did Rupert Murgatroyd—
No sense of shame
Or pity came
To Rupert Murgatroyd!

Once, on the village green,
A palsied hag he roasted,
And what took place, I ween,
Shook his composure boasted,
For, as the torture grim
Seized on each withered limb,
The writhing dame
'Mid fire and flame
Yelled forth this curse on him:—

"Each lord of Ruddygore,
Despite his best endeavour,
Shall do one crime, or more,
Once, every day, for ever!
This doom he can't defy
However he may try,
For should he stay
His hand, that day
In torture he shall die!"

The prophecy came true:
Each heir who held the title
Had, every day, to do
Some crime of import vital;
Until, with guilt o'erplied,
"I'll sin no more!" he cried,
And on the day
He said that say,
In agony he died!

Chorus. And thus, with sinning cloyed,
Has died each Murgatroyd,
And so shall fall,
Both one and all,
Each coming Murgatroyd!

The last inheritor of the title, *Sir Ruthven Murgatroyd*, fearful of having to perpetrate perpetual crimes, secludes himself, under the assumed name of *Robin Oakapple*, in the Cornish village of Rederring. But here Mr. Gilbert may be allowed to offer the explanation in his own words—to which we append the rejoinder of the baronet's ancient servitor, as a specimen of the truest burlesque:—

Adam. My kind master is sad! Dear Sir Ruthven Murgatroyd—
Rob. Hush! As you love me, breathe not that hated name. Twenty years ago, in horror of inheriting that hideous title, and with it the ban that compels all who succeed to the baronetcy to commit at least one crime per day, for life, I fled my home and concealed myself in this innocent village, under the name of Robin Oakapple. My younger brother, Despard, believing me to be dead, succeeded to the title and its attendant curse. For twenty years I have been dead and buried. Don't dig me up now.
Adam. Dear master, it shall be as you wish, for have not I sworn to obey you for ever in all things? Yet, as we are here alone, and as I belong to that particular description of good old man to whom the truth is a refreshing novelty, let me call you by your own right title once more! (Robin *assents.*) Sir Ruthven Murgatroyd! Baronet! Of Ruddygore! Whew! It's like eight hours at the seaside.

Robin is as modest as he is unassuming. He is really in love with *Rose Maybud*, but cannot summon up courage enough to declare his passion. As for *Rose* herself, she is a foundling—"hung in a plated dish-cover to the knocker of the workhouse door, with naught that I could call mine own, save a change of baby linen and a book of etiquette." By that book all her conduct is regulated, and she is accordingly a purist of the severest order. Her propriety and *Robin's* reticence prevent them arriving at a proper understanding, until *Robin's* foster-brother, *Richard*, a man-o'-war's man of the olden type, who is burdened with a heart whose dictates he feels compelled to obey, offers to intercede for him. He is welcomed home in an effusive style by a troop of professional bridesmaids, who are always on duty from ten to four. A capital sea-song is the response to their greeting—speaking perhaps more strongly for *Richard's* discretion than for his valour. The verses are good enough to quote at length, while it will be readily surmised that the composer has set the lines in a perfectly appropriate manner:—

I shipped, d'ye see, in a Revenue sloop,
And, off Cape Finisterre,
A merchantman we see,
A Frenchman, going free,
So we made for the bold Mounseer,
D'ye see?
So we made for the bold Mounseer.
But she proved to be a Frigate—and she up with her ports,
And fires with a thirty-two!
It come uncommon near,
But we answered with a cheer,
Which paralysed the Parly-voo,
D'ye see?
Which paralysed the Parly-voo!

Then our Captain he up and he says, says he,
"That chap we need not fear,—
We can take her, if we like,
She is sartin for to strike,
For she's only a darned Mounseer,
D'ye see?
She's only a darned Mounseer!
But to fight a French fal-lal—it's like hittin' of a gal—
It's a lubberly thing for to do;
For we, with all our faults,
Why we're sturdy British salts,
While she's only a Parley-voo,
D'ye see?
A miserable Parley-voo!"

So we up with our helm, and we scuds before the breeze
As we gives a compassionating cheer;
Froggee answers with a shout
As he sees us go about,
Which was grateful of the poor Mounseer,
D'ye see?
Which was grateful of the poor Mounseer!
And I'll wager in their joy they kissed each other's cheek
(Which is what them furriners do),
And they blessed their lucky stars
We were hardy British tars
Who had pity on a poor Parley-voo,
D'ye see?
Who had pity on a poor Parley-voo!

Robin, himself devoid of assurance, deputes his foster-brother to propose for the hand of *Rose*, and *Richard's* heart, "it up and it says" that he ought to make love to her on his own account. How his proposal is received may be gleaned from the following rejoinder:—

Rose (*aside*). Now, how should a maiden deal with such an one? (*Consults book.*) "Keep no one in unnecessary suspense." (*Aloud.*) Behold, I will not keep you in unnecessary suspense. (*Refers to book.*) "In accepting an offer of marriage, do so with apparent hesitation." (*Aloud.*) I take you, but with a certain show of reluctance. (*Refers to book*) "Avoid any appearance of eagerness." (*Aloud.*) Though you will bear in mind that I am far from anxious to do so. (*Refers to book.*) "A little show of emotion will not be misplaced!" (*Aloud.*) Pardon this tear! (*Wipes her eye.*)

The bridesmaids have now a prospective job on hand, and in one of Sir Arthur Sullivan's most tuneful measures, "Hail the bridegroom! hail the bride!" they give vent to their feelings. But *Robin* is by no means delighted to hear that *Richard* has pleaded for himself, and not for his foster-brother. Nevertheless, he supports *Dick's* claim; albeit it is obvious that *Rose's* etiquette and not her affection has prompted her to unite herself to the mariner. Then enter upon the scene a number of "Bucks and Blades" attired in the most gorgeous specimens of military uniform which the commencement of the nineteenth century ever witnessed. They sing a capital chorus, "When thoroughly tired of being admired by ladies of gentle degree, degree," to which an equally melodious response is made by the bridesmaids. The next person to appear upon the stage is *Robin's* younger brother, *Sir Despard Murgatroyd*. An admirable song for *Sir Despard*, with interjectional choral refrains, "Oh, why am I moody and sad," emphasizes his entrance. He is, to quote an almost forgotten work of Mr. Gilbert's, "a Saint by choice, a Devil by compulsion," and commits his diurnal crime early in the morning in order that he may have a long day for atonement. From *Richard*, *Despard* hears of the existence of the brother whom he had thought dead, and in some wonderfully humorous dialogue the scene is conducted to a duet (*Despard* and *Richard*), "You understand." The Bucks and professional bridesmaids re-appear and sing a charming chorus; when, to succeed this, the chief characters sing a madrigal, supported by the members of the choir. Sir Arthur Sullivan is always happy when reproducing the sentiment of early English music, and here we have an example which will not only gratify the *profanum vulgus*, but discriminating musicians. After a gavotte—conceived and executed in the same

artistic spirit as the madrigal—*Sir Despard* enters to "claim young *Robin* as my elder brother." The cat being thus let out of the bag, *Rose* shows her preference for *Sir Despard*, who is also claimed by *Mad Margaret*, the village maiden he had deceived when he was suffering under the conditions of the imprecation, and now—

Folly regretting
Is bent in forgetting
His bad baronetting,
And means to repent

Robin, or *Sir Ruthven*, properly so-called, swoons away under the infliction which he had defeated for so many years, and with this episode the first of the two acts into which Mr. Gilbert, following a time-honoured precedent, has cast the work, comes to a close. The music, perhaps, takes prominence here over the subject, and the curtain is brought down upon a thoroughly exhilarating finale.

The idyllic simplicity of the first act has well-nigh disappeared when the curtain rises again. Now we are introduced to the picture-gallery in Ruddygore Castle, where the walls are covered with full length portraits of the Baronets of Ruddygore, dating from the time of James I. The first picture is that of *Sir Rupert*, alluded to in the legend, and the last the "counterfeit presentment" of the last leading member of the family, *Sir Roderic*. The characters previously known as *Robin* and *Adam* now appear on the scene as *Sir Ruthven*—"wearing the haggard aspect of a guilty *roué*"—and *Adam Goodheart*, having changed his name to *Gideon Crawle*, with manners to match. A number occurs here which is very amusing indeed. *Adam* has taken more kindly to his new honours than his master, and already has grasped the melodramatic expression of "Ha, ha!" which poor *Robin* cannot imitate at all. He is even compelled to ask *Adam* "as his confidential adviser" to suggest his daily crime, but refuses to poison the beer which is to be offered to *Richard* and *Rose*. "No; not that," says the new *Sir Ruthven*, "I know I'm a bad Bart., but I'm not as bad a Bart. as all that." Instead, the whilom *Robin* offers to lure *Richard* with cunning wile, and curdle the marrow in his bones by making hideous faces at him. In answer to the query "How say you, *Gideon*, is not the scheme well planned?" the aged servitor replies, "It would be simply rude—nothing more." For the convenience of *Richard* and *Rose* and the ubiquitous bridesmaids, *Adam* and *Robin* retire, and the incomers have a very pretty duet, with choral refrain, "Happily coupled are we." At this juncture Mr. Gilbert steps in with one of his humoristic strokes. Says *Robin*, "So ho, pretty one—in my power at last, eh?" and *Richard* answers, "Hold, we are prepared for this" (producing a Union Jack). "Here is a flag that none dare defy," and all that *Robin* can reply is, "Foiled—and by a Union Jack! But a time will come—." The chief situation of the act is in the coming to life of the family portraits—to an appropriate musical setting. Throughout all this supernatural episode Sir Arthur Sullivan shows a wonderful command of lyrical expression, and the song for *Sir Roderic*, "When the night wind howls," is a piece of finished art. *Robin's* confession of crimes by no means reaches the height of his ancestor's expectations. He professes that he has been a bad Baronet for only a week, but excuses himself for the commission of his Monday crime by the meagre subterfuge that it was a Bank holiday. On Tuesday he made a false income-tax return, but this is met with the expostulation that everybody does it, and it was expected of him; on Wednesday he forged his own will; on Thursday shot a fox (unanimously passed as a crime of the first order); forged *Gideon Crawle's* cheque on Friday—objected to because *Crawle* had no banker—and wound up by disinheriting his unborn son. He explains that the disinheritance is made in advance to save time, but the pictures are not satisfied and will not be pacified under the forcible abduction of a lady—the ghosts are not particular what lady. Unless *Robin* consents to this proceeding he will perish in inconceivable agonies, a foretaste of which is administered him by way of warning. Of course *Robin* is therefore ready to do all that is demanded of him, and magnanimously pardons the exorbitant ghosts. Of *Robin's* patter song, occurring next in the score, there is no need to enter into particulars; but the appearance of *Sir Despard* and *Mad Margaret* as Sunday-school teachers revives the waning humorous interest. On offering to relapse into one of her mad fits, *Margaret* implores her "master" to recall her to her senses with a word that teems with hidden meaning—Basingstoke being the chosen expression. *Despard* has in his time been a great sinner, but his excuse is, that he has been acting as *Robin's* representative, and so is practically blameless. Such an accumulation of horrors is more than the last bad baronet can stand, so he calls for his uncle *Roderic* to succour him, and the latter comes up a trap after a good deal of persuasion. Old *Hannah* and *Roderic* turn out to have been sweethearts, and then, in a very curious way, the play ends—or it might be said to collapse. It is brought about that a baronet of Ruddygore can only die through refusing to commit his daily crime, but the refusal to commit that crime is equivalent to suicide. None of the ancestors, therefore, ought to have died at all, and they become reanimated, greatly to the satisfaction of the band of professional bridesmaids. *Rose* pairs off with *Robin*, and so the play reaches its termination.

In speaking of the music which Sir Arthur Sullivan has wedded to the theme, we are compelled to dwell in generalities rather than in particulars. Always pretty and frequently fascinating, "Ruddygore" will probably stand forth as one of the most brilliant examples which the associated art of Messrs. Gilbert and Sullivan has brought into existence. The chorus of "Bucks and Blades" is a decided surprise, and it will not be long before it goes the round of organ-grinding popularity. Miss Leonora Braham is in all ways excellent as *Rose Maybud*, her assumption of prim Quakerish manners being very diverting; she also brings to her task the finish and culture of an accomplished musician; Miss Jessie Bond as *Mad Margaret* is genuinely grotesque; and Miss Rosina Brandram is the best conceivable exponent of *Dame Hannah*. Mr. George Grossmith, in the character of *Robin*, has a part rather out of his usual line—but which, however, he plays with his customary tact and ability; Mr. Durward Lely shows himself as *Richard* not only to be a capital vocalist, but a skilful dancer—his hornpipe in the first act being one of the features of the piece; Mr. Rudolf Lewis is a fully competent *Adam;* and Mr. Rutland Barrington has sufficient opportunity for his display as a comedian as *Sir Despard*. Mention ought to be made of the able manner in which "Ruddygore" is placed upon the stage—both scenery and costumes being in the best taste conceivable. Sir Arthur Sullivan conducted the first performance, on Saturday, the 22nd ult., and, together with the author, received a hearty recall at the end.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Liverpool's Christmastide was celebrated by the usual series of "Messiah" performances, some of which deserve special reference. The first took place on December 22, in St. George's Hall, under the Cambrian Choral Society's auspices, with Miss Clara Perry, Miss Eleanor Rees, Mr. Ben Davies, and Signor Foli as principals; Mr. W. T. Best, organist; and Mr. D. O. Parry as Conductor. This was followed on December 24 by another rendering, with small band and purely local talent, in the Association Hall, Mount Pleasant; and on the succeeding night the Philharmonic Choral Society gave its annual performance of Handel's great work in St. George's Hall, under the direction of Mr. Randegger. The choruses were characterised by the usual vigour and intelligence, and the capable quartet of principals consisted of Miss Clara Samuell, Miss Hilda Wilson, Mr. Henry Guy, and Mr. Lucas Williams. Mr. Best again presided at the grand organ with his accustomed ability.

The last Concert of the Philharmonic Society, in the old year, took place on December 21, and derived its chief interest from the variety of the orchestral selections, which included Beethoven's Pastoral Symphony, and the following three Overtures: Mendelssohn's "Midsummer Night's Dream," Schumann's "Manfred," and Weber's "Ruler of the Spirits." Excerpts from Gluck's "Orpheus" and Berlioz's "Childhood of Christ" were also included in the programme, and served to introduce the chorus; and a further item, which proved particularly interesting and enjoyable, was a Serenade for strings in C, by Herr Fuchs, a composer whose name is

rapidly acquiring deserved prominence. Madame Patey was the vocalist of the evening, and, in the continued absence of Mr. Chas. Hallé, Mr. Hecht conducted.

This Society's performance of "Elijah" took place at the Philharmonic Hall on the 11th ult. The principals were Miss Anna Williams, Miss Hope Glenn, Mr. Henry Piercy, and Mr. Santley. Mr. Santley's interpretation of the *Prophet's* music has been heard so many times as to scarcely call for comment, his best effort on this occasion being in the Aria "Is not His word like a fire?" Mr. Piercy sang with judgment and taste, and in "Then shall the righteous" roused the enthusiasm of the audience. Both ladies sustained their parts with evident satisfaction. The choir, although occasionally deficient in attack, was careful and tasteful in the rendering of the stirring massive numbers, and the band was equally efficient. The performance was under the conductorship of Mr. Charles Hallé.

The fifth Concert of the present Hallé series occurred on the 4th ult., and was the vehicle for a very hearty return welcome to the talented *impresario* of these Concerts, whose lengthened illness had been a source of general concern in musical circles. It was, therefore, gratifying to find that Mr. Halié's accustomed vigour and energy had not suffered in any way in the interval. The orchestral music at this Concert opened with Beethoven's Overture to "Fidelio," which always raises regrets that the opera with which it is connected is the only representative afforded to us of Beethoven's lyric genius. The Symphony was a comparative novelty to Liverpool, being Brahms's No. 4, in E minor, and the palpable effect which its rendering left upon the minds of the audience, was that it would be premature to pronounce a definite opinion without a further hearing. The work is classical and interesting, but whilst capable of minute analysis, does not contain those dashes of fire and inspiration which we naturally look for in Brahms's productions, It, however, does not lack variety, as it abounds in rhythmic changes, modulations, and variations of theme, and the third movement, *Allegro giocoso*, in the Rondo form instead of the conventional Scherzo, is an interesting and effective innovation. Saint-Säens's Ballet Music from "Henry VIII." was also a welcome item in the programme, and was rendered crisply and pleasingly by the band. Madame Norman-Néruda appeared, according to announcement, for the last time in Liverpool this season, and her delightful rendering of Vieuxtemps's difficult Concerto, No. 2, in F sharp minor, and Beethoven's popular Romanza in G, met with the usual enthusiastic reception. Miss Agnes Jansen, a Swedish artist of comparatively recent note, made a distinctly favourable impression by her chaste and delicate singing of Massenet's "Le Crépuscule" and a set of her native songs, the last of which earned a decided encore.

The Carl Rosa Opera season, which commenced on the 3rd ult., has already demonstrated two facts—first, that there is no doubt as to Liverpool having established itself as the home of English Opera, and second, that the individual and collective excellence of Mr. Rosa's organisation increases with each returning visit. This completeness in every detail inspires the public with confidence in the success of whatever work may be put forward for representation; and, as Mr. Rosa's wide experience has taught him, is the sure road to financial prosperity. It is a further gratifying sign of the tendency of musical thought and inclination that the best operas have been the most attractive—Mozart's "Don Giovanni," and his ever popular "Marriage of Figaro" have drawn full houses, and, in their representation, Mesdames Georgina Burns, Julia Gaylord, and Blanche Cole, and Mr. Leslie Crotty, Mr. Max Eugene, and Mr. Barton McGuckin have equally distinguished themselves. Mr. James Sauvage also, who is making rapid progress in the profession, gave a faithful impersonation of *Don Juan*, well in keeping with old traditions. In "Ruy Blas," Mr. Valentine Smith sang and acted the *rôle* of the unfortunate hero with spirit and intention.

The event, however, so far as the season has gone, has been the reproduction, after a long lapse of time, of Wagner's exacting Opera "Lohengrin," and the masterful manner in which the difficulties surrounding the representation of the work have been overcome has met with marked recognition. "Lohengrin" is, moreover, an opera which cannot be digested at a single hearing, and this fact, coupled with the pronounced success which it has achieved, will doubtless tend to its frequent repetition. As regards the representation, the first honours are certainly due to the American tenor, Mr. Edward Scovel. His voice is not powerful, but extremely penetrating and sympathetic, with a remarkably clear enunciation, and in his assumption of the *title-rôle* it would be a misnomer to allude to his acting, for his identity was lost in the complete fervour with which he threw himself into the chequered mission of the Knight ot the Holy Grail. Rarely has a finer conception of the character been seen on the operatic stage. Madame Marie Roze was the *Elsa*, and evidenced that the part had been carefully studied. Her acting throughout was marked by considerable depth and delicacy, and her singing was in keeping. Of the other characters, Miss Jenny Dickerson, in the trying *rôle* of *Ortrud*, Mr. Henry Pope as the *King*, and Mr. Max Eugene as *Telramund* were thoroughly efficient, and the well rehearsed band and chorus, and the excellent stage accessories completed a memorable performance. Mr. Lawson, in the regrettable absence of Mr. Goossens, through indisposition, conducted with ability.

Other notable events of this opera season have been the appearance, for the first time, of Madame Marie Roze in the character of *Margaret* in Gounod's "Faust," and the successful production of Mr. F. Corder's opera "Nordisa," a detailed notice of which will be found in another column.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The annual performance of the "Faust" of Berlioz, on the last Thursday in December, was rendered more remarkable by the re-appearance of Mr. Hallé, who conducted with very slight semblance of weakness or remaining indisposition, and was received with all the favour and enthusiasm due to such an experienced and indefatigable artist. The interpretation of the work—which Mr. Hallé has perseveringly established among us—was perhaps not quite so brilliant as usual; or it may be that, the novelty having worn off, the sensational and somewhat meretricious character of much of the music is now more prominent. Miss Mary Davies and Mr. Lloyd were constant to their original parts, and Mr. Santley once more appeared as *Mephistopheles*. At the first Concert in the new year, Brahms's Symphony in E minor was the novelty—commanding respect for the earnestness and skill of its composer rather than giving any positive delight. Doubtless repeated hearings and study would reveal beauties of thought and of construction not at first apparent; but, so far, I must estimate Brahms's fourth symphonic effort rather as a laboriously compiled work than as a fresh and spontaneous poem. Madame Néruda, not for the first time here, played Beethoven's Violin Concerto, rendering the *larghetto* with inimitable grace and tenderness, and the other movements with irreproachable delicacy of intonation and beauty of tone. On the 13th ult. Mr. Bernhard Stavenhagen appeared as an exponent of the pianoforte writings of his celebrated master, Liszt, playing the Concerto, No. 2, in A, and a Hungarian Rhapsody, besides the Nocturne in F minor, and the Polonaise in A flat of Chopin. Taken as a whole, Mr. Stavenhagen's performance exhibited very great promise. As an executant he has few difficulties remaining yet unconquered. His scale passages are equal, clear, rapid, and infinitely shaded in variety and force of tone, and his octave playing is as brilliant as may be imagined. Mdlle. Trebelli is rapidly developing force and richness of voice adequate for the display of the excellence of the method under which she has been so carefully trained. Amid the more modern—and, perhaps, extravagant—items of a long programme, Mozart's G minor Symphony afforded a welcome relief, and an opportunity for calm enjoyment to those so old-fashioned as to delight in sweet sounds and clear ideas, without the semi-torture of ever endeavouring to fathom some mysterious depths of hidden meaning. Dvorák's "Spectre's Bride" and Mendelssohn's "Walpurgis Night" were contrasted at the thirteenth Concert of Mr. Hallé's series on the 20th ult., the vocalists being Miss Annie Marriott, who sang with great acceptance

and considerable dramatic power, though with some lack of finish, Miss Bertenshaw, who displayed a voice of adequate strength and, in its middle range, of charming quality, Mr. E. Lloyd, and Mr. Watkin Mills.

Mr. de Jong, in addition to a performance of "Judas Maccabæus" on the 15th ult., which left much to be desired, has given several Concerts of his usual type, and Mr. Ferneley is persevering in his efforts to establish his orchestral essays in public favour.

At the Concert Hall, Mr. Hallé has resumed his Recitals, and, at the closing Concert of 1886, Mr. Hecht played with great clearness and with his customary incisiveness of style, Mozart's Concerto (No. 6), in E flat, Madame Albani being the vocalist.

Messrs. Risegari, Speelman, Bernhardt, and Vieuxtemps (our admirable Manchester quartet party) recommenced work on the 8th ult., at the Memorial Hall, with Dvorák's Op. 61 in C. Unfortunately, Signor Risegari became so indisposed as to be unable to take part in the concluding work, Mozart's Quartet in F, but his part was ably undertaken by Mr. Speelman, Herr Jacoby, who chanced to be in the room, taking the second violin.

Miss Amina Goodwin attracted her friends to the Concert Hall on the 19th ult., and displayed continued advance in executive ability, and some increase in power of expression. Miss Goodwin's Pianoforte Recitals, as well as the chamber music of the Risegari party, ought to be included in the season's programme of the Gentlemen's Concerts. The fostering of all such really capable local efforts (and not competition in orchestral performances) comes within the true mission of that institution.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Since the Christmas performance of "The Messiah" by the members of the local Festival Choral Society, which took place at too late a date for detailed reference last month, there has been little in the shape of music here that would interest the readers of The Musical Times. The theatres, with one exception, have been given up to pantomime, and the Town Hall to balls, and though a sort of Musical Parliament was held here in the early part of the month by the members of the National Society of Professional Musicians, it will be seen from the report elsewhere that the proceedings, like those of another Parliament, were more prolific in words than in deeds, and that the results, from a musical point of view, were hardly in proportion to the means. Nevertheless, the Congress was distinguished by two semi-public musical performances of considerable interest, the first selected from the unpublished works of the members of the Association, and the second from works which had passed the ordeal of publication; but these Concerts may be more fittingly noticed in connection with the conference.

The one theatre to which incidental reference has been made as not being under the sway of pantomime, is a new, or rather newly converted, building specially intended for operetta, which opened shortly after Christmas with a short season of English opera, by the members of the Turner Company. Among the principal members of the company were Miss Constance Bellamy, Mr. Ben Davies, Mr. Arthur Rousbey, and Mr. J. W. Turner. There was a fairly good band and chorus, but, owing to accidental circumstances, the scenic accessories were of a very primitive and inadequate order. "Maritana," "Il Trovatore," and "The Bohemian Girl" appeared to be the favourite works.

Nothing daunted by the chilling reception accorded to them here in December, Mr. Mapleson's Italian Opera Company gave another Concert in the Town Hall, on the 21st ult., when the attendance, though apparently short of what was needed for a financial success, was much more satisfactory than on the previous occasion. The programme was again of a miscellaneous character, composed chiefly of ballad and operatic selections, but a special feature was introduced in the second part, which was devoted to a recital in full costume of the garden scene from Gounod's "Faust." Mdlle. Lilian Nordica, as *Margherita*, more than confirmed the favourable impression produced by her stage performance of the part, especially delighting the audience by her brilliant and spirited execution of the "Jewel Song." Mdlle. Hastreiter was unfortunately absent, and *Siebel's* "Flower Song" had consequently to be omitted. Signor Runcio was certainly not wanting in vigour or power as *Faust*, and the *Mephistopheles* of Signor Vetta was particularly effective in the duets with *Dame Martha* (Madame Lablache) and the concerted pieces. In the first part of the Concert the chief honours fell to Mdlle. Marie Engle, whose execution of Proch's Air and Variations was distinguished by great neatness and refinement; Mdlle. Nordica, who electrified the audience by her bravura singing in "Gli angui d'inferno"; Mdlle. Louisa Dotti repeated her success of the previous month in Handel's "Angels ever bright and fair," and Signor Runcio was especially effective in Flotow's "M'apari un di." The only instrumental performance was a violin solo, contributed by M. Jaquinot, who also rendered valuable assistance in the second part in accompanying the "Faust" selection.

At Dr. Heap's second Chamber Concert, which took place at the Masonic Hall, on the 28th, the programme comprised Ebenezer Prout's Pianoforte Quartet (Op. 18), Beethoven's Pianoforte Sonata in G (Op. 31), Trio in F (Op. 42), Gade; Chaconne, violin solo (Bach), and String Quartet in G (Op. 161), Schubert. The artists were Messrs. Ludwig Straus, Speelmann, Bernhardt, Vieuxtemps, and Dr. Heap.

The Carl Rosa Opera Company is announced to give a three weeks' season here, commencing on the 14th inst.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The weather has been exceedingly unfavourable for musical gatherings during the past month, and although Concerts have been as attractive as ever, there does not appear such keen anxiety on the part of the public to attend them as was shown prior to the holidays. In one or two instances the audiences have been wretchedly thin, and not a few societies and *entrepreneurs* will have cause for dissatisfaction. One notable example of failure which occurs to me was the admirable Concert given the other evening in St. George's Hall, Bradford, by members of Her Majesty's Opera Company, under the auspices of Mr. J. H. Mapleson, when, notwithstanding a capital programme and unexceptional singing, there was an audience of barely 100 people. On the other hand, there have been occasions—though few—when the contrary state of things has prevailed, as, for instance, when, only a few nights prior to the disastrous event referred to, the same building was crammed from floor to ceiling, and hundreds were turned away, on the occasion of a Concert given by a detachment of the Grenadier Guards' band, with the aid of two local volunteer bands, a wretched little string band, and a couple of pipers from a Highland regiment. The affair created a sensation, and the managers profited accordingly, but, from an artistic point of view, the Concert was absolutely valueless.

The leading serial Concerts do not, of course, suffer from the fickle-mindedness of the musical public, though there are no great things to be said of the attendances during the month. The programme of the fourth Bradford Subscription Concert was enticing, and appealed to every variety of taste, although English composers were excluded from the selection. Dvorák's Grand Symphony in D major awakened fresh interest in the work of the Bohemian master, who, if he proceeds upon the old lines of movement and form, has in this, as in most other cases, a good deal to say that is characteristically new and original. The distribution of work among the instruments, the ingenious use of themes, the attractive melody of the *Finale*, and, above all, the firmness and consistency of the entire work were features which contributed with many other details to an effective manifestation of skill. The audience were never more powerfully moved during the evening than by the performance of this item. But there were many other novelties. Wagner was represented by the Good Friday music from "Parsifal," and the Walkürenritt from "Der Walküre," two widely-contrasting excerpts, which made a deep impression. The powerful embodiment of the visionary sword-maidens was rendered with spirit, and the weird reality of the Walkürenritt music generally was reproduced

with striking effect. The Overture to "Les Francs Juges," and the ballet music from Saint-Saëns's "Henry VIII." were brilliantly rendered, as was also the more familiar Overture to "Egmont," which was played as an Overture to the Concert. The vocalist was Mdlle. Schneider, who found congenial employment for her voice in the selections which she made—namely, the Romance from "Rosamunde," songs by Tschaikowski and Rubinstein, Hiller's "Gebet," and Mozart's "Lullaby." Her voice, a firm contralto, was used with much expression and fervour. Mr. Midgley was the accompanist. It was an unqualified pleasure to find Mr. Hallé once more at his old place after a severe illness.

The sixth of Mr. W. B. Sewell's series of Saturday Popular Concerts again attracted only a moderate audience on the 7th ult., though there was manifestly every element of interest to musical amateurs. As for technical ability, Mr. Sewell's orchestra has well nigh disarmed criticism, but it has not yet succeeded in attracting musical flâneurs, who, after all, constitute an element which must be reckoned with in musical enterprise. The Overture to "Tannhäuser," the Introduction to "Lohengrin," and the Prelude to the third act of the same opera, with the Overture to the "Merry Wives of Windsor," constituted the efforts of the orchestra on this occasion. A good deal of interest attached to the appearance of Mdlle. Pauline Ellice, a young pianist of the age of eleven. Mdlle. Ellice, at any rate, showed the quality of courage in abundance, and indeed gave a satisfactory rendering of Mendelssohn's Capriccio, with orchestral accompaniment, and of two of Liszt's compositions, one of which was the arrangement of the quartet from "Rigoletto." In the latter she exhibited a commendable quality of refinement and expression, and in everything she attempted was equal to technical requirements. Mendelssohn's "Sons of Art," with several unaccompanied glees, were rendered by a male chorus of sixty voices, selected from several local societies. Mdme. Mudie Bolingbroke was the solo vocalist, and sang with much ability. The choral numbers were conducted by Mr. B. Watson. At Mr. Sewell's seventh Concert, on the 22nd ult., the band gave a creditable performance of the "Leonora" Overture (No. 3), and Mr. Midgley played the same composer's Concerto in C minor. Miss Phillipine Siedle was the vocalist.

Mr. Rawlinson Ford had, as usual, several capital things to offer at the third of his present series of Popular Concerts, held in the Leeds Coliseum on the 5th ult., and it was a matter of regret that the weather militated seriously against the attendance. Apart from other items of the programme, Brahms's Trio in B major absorbed the close attention of amateurs, and deepened their admiration for the composer's genius. The Trio, a dexterously woven and wonderfully compact piece of work, was played with spirit and gracefulness, and in some parts with reckless freedom of so clever a kind as almost to add to the merit of the material itself. This was especially the case in the final Allegro in which the pace was such as to fairly force the audience into the expression of approval. Mr. Franz Rummel had a warm reception as solo pianist. His chief effort was the performance of Beethoven's Sonata Appassionata, the vigorous emotion of which was brought out in bold and incisive measure. The delicacy and soft graces of the pianist's art were also well displayed in a selection from Chopin. Miss Shinner drew upon Sarasate for a couple of violin solos, and in response to an encore she added a Mazurka by Wieniawski. Mr. Charles Ould, the only other instrumentalist of the evening, played a Romance and Tarantella by Goltermann. Among other instrumental items was Schubert's Rondeau in B minor, excellently played by Miss Shinner and Mr. Rummel. Miss Eleanor Rees, as vocalist, gave much satisfaction in the singing of compositions by Donizetti, Balfe, and Goring Thomas. The accompanist was Mr. Alfred Broughton. A similar programme was carried out in connection with the Huddersfield Subscription Concert on the 4th ult. The artists were Miss Anna Lang (violin), Mr. Rummel, and Mr. Ould; and the vocalist Miss Eleanor Rees, whose songs were accompanied by Mr. John North.

Mr. Alfred Christensen gave a Matinée Concert at the Leeds Conservatoire of Music on the 8th ult., and was assisted by Messrs. Eckener and Giessing. Among the works selected for performance were Beethoven's Trio in B flat major (Op. 11) and Balfe's Trio in A major. The Matinée was fairly well attended, and the performances gave much satisfaction.

Mr. Myles Birket Foster, whose compositions for children's voices have earned a vast amount of appreciation in this district, has added another to the long list of his works in the shape of a Cantata on the subject of "Beauty and the Beast." The Cantata was produced for the first time on the 15th ult., by children of the Keighley Congregational Schools, under the conductorship of Mr. Craven Laycock. The solo work is distributed among five voices, and the choruses are simple and pleasing. One excellent feature of the work is an orchestral interlude descriptive of a shipwreck. The music is full of spirit, and excellently suited to the words, which are graceful. The performance was an unqualified success.

From a large number of miscellaneous Concerts which have been given during the month, the Monday Popular Concerts of Messrs. Hopkinson Brothers, of Leeds, may be selected for mention. The work done on each occasion has been of an excellent description, and should command the attention of musicians as well as those who merely desire to be entertained. Mr. Mapleson's company of operatic artists appeared at the Concerts held on the 3rd and the 17th ult. The vocalists were Madame Clara Samuell, Mr. Henry Piercy, and Mr. Fred. Gordon.

MUSIC IN THE WEST.

(From our own Correspondent.)

Long experience teaches Bristolians to look for little in the way of public music during the Christmas holidays, and we have now learnt to accept with resignation the occupation of our public halls by panoramas, minstrels, or other like entertainments for a period of at least six weeks. Nevertheless, there is always one most interesting musical event to look forward to early in January—namely, the annual Ladies' Night, given by the Bristol Madrigal Society. This delightful Concert took place on the 13th ult., before the invariable packed audience, and formed the fifty-first annual performance of the Society. Generally there are some new compositions of interest brought forward at these meetings, and this year was no exception to the rule. There were three novelties, two of which were expressly written for this Concert, one being a pleasing composition by Mr. Samuel Reay, entitled "Fairest daughter of the day." It is written for seven voices, and was exceedingly well sung, and Mr. Reay, who was present, was loudly called for at the conclusion. The other was a setting of Campbell's ballad "Lord Ullin's Daughter," by Dr. Mann, of Cambridge, who also was present, and who was much gratified by the fine rendering his work received. It is a very forcible and dramatic composition, and lost none of its impressiveness in the hands of the Madrigalians. Walmisley's "See, O see" was the third item heard for the first time on this occasion. It was dedicated to the Society in 1842, but, by some accident, was lost, and only recently discovered by a local amateur, who presented it to the Society. It seemed to bid fair to become popular, and will, doubtless, receive a second hearing ere long. Dr. Stainer's Jubilee Madrigal, "The Triumph of Victoria," was heard for the first time in Bristol, and was very finely rendered. The scholarship of the work is undoubted, and reflects honour on the writer, whom we hoped to have seen present with us on this evening, but he was prevented attending through indisposition, which was much regretted by the singers. The remainder of the programme consisted chiefly of old favourites, which were given with the accustomed fire and effect, some of the *pianissimo* passages being simply delicious. If one may find a fault with an otherwise beautiful performance it would be that the boys were not always perfectly in tune, which failing was noticeable chiefly towards the latter part of the evening. We remember the same fault last year, and that we attributed it to the fatigue entailed by the number of encores given. This year, however, the Conductor was wisely far more sparing in acceding to the demands of the audience, so that we are more at a loss to account for this defect. But, as a whole, the performance fully sustained the high reputation of the Society,

and redounded greatly to the credit of the efficient and popular Conductor, Mr. D. W. Rootham. We append the programme: Part I.—"God save the Queen"; "Sing we, and chant it," Morley; "Up, up ye dames," W. Macfarren; "Ladye, when I behold," Wilbye; "See! see, O see," Walmisley; "In going to my lonely bed," Edwards; "Fairest daughter of the day," Reay; "As Vesta was," Weelkes; "Behold the wood," Mendelssohn; "My bonny lass," Morley; "The Triumph of Victoria," Stainer. Part II.—"Stay, Corydon, thou swain," Wilbye; "In dulci jubilo," Pearsall; "When April deck'd," Marenzio; "Great God of Love," Pearsall; "Verdant Spring," Mendelssohn; "Lord Ullin's Daughter," Dr. Mann; "Caput apri defero," Pearsall; "Soldiers, brave and gallant be," Gastoldi; "The Waits," Saville.

We have a great deal to look forward to during the present month of musical interest, after which we must prepare for the usual abstinence of the Lenten season. At the end of December there were some Concerts which we would gladly have noticed more in detail, had space allowed it, but we should, perhaps, specify the exceedingly creditable performance of Handel's "Messiah," by the Clifton Philharmonic Society, given in the Victoria Rooms, on December 27. The choir is at present in its youth, but bids fair to add considerably to the musical credit of our city. The solos were entrusted to Miss Maud Hare, Mdme. Marian McKenzie, Mr. Percy Palmer, and Mr. Montague Worlock, who acquitted themselves very successfully. The Organist, Mr. Cedric Bucknall, Mus. Bac., deserves high praise for his skilful accompaniment, and Mr. Walter Kidner rendered good service as Conductor.

The ambitious effort of the Bath Philharmonic Society in presenting Gounod's "Redemption," on December 23, was justified by a very satisfactory result, which evidenced very painstaking rehearsals and earnest work on the part of both Conductor and chorus. This Society is also young, but is rapidly advancing in efficiency, and shows progress at each Concert.

A grand Amateur Concert was given by Mr. Augustus Aylward, at Salisbury, on December 29, in aid of the fund for providing free entertainments for the working classes. The Viscountess Folkestone was announced to sing, but was prevented from journeying from Folkestone by the severe weather. Miss Amy Aylward kindly sang instead. The other vocalists were the Rev. and Mrs. L. L. Howard, Mrs. H. Coates, and the Rev. W. H. Carpenter, all of whom were most successful in their respective songs. Miss Amy Aylward received a unanimous encore for Arditi's "L'Ardita" valse, accompanied by the orchestra. Mr. F. Bartlett (violn), Mr. Vivian (oboe), and Mr. A. Aylward (contra-bass), each received encores for their respective solos, and the orchestra, numbering upwards of thirty performers, played most effectively Prout's March from "Alfred," Overtures to "Zauberflöte" and "Si j'étais Roi," the Andante from the Italian Symphony, Gounod's "Saltarello," &c. Mr. Augustus Aylward conducted, and the Concert was a great success, a substantial sum being realised for the fund. The hall was crowded.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The third Concert of the Choral Union took place on December 20, when Cherubini's Overture "Lodoïska," Serenade in C for strings, Beethoven's Symphony, No. 2, in D, and selections from Massenet's Suite "Scènes pittoresques" formed the orchestral numbers. Liszt's Concerto for piano and orchestra, No. 1, in E flat, served to introduce Mr. Stavenhagen to an Edinburgh audience. He achieved a brilliant success in this work, and as solos he played a Nocturne and the A flat Polonaise of Chopin, followed by Liszt's Rhapsodie Hongroise, No. 13, as an encore.

The fourth Orchestral Concert, under the auspices of the Choral Union, was given on the 10th ult. The programme consisted of Haydn's Symphony in C, Mendelssohn's Concert Overture "Calm sea and prosperous voyage," selections from Godard's "Scènes poetiques," and Schumann's Concerto for piano and orchestra. Miss Fanny Davies, the pianist on this occasion, distinguished herself particularly by the very elegant rendering of her solos, selected from Mendelssohn, Chopin, and Scarlatti, and, in response to a very hearty recall, she played a Valse by Rubinstein. Mr. Albert Bach contributed three songs—a Romanza from Donizetti's "Don Pasquale," Schumann's "Wanderlied," and Aria from Verdi—in his usual efficient style.

The St. Andrew's Amateur Orchestral Society gave a Concert in the Literary Institute, on the evening of the 12th ult. The chief orchestral numbers of the programme were the "Rakoczy" March, Haydn's Military Symphony, and a Choral, "Victoria," composed by Sir Herbert Oakeley, the Professor of Music, on the occasion of Her Majesty's visit to Edinburgh. Amateur vocalists and a pianist completed the Concert. Mr. Lingard conducted.

Mendelssohn's "Elijah" was performed on the 17th ult. by the Choral Union. The vocalists who sustained the leading parts were Miss Annie Marriott, Miss Marion Burton, and Messrs. Piercy and Brereton, the less important numbers being sung by local vocalists. Mr. Collinson conducted.

Under the auspices of the Greyfriars Literary Association, an evening Concert was given on the 19th ult., in the Masonic Hall, in which Miss Annie Grey, Mr. H. Seligmann (from Glasgow), Mr. Connell Wood, vocalists; Mr. Carl Hamilton and Mr. J. Peter, instrumentalists, took part. The programme was a varied one, and received full justice at the hands of these artists.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(From our own Correspondent.)

To complete my record of musical doings in this district in December, I have to note the following Concerts. The Choir of Queen's Park Established Church gave a performance of Gaul's Cantata "Ruth," on the 22nd of that month, under the direction of Mr. S. Fraser, Organist of the Church; the Choir of Erskine United Presbyterian Church, of which Mr. T. Ewing is the Conductor, sang Jackson's Cantata "The Year," on the same evening; and the Mount Vernon Musical Association, which is under the honorary charge of Mr. R. Riddel, rendered the same work on the Friday following.

On Christmas Eve a performance was given of Handel's "Messiah," by the Festival Choir of the Glasgow Foundry Boys' Religious Society, in St. Andrew's Hall, in presence of a large audience. The chorus numbered 300 voices, and though the tone was not strong, the choristers being all young, it was yet very agreeable. The execution could hardly have been surpassed by maturer choirs — time, phrasing, and expression being alike excellent. There was a fairly efficient amateur orchestra, aided by some professionals from the Choral Union band, and there was a satisfactory quartet of principal vocalists. Mr. Andrew Myles of the Choral Union, who has worked so hard in the musical department of the Foundry Boys' Society, conducted the Oratorio.

A successful performance of Barnett's "Paradise and the Peri," was given by the Pollokshields Musical Association, on December 29, in the Dixon Hall, Mr. W. T. Hoeck conducting.

At the Choral Union Concert of December 29, the chief attractions were Mendelssohn's Scotch Symphony, selections from Moszkowski's Suite "Aus Aller Herren Lander," and Max Bruch's Violin Concerto, No. 1, in G minor, in which Herr Sons took the solo part.

A Concert was given on the 30th of the same month by the Partick Musical Association, under Mr. Hugh McNabb. The programme was partly sacred and partly secular, Mendelssohn's "Loreley" being included in the latter.

On New Year's Day were given two performances by the Choral Union, one being that of Handel's "Messiah," in the forenoon, according to custom; and the other an orchestral selection in the evening. Madame Samuell, Miss A. de Lisle, Mr. William Nicholl, formerly of Glasgow, and Mr. Andrew Black (in room of Signor Foli, indisposed) were the principals in the Oratorio. The chorus sang with much taste, and Mr. Black, a most promising local vocalist, made a genuine impression in the bass solos in the Oratorio and at the Concert in the evening.

The Hillhead Musical Association, which is conducted by Mr. W. T. Hoeck, gave the first of its two annual Concerts on the 5th ult. Gade's Cantata "Psyche" was performed.

The principal feature of the Orchestral Concert of the 4th ult., was the No. 4 Symphony of Beethoven, in pursuance of the intention to give the complete set during the season. There were also excerpts from Berlioz's "Romeo and Juliet" music, together with the Spanish Ballet music from "Le Cid," by Massenet. At the Saturday Popular Concert of the 8th ult., Schumann's No. 1 Symphony was performed, also Spohr's Violin Concerto, No. 8, "Dramatic," with Mr. John F. Dunn, a young and very talented member of the orchestra, in the chief part.

Miss Fanny Davies appeared at the Subscription Concert of the 11th ult., in Schumann's Concerto for piano and orchestra, and Miss Marie Schneider, who had sung at the Saturday Popular Concert previously, was the vocalist. The "Harold in Italy" Symphony, Mr. C. W. Doyle acceptably taking the viola solo part, and the "Leonora" Overture (No. 3) of Beethoven, were the principal features of the Popular Concert of the 15th ult. An unpretending little piece for the strings in *pizzicato*, by Mr. Allan Macbeth, choral trainer of the Union, was played for the first time, and pleased very much.

On Tuesday evening following, the Concert was a choral one—Bach's Cantata "Thou Guide of Israel," Schubert's "Song of Miriam," and Rossini's "Stabat Mater" were the works performed. Madame Valleria was announced as one of the vocal soloists, but did not appear, having declined to fulfil her engagement. From published correspondence, it may be stated in general terms that the intention to sing the "Stabat Mater" in English had to do with this step on the part of the lady. Mrs. Shepherd, of Glasgow, and Mrs. Haden, of Dundee, took Madame Valleria's place respectively in the "Song of Miriam" and "Stabat Mater." The other principals were Miss Marion Burton, Mr. Iver McKay, and Mr. W. H. Brereton. The chorus sang excellently, on the whole, in the very different styles of music they were called upon to expound, and the principal vocalists rendered their parts in a manner which left little or nothing to be desired, remembering especially the extremely short notice given in the case of two of the ladies.

Concerts have been given likewise on Thursday evenings, both as part of the Subscription set, and at Saturday popular prices. The latter have not been so well attended, probably because they are less known or the night less remembered. At the Thursday evening Subscription Concert of the 20th ult., were played H. Gadsby's Orchestral Scene "The Forest of Arden," the Piano Concerto of Beethoven, No. 5, in E flat, with Mr. Max Pauer as solo pianist; and Schumann's No. 4 Symphony in D minor. Mr. Iver McKay sang Beethoven's "Adelaide," and "Il mio tesoro" from "Don Giovanni."

Beethoven's No. 7 Symphony, together with an excellent selection of shorter pieces, was played at the Popular Orchestral Concert of Saturday evening, the 22nd ult., the hall being quite crowded. Goetz's Symphony in F was played at the Subscription Concert of the Tuesday following, and Mr. J. F. Dunn appeared in the solo part in Gade's Concerto for violin. Miss Thudichum was the vocalist on both occasions. Mr. Stavenhagen gave a Pianoforte Recital in the Queen's Rooms on the 25th ult.

The Choral Union Orchestra has given four Subscription Concerts at Greenock during the season; at one of these the Overture "Cior Mhor," by Mr. H. McCunn, a native of Greenock, and the holder of a Scholarship in the Royal College of Music, was performed.

A Sunday evening series of Concerts of orchestral music has been commenced here lately, by a Society called the Glasgow Orchestral Union, but they are not by any means countenanced by the respectable part of the community.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

During Christmas week a great many events of interest occurred. Perhaps I ought to give special mention of the rendering, at the Oddfellows' Hall, Dowlais, on Boxing Day, of Handel's Oratorio "Joshua"—then performed, it is believed, for the first time in South Wales. The choir consisted of 150 members of the Dowlais Harmonic Society, and the artists were Madame Gertrude Lewis (in the absence, through indisposition, of Madame Gwenfil Davies), Miss Marian Price, Mr. Dyfed Lewis, and Mr. D. Hughes. The orchestra was led by Mr. J. O. Brooke (Bristol), and consisted of about twenty performers; accompanist (harmonium), Mr. D. Rhondda Davies. The audiences were, both afternoon and evening, large. The choir was well balanced, and the choruses were sung with great precision and effect. On the 20th ult., the Oratorio was repeated at the Drill Hall, Merthyr. There was a very large audience present, and financially the undertaking was a great success. At the outset it was announced by Mr. Davies (chairman of the Choir Committee), that he had received a telegram from Madame Gertrude Lewis stating that she had been suddenly taken ill. The leading soprano was therefore absent, a circumstance which naturally interfered with the success of the performance. The singing of the choir gave great satisfaction, and the solos of Miss Eleanor Rees (contralto), rendered very artistically, were invariably applauded. Both performances were conducted by Mr. Dan Davies.

On December 29 the Cardiff Musical Association, under the leadership of Mr. Walter Scott, gave a performance, in the Park Hall, of "The Messiah." The audience was not very large. The principals were Miss M. Fenna, Miss E. Dones, Mr. A. Kenningham, and Mr. Brereton (in place of Mr. Thomas Kempton). The organist was Mr. Lemare (Sheffield). The choir was not so well balanced as usual, the men's voices on one or two occasions being too prominent.

There was a large attendance at the Chair Eisteddfod, at Pontypridd, on the last Monday of the old year. Mr. W. Abraham, M.P., presided; adjudicator, Dr. Parry, Swansea. Three choirs—viz., Merthyr United, Treorky United, and Aberaman United, competed for a prize of £30 for the best rendering, by choirs of from 150 to 200 voices, of "Rise up, arise" (Mendelssohn). The Treorky choir (Mr. W. Thomas, Conductor) was victorious. In the evening, Dr. Parry conducted a rendering of his opera, "Blodwen." On December 26, a successful meeting was held at the Town Hall, Brecon, under the auspices of the local Court of Foresters. The Rev. Prebendary Garnons Williams presided. Mr. Harding, of St. Peter's, Carmarthen, was the adjudicator. For singing the "National Anthem," a small choir led by Mr. Tom Price, was awarded a prize of two guineas. No other choir sang. Mr. Morgan's party took a similar prize for the rendering of Becker's "The little Church." In the competition between choirs of fifty voices, in "Sing unto God" ("Judas Maccabæus"), the Plough Choir, conducted by Mr. Tom Price, Pendre, took the prize of £10. A Concert followed. On the same day, the fifth Choir Eisteddfod, in connection with the Tredegar Cymmrodorion Society, took place at Tredegar. The presidents were Mr. W. Davies in the morning, and Mr. D. W. Phillips in the afternoon. Dr. Frost, Cardiff, was the musical adjudicator; Conductor, Mr. T. L. Davies. In the leading choral competition, for a prize of £20 and £3 to Conductor, the test piece was "Worthy is the Lamb." Four choirs competed, and the Blaenavon Choir, led by Mr. John Davies, was successful. The Concert in the evening was under the presidency of Dr. Brown. At Morriston (Swansea) Eisteddfod, the prize of £30 for the best rendering of "Be not afraid" was taken by the Neath Choir. On Boxing Day there was an Eisteddfod at the Albert Hall, Newport (Mon.). "We never will bow down" was the test-piece in the chief choral competition. Pontypool and Newport United competed, but Mr. D. Emlyn Jones, Hereford, the adjudicator, withheld half of the prize. Mr. J. Phillips presided at the Eisteddfod held on Christmas Day at Tongwynlais, near Cardiff; Mr. R. R. Price, musical adjudicator. The English Baptist Chapel Choir was awarded the prize of £4 for the best choral rendering of "Jerusalem, my glorious home." At Abercarn Eisteddfod, on Christmas Day, the Blaina Choir took the chief prize of £15 for the best rendering of "Worthy is the Lamb." The Cymmrodorion Eisteddfod at Wood Street Chapel, Cardiff, on Christmas Day, was largely attended; Mr. David Bowen, Abercarn, musical adjudicator. Nine choirs from a distance competed for the chief choral prize of £20 and a silver medal. The test piece was "Dafod mae Rhwymau Caethiwed," and

the winning choir was the Blaenrhondda United, under the leadership of Mr. Joseph Jones. An Eisteddfod was held at Porth, in the Rhondda, on Christmas Day, Mr. Moses Cule, Pontypridd, presiding; musical adjudicator, Mr. W. C. Samuel, Swansea. The Treherbert Choir won the prize of £20 in the chief choral competition. On Christmas Day there was also an Eisteddfod at Cefn, Merthyr.

Dr. Parry's opera, "Blodwen," was performed with great success by the Aberdare Choral Union on Christmas and Boxing Days, and on the following night, at Aberdare.

A Choir of 350 voices is being organised at Dowlais in view of the chief choral competition at the National Eisteddfod in London. A smaller choir is also being formed in view of the £100 choral competition.

A new organ was opened at the Deer Park Chapel, Tenby, on New Year's Eve, by Mr. C. Videon Harding, St. Peter's, Carmarthen.

The Cardiff Choral Society gave a performance of the Oratorio "Samson" on the 26th ult.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, January 10.

The height of the season has been reached in the chief cities of the United States without furnishing subjects of very great interest to the chronicler of musical events. In the metropolis the German Opera absorbs the greater part of public interest, and this meritoriously, both in respect of the works offered and the excellence of the representations. The only new production since my last letter was Goldmark's "Merlin," which was brought forward with considerable sumptuousness of stage attire on January 3. The solo parts had been placed in excellent hands, especially *Viviane's* (the *Vivien* of Tennyson's Idyls), and those who are familiar with the establishment in Vienna at which the work had its first performance, on November 19, as well as with the local institution, have no doubt that in some respects, chiefly, however, in the singing of Fräulein Schumann, the New York representations come nearer to the purposes of the librettist and composer than do the Viennese. The opera, moreover, has achieved scarcely more than a *succes d'estime*. The book is cleverly made, from a literary point of view, and its perusal before the music was seen or heard, aroused the keenest anticipations of pleasure. But from the stage the drama is disappointing. There is so much affection for *King Arthur* and his Knights of the Round Table in the hearts of all lovers of English literature, that to see them reduced to the most uninteresting of conventional operatic marionettes is well nigh intolerable. Yet to this complexion are *Arthur*, *Lancelot*, *Garvain*, *Modred*, and *Sir Bedivere* reduced in this newest version of the enchantment of Merlin. The only characters that have real dramatic vitality are *Merlin* and *Viviane*, whom Herr Lipiner and Herr Goldmark have united to clothe with sympathetic interest. Next to them in dramatic importance is a Demon who embodies the evil principle of the drama; but he is not effectively handled. If we are to have a personal devil who is all devil, and not a devil with a Mephistophelian outfit of fascinating graces, he would much better be our old friend of fairy extravaganza, who makes his entrances like an elongated cannon-ball shot through a trap-door, and who vanishes with equal suddenness and unconventionality, than a mongrel creature like the demon of this opera. In fact, the authors of the work have tried, but failed, to effect a fusion between the natural and supernatural elements of their play. There is a superabundance of magical transformations of the landscape in it, and while this reads prettily in the libretto, it clogs the action of the piece, and interrupts the story. In the handling of the supernatural, moreover, Goldmark has not been happy. For its expression he has the instrumental language, but not the ideas. Thus far (and up to date we have had three representations of the work) his choruses of mystical folk have not excited the charm which they bade fair to exert when they were first scanned in the score; but this is probably more the fault of the performance than the composer. The critics, especially those who are so strongly tinctured with Wagnerism that they know only one standard of judgment, have been very severe in their condemnation of the music. It must be confessed that from one point of view they had an easy task. Herr Goldmark in the composition of this score has permitted himself to be so strongly influenced by Wagner in the treatment of his orchestra that he has not always respected the difference between *meum* and *tuum*. He has borrowed many phrases as well as many effects, and has repeatedly copied his manner of construction. His melodic invention was lame also, and though there are melodies in plenty of short and long periods, there is not one which commands respect for downright beauty or dramatic expressiveness. On the other hand, the amount of commonplace is astounding, in view of the experience, taste, and skill which we know are Herr Goldmark's. But, to offset this long catalogue of faults, it must be said, in justice to the composer, that the mastery of musical *technique* displayed in the work, especially in the instrumental part, is colossal, and that, though we cannot characterise them as uniformly successful, we are bound to admit a multitude of evidences that Herr Goldmark performed his task with a seriousness of purpose which is thoroughly admirable. In his dialogue he attempted to keep clear of Wagner's musical phraseology, and to this end adopted a sustained style of melody, which at times is impressively beautiful, but which has its drawback in an unmistakable monotony, and in the sluggishness of its flow. All who know Herr Goldmark's music know how greatly it has been infected with Orientalism, no matter what the form. This he has successfully avoided in "Merlin," and doubtless the effort to keep out of a current of thought which, though foreign to us, is entirely natural with him, has a good deal to do with the comparative failure of the result of his long labours. In "The Queen of Sheba" his predilection for Eastern cadences and orchestral colour had an appropriate field of exposition.

Of orchestral novelties we have had only one of real interest within the month. Mr. Damrosch, with more zeal than discretion, brought out Brahms's new Symphony in E minor at the second Concert of the Symphony Society, on December 11. The reading was not satisfactory and the work was received with but a modicum of approbation. Very different was the reception accorded to some very familiar music at the first of Herr Seidl's Symphonic Concerts (or "Soirées," as they are foolishly called), at Steinway Hall, on December 23. Herr Seidl has made himself extremely popular with his work in connection with the German Opera, which certainly has been marvellously excellent. Musicians and critics have not yet ceased to wonder at his achievement with "Die Meistersinger" last year, and "Tristan und Isolde" this. Last year he received the unusual compliment of a dinner at the hands of the critics, and this year his production of "Tristan" was celebrated in the same manner. The leading critics of the city invited him to the "English room" of the Hoffman house and entertained him with an elegant dinner, at which addresses were made by Mr. H. E. Krehbiel, of *The Tribune*, who presided; the Hon. Carl Schurz, Minister of the Interior, under the administration of President Hayes; Otto Floersheim, Editor of *The Musical Courier;* H. T. Finck, the uncompromising Wagnerite of *The Evening Post;* P. G. Hubert, of *The Star;* Udo Brachvogel, Editor of the *Billetristisches Journal*, and others. Herr Niemann was also present at this dinner, and his surprise at seeing what he had come to look upon as the normal relation of artist and critic reversed, was most amusingly expressed. But this has nothing to do with Herr Seidl's Concert. At this, with an excellent orchestra, he performed Beethoven's A major Symphony, Wagner's Funeral March from "Die Götterdämmerung" and "Siegfried Idyl," and Liszt's "Mazeppa." The chief interest lay in the reading of the Symphony, which was unconventional to a degree that aroused a serious inquiry as to how far these emotional young Germans should be permitted to go in their desire to put new vitality into classic compositions. In this case the audience became almost frantic in their manifestation of delight, and the newspapers echoed the enthusiasm. Herr Seidl's principal departures from the accepted readings were in the first and last movements, which were performed with the utmost freedom with respect to changes of *tempo*

Eldorado.

A FOUR-PART SONG.

Words by FREDERICK E. WEATHERLY. Composed by CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante moderato.

SOPRANO. *f risoluto.* What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail? Your

ALTO. *f risoluto.* What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail? Your

TENOR. *f risoluto.* What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail? Your

BASS. *f risoluto.* What ho! . . ye gray-beard mar-i-ners, Now whither do ye sail? Your

PIANO. (*ad lib.*) *Andante moderato.* *f risoluto.* *p* *f*

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

hearts are light, the skies are bright, And cheer - ly blows the gale. "The world is wide," they

p *ff* *p*

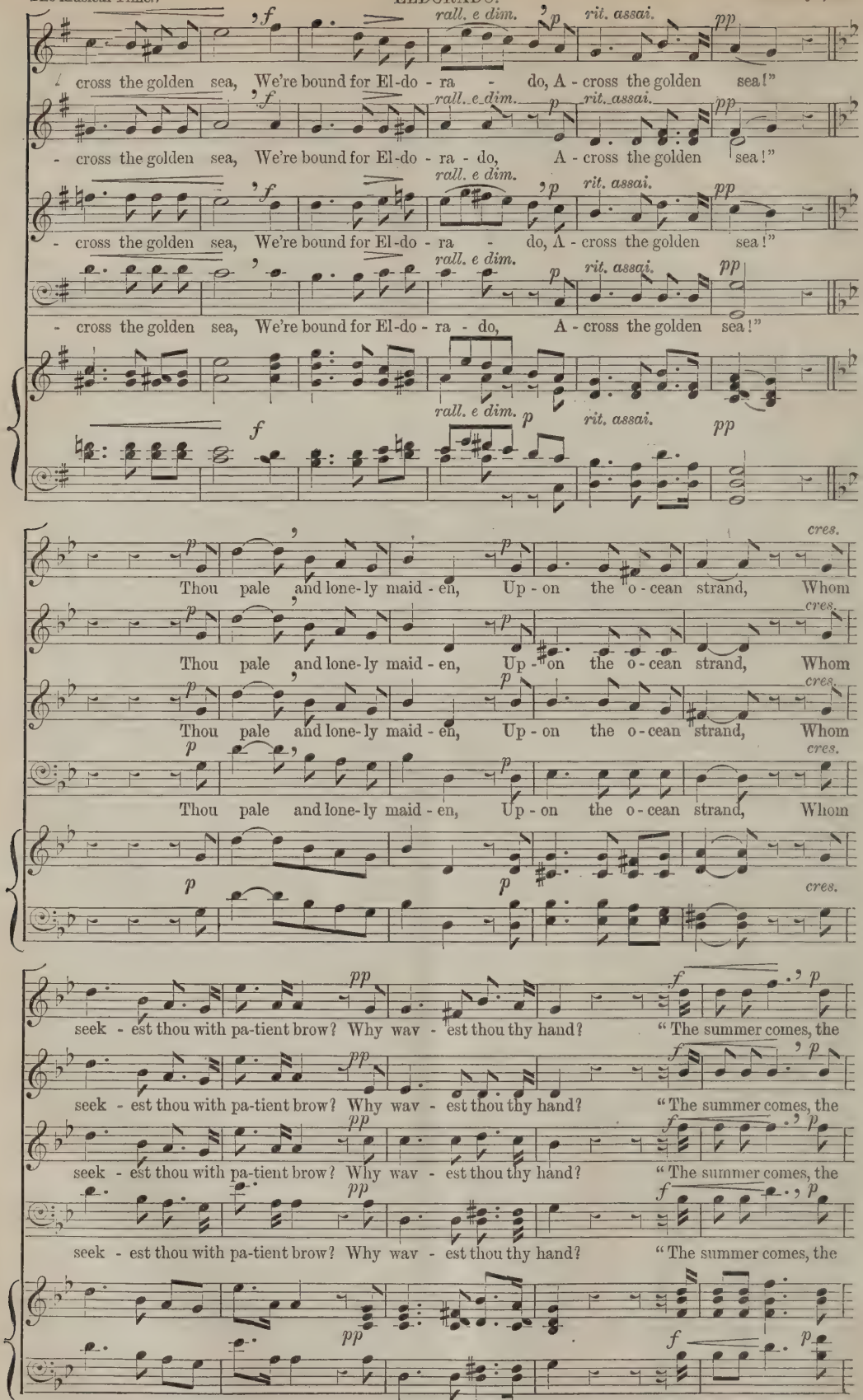
laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

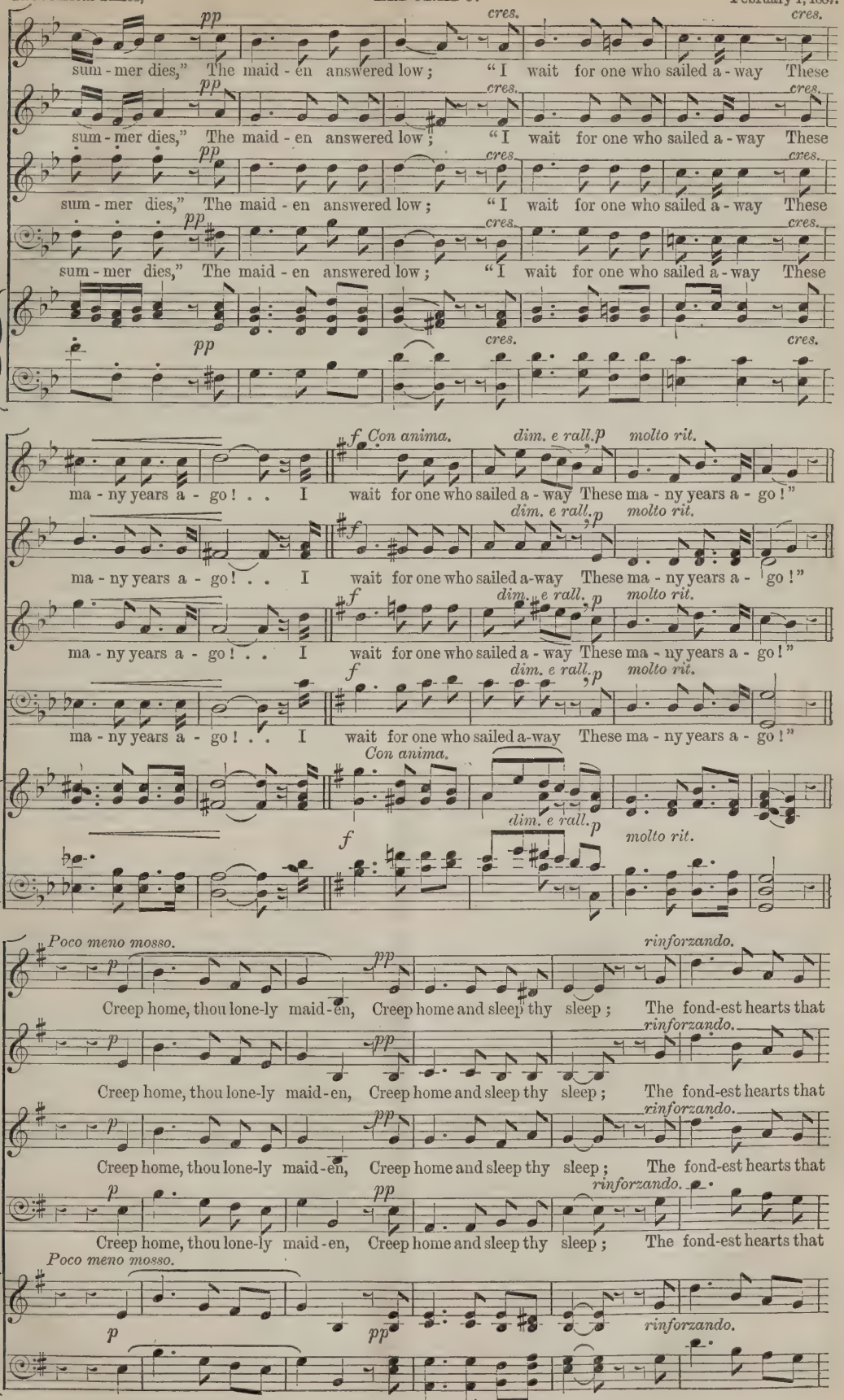
laughing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

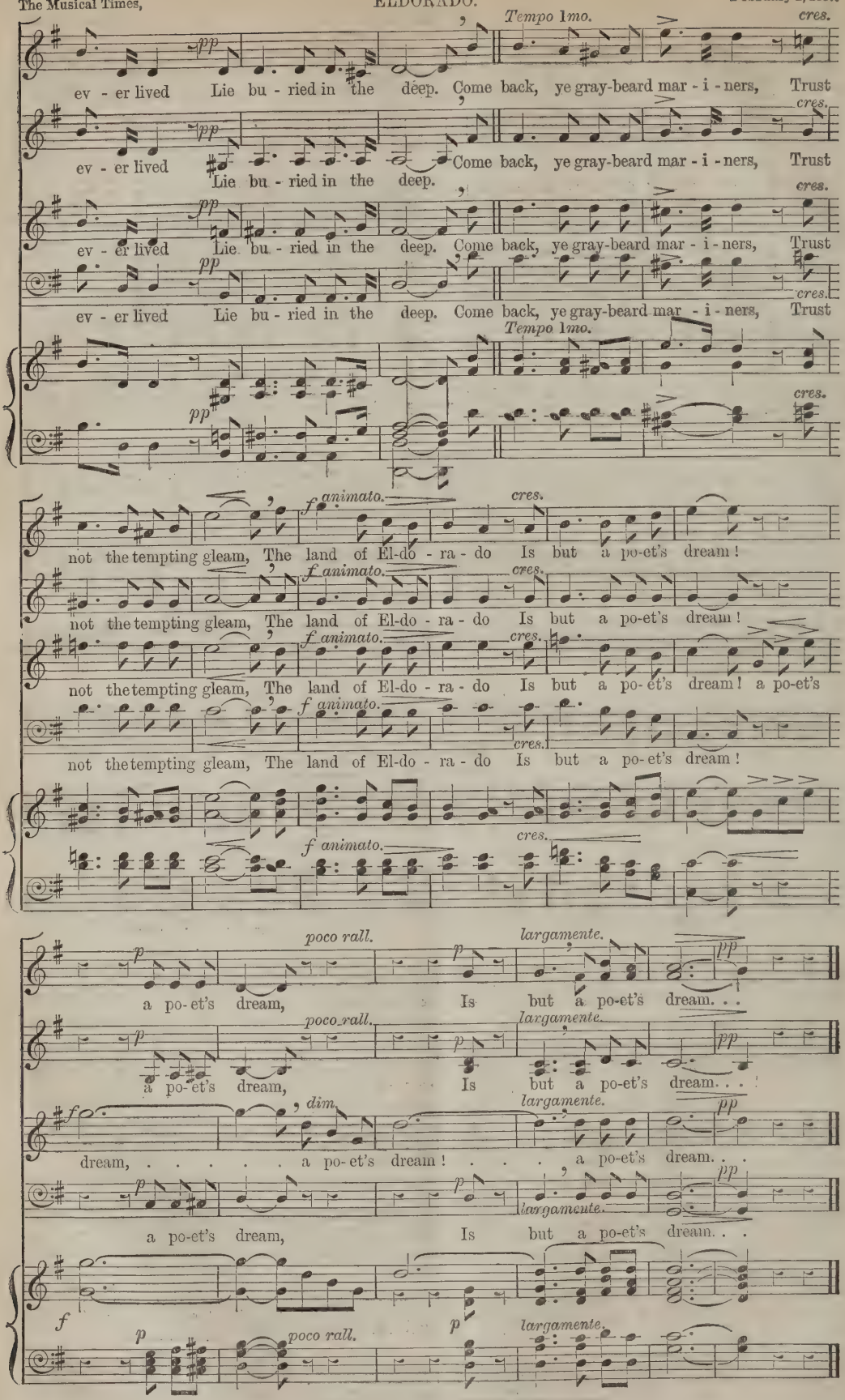
laugh-ing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

laugh-ing said, "The mer - ry world is free; . . We're bound for El - do - ra - do, A -

f *p* *dolce.* *cres.*


cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"
- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"
- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"
- cross the golden sea, We're bound for El-do - ra - do, A - cross the golden sea!"
rall. e dim.
rit. assai.
Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom
Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom
Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom
Thou pale and lone-ly maid - en, Up - on the o - cean strand, Whom
cres.
seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the
seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the
seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the
seek - est thou with pa-tient brow? Why wav - est thou thy hand? "The summer comes, the


pp cres.
sum - mer dies," The maid - en answered low; "I wait for one who sailed a - way These
ma - ny years a - go! . . I wait for one who sailed a - way These ma - ny years a - go!"
f Con anima. dim. e rall. p molto rit.
Poco meno mosso.
Creep home, thou lone-ly maid-en, Creep home and sleep thy sleep; The fond-est hearts that
rinforzando.


Tempo 1mo.
cres.
pp
ev - er lived Lie bu - ried in the deep. Come back, ye gray-beard mar - i - ners, Trust
f animato.
not the tempting gleam, The land of El-do - ra - do Is but a po-et's dream!
poco rall.
largamente.
a po-et's dream, Is but a po-et's dream. . .
dim.
dream, ... a po-et's dream! . . . a po-et's dream. . .

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and dynamic effects. At this Concert, too, Fräulein Aus der Ohe, a young German, put herself into the front rank of piano players, with an astonishingly vigorous and brilliant performance of Liszt's E flat Concerto and E major Polonaise. Last Saturday she played Chopin's E minor Concerto at the third Concert of the Symphony Society.

During the holiday week, from December 27 to January 1, the National Opera Company gave seven performances in Brooklyn, bringing forward successively "The Huguenots," "Faust," "Aïda," "Lohengrin," "The Flying Dutchman," Massé's "Galathea" and "Marriage of Jeannette," besides two ballets. Financially the season was unsuccessful. The company, which is now concluding a two weeks' season in Boston, has occupied a large place in public attention ever since the St. Louis engagement, because of the published tittle-tattle concerning its finances and the troubles of its administration. The facts are that its career from the start has been on an unwisely inflated basis. It is an enormously expensive institution, and has steadily lost fabulous sums of money, which were subscribed out of patriotic and friendly motives by friends of the prime movers in the enterprise. It has gone on, however, in spite of its reverses, and next year will doubtless see it on a perfectly normal and sensible footing—see it, in fact, where it should have been started. The two years' work done will not, I fear, show up as well in the artistic account as it would have done had Mr. Thomas insisted on doing only what could be well done. The future of the enterprise will doubtless depend very much on the results of the season in New York city during the month of March. Boston received the performances (which suffer from amateurishness in the histrionic and musical departments, and extravagance in the scenic and ballet) kindly. What New York will do is doubtful, for New York, unlike Boston, has been entertained with opera on a high artistic plane four times a week ever since November 8.

Chorally, the feature of the month which I am trying to pass in review was the performance of "The Legend of St. Elizabeth," in memory of Liszt, by the Brooklyn Philharmonic Society, on December 18. Mr. Thomas conducted, and as the choir had sung the work two seasons ago, the performance was eminently satisfactory.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

The annual Conference of the above Society was held on the 5th, 6th, and 7th ult., in Birmingham, and was very largely attended by ladies and gentlemen from all the sections. After a greeting to the Society offered at the Grand Hotel by the "Birmingham Musical Guild," on Tuesday evening, the 4th ult., the assembled musicians were, on the next morning, received in the magnificent new municipal buildings by the Mayor, Alderman Thomas Martineau, who cordially welcomed them to the town, expressed the most kindly interest in their deliberations and general welfare, and placed the council chamber, a very handsome and luxuriously furnished hall, at their disposal.

In addition to the courtesy of the municipal authorities, the musicians of the district voluntarily proffered the utmost assistance; and were, under the direction of Mr. S. S. Stratton, indefatigable in the performance of published and unpublished works by members of the Society.

At the close of the words of welcome by the Mayor, on Wednesday morning, Dr. Henry Hiles (Manchester) took the chair, and, after thanking his Worship for the geniality of his welcome to Birmingham, and briefly explaining the constitution of the Society, called upon the Hon. General Secretary, Mr. E. Chadfield (Derby), to read a report of the progress of the Association since the previous Conference, held in London during the first week of the last year. Mr. Chadfield stated that in some of the districts—especially the South Midland—the number of members had been doubled during the twelve months, that the total strength now reached 470, and that very strong hopes are entertained that, before the next Conference, Scotland will have its principal musical centres included in the organisation of the Society, and actively combining with the English members to promote the general welfare of the art and its followers. The report further stated that the examinations instituted by the Society—and extended to those localities only where demanded by the resident members—have proved most acceptable, and are being rapidly sought for in many populous centres.

Dr. J. H. Gower (Trent College) reported respecting his recent visit to America, and the correspondence which he had held with the officers of the Music Teachers' Association of the United States. Mr. Alfred Gilbert (London) read a somewhat long paper on the distinction between the professional musician and the amateur.

After lunch, Dr. Arnold (Winchester) drew attention to the recent movement for the registration of the Society. From the statement made, and from the paper issued by the Central Council, it appears that, in accordance with a motion pressed by two sections of the Society, far more than from any conviction of its importance, the Board of Trade had been applied to to register the Society as the College of Organists, the Tonic Sol-fa College, and many similar associations are registered; that the application was referred to the Principal of the Royal College of Music, who immediately wrote demanding further information respecting the Society and the names of its promoters.

After a discussion, in which it was stated that registration could not in any way advance the Society or forward the reputation of its certificates, it was resolved unanimously "That this meeting views with indignation the conduct of the Board of Trade in referring to an irresponsible adviser the application for registration, after all the conditions prescribed by Act of Parliament had been fulfilled."

Dr. Hiles then introduced a series of resolutions upon the requirements for musical degrees, stating that the reaction from the old state of things—in which distinction was frequently granted upon too easy terms—was now so strong that Universities appeared to be emulating one another to impose such stringent conditions that, ultimately, the Doctor of Music must become the most thoroughly educated of all men. A long and earnest discussion ensued upon the advisable conditions for candidates for musical degrees; and it was finally decided (*a*) that music ought, in all examinations, to be treated entirely from a modern and practical point of view; and (*b*) that, without giving any unfair advantage, a frank recognition of the exacting nature and high disciplinary influence of a thorough training in music (such as was advised) should be accorded, and a fair revision of the requirements for graduates should be made.

On the following morning, under the presidency of Mr. E. Prout (owing to the unavoidable absence of Mr. G. Riseley), the Conference was resumed, Mr. A. F. Smith, Mus. Bac. (Derby), reading a very instructive paper upon "Aids to the Advancement of Musical Art," contrasting the £147,156 now spent by the Government in forwarding mere rudimentary training in singing, with the £750 granted in support of any culture which could be deemed of high character, and affording much information respecting the primary schools and the training colleges of the kingdom. Mr. Praeger seconded Mr. Smith's motion "that, in the opinion of this Conference, it is advisable to establish independent colleges in various large centres throughout the country, for the cultivation of music in all and particularly its orchestral branches, and that the General Council be requested to forward the matter in every possible way." The chairman and several others supported the arguments of Mr. Smith. Dr. Hiles advocated the teaching of orchestral and especially of bowed instruments in the Board and other elementary schools, the drafting into classes of higher grades those students who evince a decided talent, and the admission into local and entirely independently managed colleges such as, after sufficient preparation, pass examinations proving them to be qualified to advance the progress of the art. Uniformity in music, as in other matters, he declared to be impossible as well as undesirable. Mr. Smith's proposition was passed without dissent, and Dr. Crow (Ripon) succeeded in carrying a rider to it, protesting against the expenditure of public money for the teaching (except in infant schools) of singing without the use of any kind of notation; although a strong opinion was expressed that "infants" of six years growth may be, and in thousands of cases are, taught from notes, and that the exception made on their behalf (or rather on behalf of an

exacting time-table) is only a giving up of principle in favour of expediency.

Mr. Stratton argued for the compilation by the General Council of a catalogue of worthy English music, for which he promised to prepare the outline.

On the third morning Mr. Arthur Page, F.C.O. (Nottingham), presided, and urged the importance of ear tests, even in the earliest stages of teaching, adducing arguments and examples which entirely proved the feasibility of imparting to the youngest children a power of distinguishing the sounds of a scale, or of a simple melody, sufficiently to render absurd the exemption of six-year-old "infants" from a real training. Mr. C. E. Stephens (London) read a paper on the teaching of Counterpoint, freely criticising the methods of various theorists. Mr. Praeger very pertinently remarked that it has been too much the custom to appoint musical policemen ready to take up anybody possessing ideas not in accordance with the police regulations, and that those who believe in ancient rules as the only roads to happiness should stick to them; but, if the art of music is to advance, we must progress with the times.

After a paper by Dr. Fisher (Blackpool) upon "The Use and Abuse of Technical Practice," and a short interval, an afternoon meeting was held to arrange for the next Conference, which is to take place in London, January 4 to 6 of 1888. Mr. Dawber, Mus. B. (Wigan), the Hon. Sec. of the North-Western branch of the Association, suggested some points for consideration during the intermediate time, and the Conference terminated. In the evening, Mr. F. H. Cowen presided at a banquet given at the Grand Hotel, attended by the Mayor, several distinguished townsmen, and a large number of members and guests of the Society.

PRODUCTION OF "NORDISA."

(From our Special Correspondent.)

Mr. Frederic Corder's long-awaited Opera, "Nordisa," was produced at the Court Theatre, Liverpool, on the 26th ult., with emphatic success. The event was regarded with deep interest, not only by local supporters of the Carl Rosa Opera Company (for which troupe the work was expressly written), but by musicians generally; while several critics came from London, and elsewhere, on purpose to attend a *première* that might almost be described as a "double-first," inasmuch as no English opera of important dimensions had ever seen light for the first time in the provinces before. Hence an audience that filled Mr. Rosa's theatre to its utmost capacity, and, as regards ability to pass judgment on the new work, was by no means unworthy of the occasion. In "Nordisa," as in his recent Cantata "The Bridal of Triermain," Mr. Corder again fulfils the labours of librettist as well as of composer. Founding his story on the plot of an old French play, "La Bergère des Alpes," he has chosen for a *locale* a mountain village in the North of Norway, period 1750, and introduced certain incidents, which further help to lend freshness to a well-worn dramatic theme. In a preface the author states that his "libretto has purposely been written on old-fashioned lines, rather than according to modern models, partly because it does not pretend to be a *Musik-drama*, or grand opera, but simply a *Singspiel*, or romantic light opera, such as Wagner recommended all beginners to write." This may be taken in explanation of a great deal in "Nordisa" that can hardly be said to correspond with preconceived notions concerning Mr. Corder's aims and tendencies. For, truth to tell, there is quite as much of the old-fashioned in the model of his music as in that of his libretto. Rhythmical melody abounds, there are concerted pieces of all sorts and sizes, the simple English ballad is present, well-nigh in its pristine shape, and, wonderful to relate, Mr. Corder has not disdained to begin his opera with that most welcome of old-fashioned rareties, a regular overture in orthodox form. Surely there was subtle intention in all this. Surely Mr. Corder made up his mind that, in his first opera at least, he would be "understanded of the people." Anyhow, the result has been fully achieved. Never, we should say, has music been followed with greater ease than has that of the first and third acts of "Nordisa." The bright, tuneful choruses, the characteristic ballet-music, the melodious trio and quartet, the charming Cradle-song for *Minna* (Madame Georgina Burns), the beautiful and oft-repeated melody of trust sung by the heroine (Madame Julia Gaylord), the extremely effective air, "Scent of the pine," that "makes" the part of *Andreas Brand* (Mr. Max Eugene)—these and other prominent numbers met with an instant and rapturous appreciation such as only music with tune in it can command on a first hearing from other than special audiences. The second act of "Nordisa" stands in a different category. Here Mr. Corder did not write down for his public, and here, consequently, it is his truer self that we see reflected. It is hardly credible that the prolonged and impassioned love duet which occupies half of this act—a scene replete with dramatic feeling, and essentially Wagnerian in treatment—can be by the same composer who, in the next act, gives his baritone a ballad of the most pronounced Balferian type. No serious opera with which we are acquainted affords the same startling contrast. It serves as another proof of Mr. Corder's versatility and, better still, of the real power that is at his command when he likes to use it. One happy outcome of this strange combination is that "Nordisa" possesses elements which appeal to every class of opera-goer, on which account we anticipate for it a wide popularity. The story is interesting, the lyrics are admirable, and the dramatic situations are striking. The "Avalanche" scene, as realised by Mr. Carl Rosa, would suffice to make the second act, apart from the wealth of resource lavished by the composer on this section of his opera. The *ensembles* are well constructed and the instrumentation is marked by a grace and fancy that lends welcome distinction to more than one number, as does the "local colour," both real and imitated, which skilfully heightens the Scandinavian character of the story. These somewhat discursive remarks have been intended to convey only an indication of the general character of "Nordisa," an adequate notice of which we must reserve until the production of the opera in London. Enough, meanwhile, that its reception in Liverpool was of the most enthusiastic description. It had been staged with the utmost care, and the performance, conducted by Mr. Goossens, was creditable in a high degree. Madame Julia Gaylord as *Nordisa*, Madame Burns as *Minna*, Mr. Edward Scovell as *Count Oscar*, Mr. Sauvage as *Frederick*, and Mr. Max Eugene as *Brand*, acquitted themselves of their tasks in able fashion, the ladies being especially good. The composer and Mr. Carl Rosa were called and loudly cheered at the close of the representation.

OBITUARY.

In our last issue it was our painful duty to record the loss which the musical world sustained by the death of Dr. E. T. Chipp, and we believe a few brief notes concerning him will be read with interest.

Edmund Thomas Chipp, the eldest son of Paul Chipp, the well-known harpist and principal drummer of his day, was born in London on Christmas Day, 1823. At the early age of seven he became one of the choristers of his Majesty's (William IV.) Chapels Royal, under the late William Hawes. He sang at the coronation of Her Majesty (a fact that has double interest in this Jubilee year), and remained in the choir until the age of seventeen. On leaving the chapel he devoted himself to the study of the organ, under the elder Cooper, and of the violin, under Nadaud and Tolbecque. As a violinist he soon attained a prominent position in the Philharmonic and other orchestras, and in 1844 became a member of Her Majesty's Private Band.

In 1847 he succeeded Dr. Gauntlett as Organist of St. Olave, Southwark, which he resigned in 1852 on his election as Organist of St. Mary-at-Hill, Eastcheap. Subsequently he became Organist of Holy Trinity, Paddington. Mr. Chipp's skill as an organist was by no means confined to his church duties; he was often called upon to display the resources of new organs. On these occasions he frequently performed the whole of his programme from memory. The writer of these notes has more than once known him thus to play all six of Mendelssohn's grand Organ Sonatas during a single recital. In 1849 Mr. Chipp occupied the position of Solo Organist at the Birmingham Festival; for

this he wrote a set of Concert Variations on Haydn's theme, known as "God preserve the Emperor." These variations were eminently calculated to display Mr. Chipp's exceptional attainments as a pedalist, and his marked success at Birmingham did much to establish his reputation as one of the leading organists of his day. On Mr. Best's retirement from the Panopticon, Mr. Chipp became Organist to that Institution, where a daily Organ Recital was one of the principal attractions.

In 1857 Mr. Chipp took his Mus. Bac. degree at Cambridge, and in 1860 proceeded to the higher degree of Mus. Doc. He was the first doctor in music created during the professorship of Sir William Sterndale Bennett.

Dr. Chipp was always an enthusiastic admirer of Mendelssohn. He was among the first, probably he was the very first, to introduce Mendelssohn's great organ works in public performances; but his admiration found expression in another way. Between 1850 and 1855 he constructed, with his own hand, from the single parts, full scores of all Mendelssohn's works which were not then published in that form. The intervals of leisure he enjoyed while attending the Court at Windsor as a member of Her Majesty's Private Band were chiefly occupied in this work. The collection still exists, a monument of zeal, labour, and love.

In 1862 Dr. Chipp received the appointment of Organist of the newly erected Ulster Hall at Belfast. Here he was also Conductor of the Anacreontic and Classical Harmonists Societies, and of the Vocal Union, a Society which he founded and established. He further held the post of Organist at St. George's Church. In 1865 the appointment of Organist to the Kinnaird Hall, Dundee, was offered to, and accepted by, Dr. Chipp; this he held in conjunction with the office of Organist of St. Paul's, Edinburgh, in which city he resided. In the latter part of the year 1866, on the death of Mr. Janes, the position of Organist and Magister Choristorum of Ely Cathedral was conferred upon him. These offices he continued to hold to the time of his death. Quite recently the College of Organists conferred their Fellowship (*honoris causâ*) on Dr. Chipp. The last occasions on which he performed in London were at one of the Bow and Bromley Recitals and at the Henry Smart Memorial Recital at the Royal Academy of Music.

Early in December last Dr. Chipp, who had been out of health for some time past, left England, accompanied by his wife, for the South of France, hoping to return in the spring benefited by the rest and change. But it was not to be; he had not long reached Nice ere he was seized with serious illness and on December 17 he passed away, to the great grief of his family, and the sincere regret of his many friends. The remains were brought back to England, and on Christmas Eve (the eve of his sixty-third birthday) he was buried in the family grave at Highgate Cemetery.

Among his works may be mentioned his Oratorio of "Job," first performed at Belfast; "Naomi," a Sacred Idyll, composed in 1868; and three Services in A, E, and D, composed while at Trinity Church, Paddington, and still in MS. Works well known to organists are his "Twenty-four Sketches for the Organ," the Variations on "The Harmonious Blacksmith," on an Original Theme in A, and on "God preserve the Emperor." He also published several sets of songs, and a series of "Twilight Fancies" for piano. There are still many unpublished works in the possession of his family. Two Anthems, one of them composed for the St. Ethelreda Festival at Ely in 1873, are now in the hands of Messrs. Novello for publication.

HOPES are entertained of persuading Madame Schumann to visit London for the close of the "Popular" season, and the special celebration of the thousandth Concert. The artists who took part in the first Concert (February 14, 1859) were Messrs. Wieniawski, Ries, Doyle, Schreurs, Piatti, Wilbye, Cooper, Benedict, Santley, and E. Hopkins; Misses Palmer and Stabbach. Of the gentlemen, Messrs. Ries, Doyle, Piatti, Santley, and Hopkins are still living and working. Mr. Charles Hallé appeared on March 7, M. Sainton on March 9, Madame Arabella Goddard on March 21, and Herr Joachim on May 16. All these artists are, happily, still with us.

THE correspondent of the *Daily Telegraph* at Milan telegraphs with reference to Verdi's new opera, under date January 26: "The production of 'Otello' is definitely fixed for Thursday, February 3. The opera would have been produced on Saturday, the 29th inst., but for the illness of Signor Tamagno. Full rehearsals have just been commenced under Verdi's personal direction. Admission to these rehearsals is rigorously denied at present. The books of words will probably be issued on Saturday, but the copies of the music will not be ready till Thursday, 3rd prox. The manuscript was not delivered to Ricordi till November 7, and the printing is all behind. Verdi is staying at the Hotel Milan, where he entertained at dinner last night Signor Boïto, the librettist, and Signor Faccio, the *chef d'orchestre*. A large number of musicians has arrived here from all parts of Europe. Verdi is opposed to any discussion of the work before the rehearsals shall be completed. Rumour speaks favourably of 'Otello,' however."

THE Higher Examinations of Trinity College, London, took place during the past month—Examiners: Mr. John Francis Barnett, Mr. Henry R. Bird, Mr. F. Corder, Mr. A. E. Drinkwater, M.A., Professor James Higgs, Mus. B., the Rev. H. G. Bonavia Hunt, Mus. B., Dr. Warwick Jordan, Dr. Haydn Keeton, Dr. A. H. Mann, Mr. M. Maybrick, Signor Papini, Mr. W. Pinney, Mus. B., Professor Gordon Saunders, Mus. D., Dr. Armand Semple, B.A., Professor E. H. Turpin, Professor Bradbury Turner, Mus. B., Mr. G. E. Bambridge, and Dr. C. W. Pearce—the following is the result:—Martriculation: Armitage Goodall (Honours), Ethel M. Bonavia Hunt, Ada T. Browning, Susan Fellows, Annie Gilford, Frances M. Howlett, Frederic W. J. Lesser, Ptolemy S. T. Pardy, Richard Pye, George A. Swain, Eliz. A. Watkins, Thos. C. Whittle. Higher Arts: William Ball, Richard Pye. Licentiate in Music: John F. Flitcroft, Williamson J. Reynolds, Mus. B., London. Associate in Music: Alfred Comben, Robert F. Fren, Annie Gilford, Armitage Goodall, Catherine E. Kingdon, Alice M. Linton, Wm. E. Neck, Ptolemy S. T. Pardy, Robt. G. Rothwell, Chas. Shelford, Eliz. A. Watkins, Chas. W. Wilkes, Francis B. Wood. Preliminary Division Associate in Music: Charles F. Passmore. Harmony—Honours Certificate: Annie Bland. Pass Certificate: Helen S. E. Crosby, Emily C. Dixon, Emily S. Dobson, Mary E. R. Ennis. Counterpoint—Pass Certificate: Annie Bland, Arthur W. Rogers. Pianoforte (in alphabetical order)—Associate Pianist: Felix A. E. Butel, Amy M. Denning, James S. Ford, Bessie Griffith, Emma Hodgkins, Annie E. Holdorn, Bessie Morris, Emily E. Pugh, Ada L. Richardson, Ada M. Wilson. Certificated Pianist: Emily Barber, Wm. Bentham, Emily M. Cock, Ella L. Davis, Amy S. H. Dunn, John H. English, Eliz. B. Grose, Eliza Hammond, Marion Hunt, Florence E. Masterson, Florence E. Oatway, Alice M. M. Payne, Mary E. Richards, Edith M. Richardson, Amelia Sanders, Edith M. Sawer, Susanna Turnbull, Rachael A. Wells. Organ—Organ Associate: John J. Flitcroft, Flora Klickmann. Singing—Associate Vocalist: Amy Murray Denning. Violin—Associate Violinist: Walter Aston.

AT the January Examinations of the College of Organists, the following gentlemen obtained the several diplomas of Fellowship and Associateship:—Passed for Fellowship: J. E. Adkins, Kensington; A. T. Blanchett, Slough; M. J. Monk, Mus. Bac., Banbury; H. Newboult, Bradford; F. A. Sewell, Kensington; T. J. Watts, Mus. Bac., Cambridge; H. W. Weston, Battersea; A. A. Yeatman, Finchley. Passed for Associateship: J. H. Adams, Peterborough; H. Allen, Leicester; H. P. Allen, Tylehurst; G. Bard, Kilburn; D. Bradfield, St. John's Wood; F. W. Blacow, Manchester; W. Bentham, Blackburn; N. H. Brown, Newcastle-on-Tyne; B. A. Cogswell, Meopham; A. D. Culley, Great Yarmouth; E. A. Dicks, Cheltenham; F. A. Fisher, Cardiff; W. W. Harvey, St. Neots; H. Hallowell, Droylesden; N. B. Hibbert, Peterborough; A. L. Holloway, Fakenham; G. F. Howells, Abergavenny; E. Iles, Bury St. Edmunds; A. Lake, Streatham; F. Leeds, Lewisham; J. Nicholson, Ware; A. Oake, Southampton; C. E. B. Price, Ely; H. Rose, Tamworth; A. T. Robinson, Ventnor; J. Shearer, Newmains, N.B.; and B. Whitworth, South Ossett.

THE first dinner of the Old Choir Boys of St. Paul's Cathedral, was held at the Holborn Restaurant, on Saturday, the 8th ult. The chair was occupied by Dr. Stainer, and the vice by Mr. Henry Gadsby (both "Old Boys"). There were also present Messrs. W. J. Hill (the well-known comedian), J. Jeffreys, Heney, J. Brown, Pockington, A. Godfrey, Liddell, Eyre, Tolkien, Walter Pallant (Treasurer), George F. Grover (Secretary), &c. After the loyal toasts had been proposed, Dr. Stainer gave "The Health of the Old Boys," coupled with the names of Mr. Henry Gadsby and Mr. Liddell. The Chairman in a most interesting speech gave a very graphic sketch of the life at St. Paul's, from the time he entered as a chorister, nearly forty years back, up to the present time, the anecdotes of his boy's life being listened to with very great pleasure. He also spoke of the improvement in the services at St. Paul's, and said that, although he was at times twitted for neglecting the old masters, he thought that in encouraging young composers he was only doing his duty to the art of music; and in his opinion when this century had passed away he did not think the English people would have any cause to be ashamed of the English Church music of to-day. Messrs. Henry Gadsby and Liddell responded. The healths of the Secretary and Treasurer were next proposed. Mr. George F. Grover (Secretary), said that he considered the occasion an interesting one for Old St. Paul's Boys, indeed for choir boys all over England. This "Old Boys'" Dinner had been in his mind for some years past, and he assured all present, that however much trouble he had been put to in getting them together, he was amply repaid by their presence; and he trusted that, having been started, it would become an annual event. Mr. W. Pallant (Treasurer) also responded. Mr. Fred. Walker and Mr. Sam Pallant responded to the toast of "The Visitors," and altogether the occasion was most pleasant and enjoyable. The following took part in the music which was performed during the evening:—Messrs. Henry Gadsby, J. Jeffreys, A. Godfrey, Bradberry, Heney, J. Brown, Pocklington, Raymond, Walter Pallant, and George F. Grover.

THE prospectus of the Philharmonic Society for the coming season announces six evening and two morning Concerts, the additional two performances being given in lieu of the privilege, lately accorded to subscribers, of attending the rehearsals. The novelties are a Concerto for Piano-Pédalier, composed expressly for the Society by Gounod, to be performed by Madame Palicot; a Vocal Scena, by Goring Thomas, to be sung by Madame Valleria; a Vocal Duet, by Dr. Stanford, to be sung by Mdlle. Marie de Lido and Mr. Barton McGuckin; a Vocal Scena, by Randegger, composed for the Society; a Suite (Roumanian), by Corder; an Overture ("Kenilworth"), by Sir G. A. Macfarren; and an Ochestral work, by Sir Arthur Sullivan. Brahms's Symphony in E minor (No. 4), Goetz's Symphony in F, Max Bruch's Prelude to the Opera "Loreley," Rietz's "Festival" Overture, a Suite by Bach, Wagner's "Walkürenritt," Cowen's "Scandinavian" Symphony, and Mozart's Quartet Concertante for oboe, clarinet, horn, and bassoon, with orchestra, will be given for the first time at these Concerts; and Madame Schumann, Herr Leopold Auer, and Herr August Wilhelmj will be heard after a prolonged absence from England. Besides the artists already named, Mdlle. Kleeberg and Miss Fanny Davies are announced, the first to play Beethoven's Concerto in E flat, and the second Sir W. S. Bennett's Capriccio in E, for pianoforte and orchestra; and Miss Ella Russell, who made such an effect at the Royal Italian Opera last season, appears amongst the vocalists. We are glad to say that Sir Arthur Sullivan retains his post of Conductor. The season commences on March 10.

A PERFORMANCE of Gaul's "Holy City" was given at Christ Church, Southwark, after Evensong, on the Feast of the Epiphany. The choir was considerably augmented on the occasion. The solos were well rendered by Master Harman, Miss Emily Dones, Mr. Vernon Drew, and Mr. Thornton Colvin, the latter gentleman's fine voice being heard to great advantage. The choruses were especially well sung, and reflected great credit on the training given. Mr. Ernest C. Winchester (Organist and Choirmaster at the Church) presided at the organ, Master F. Keene at the pianoforte, and Mr. George Winney conducted.

THE Richmond Choral Society, founded nearly five years ago, has now, thanks to the energy and intelligence of its Conductor, Mr. J. Maude Crament, Mus. Bac., Oxon., attained a very high position amongst surburban musical associations. It gave its ninth Concert on Thursday, the 20th ult., when the Conductor's Psalm 145, "I will magnify Thee, O God," was performed for the first time in public. This work, which consists of nine numbers, is scored for full orchestra, and also for strings and organ, the latter very effective arrangement being used on the present occasion. Although the work was intended principally for special thanksgiving services and Church Festivals, the present performance proved its perfect fitness for use in the Concert-room. The choral writing is grand, dignified, and melodious, and exhibits to advantage the composer's skill in counterpoint and knowledge of vocal effect. The solos for soprano and baritone were very favourably received, being given with great refinement by Madame A. Paget and Mr. G. E. Steward; but the most melodious and attractive number was the duet for soprano and tenor sung most effectively by Madame Paget and Mr. E. Bryant. At the conclusion of the work there was an outburst of genuine applause, which testified to the complete satisfaction of the audience. Mr. Easton led the strings and Mr. T. Pettit ably presided at the organ. Mendelssohn's "Athalie" formed the second part, the solos being taken by Madame Paget, Miss Clark, and Miss F. Hoskins.

A CONCERT was given at St. Luke's, Shepherd's Bush, on the evening of the 7th ult., when a testimonial was presented to Mr. F. G. Cole, formerly Organist of that Church, who has received a similar appointment at St. Matthew's, Denmark Hill. The Rev. H. Rowsell, M.A., Vicar of St. Luke's, presented the testimonial, and spoke in high terms of Mr. Cole's punctuality, conscientiousness, and energy, as well as of the pleasant relations that had always been maintained between clergy, organist, and choir. The following was the address:—"This testimonial, together with a gold watch and chain, was presented to F. G. Cole, Esq., F.C.O., L.Mus., by the Clergy, Churchwardens, Choir, and Members of St. Luke's, Uxbridge Road, London, W., whose names are hereunder subscribed, as a mark of their esteem and high appreciation of his services as Organist and Choirmaster during a period of nine years. Dated 7th January, 1887." Mr. Cole expressed his thanks and gratification, and alluded briefly to the kindness that had always been shown to him during his period of office at St. Luke's. A Concert was afterwards given, which was sustained principally by members of the choir, Mr. Cole acting as accompanist, and appearing as soloist in Moszkowski's Scherzo-Valse.

ON Monday, the 3rd ult., there was a lively discussion at the Musical Association following a paper read by Mr. J. S. Curwen on Hymn Tunes. Dr. Stainer, who presided, said the number of irregular metres was becoming so great that if poets continued to multiply them, a stop must be put to their introduction into churches. The charge against recent composers of writing sentimental tunes should really be made against recent poets for writing sentimental hymns. He liked the old passing-notes as they stood in the dear old tunes his mother used to sing. Dr. Stainer played "Mount Ephraim" in its original form, and then denuded of passing-notes, at express speed in the modern fashion, amid great laughter. Most congregational singing now-a-days was too quick. In large churches especially slowness must be cultivated. Among those who also spoke were Major Crawford, Mr. J. S. Shedlock, and Mr. F. G. Edwards. Mr. G. B. Gilbert, F.C.O., played the examples.

ON Thursday evening, the 20th ult., a Concert was given in the St. Barnabas School Room, Pimlico, under the patronage of Her Royal Highness the Princess Christian, on behalf of the fund to erect a gymnasium in the school. The following well known artists gave their services:—Miss Robertson (Mrs. Stanley Stubbs), Miss Fanny Robertson, Miss Annie Layton, Mr. Reginald Groome, Mr. Alfred J. Layton, Mr. George H. Wilby (violin), Mr. W. E. Whitehouse (violoncello), and Mrs. A. J. Layton, F.C.O. (pianoforte). The songs, duets, &c., by the vocalists gave evident satisfaction, but the principal item was Beethoven's Trio in C minor, played with great skill by Mrs. Layton, Mr. Wilby, and Mr. Whitehouse, which was thoroughly enjoyed.

On the 4th ult. an address was given at St. John's, Waterloo Road, by the Vicar, the Rev. A. W. Jephson, on the Life of Handel, illustrations being given on the organ. On the 18th Haydn was the subject, the musical selection including excerpts from "The Creation," "The Seasons," his motetts and quartets. On the 25th Mozart was taken, his 12th Mass, quartets, &c., forming the subject of musical illustration. Mr. Edmund West, assistant organist, was at the organ. Beethoven will be considered on Tuesday, the 1st inst. On Tuesday evening, the 11th ult., a performance of "The Messiah" was given by the choir of the church. The solos were excellently rendered by Miss Linda Rivers, Master Warren, Miss Jennie Bawtree, Mr. H. Cooper, and Mr. Frederick Winton. The choruses were sung with spirit and commendable precision, considering the distance the choir is situated from the organ, and that there is no conductor. Mrs. Dart supported the choruses in the chancel with the pianoforte, and Mr. Henry J. B. Dart presided at the organ.

Mr. William Nicholl gave his third and fourth Vocal Recitals at the Portman Rooms on December 28 and the 11th ult. respectively. As on previous occasions, each programme contained one work of importance, besides a miscellaneous selection of songs. Thus at the third Recital Mr. Henschel's "Serbisches Liederspiel," or settings of ten old Servian poems for four voices, with piano accompaniment, was performed. These songs have been heard on several occasions at the Popular Concerts, and are certainly very clever and fanciful, if not strikingly original. The Concert-giver was assisted in their rendering by Miss Hamlin, Madame Fassett, and Mr. Thorndike, with Miss Mary Carmichael at the piano. Schumann's "Minnespiel" (Op. 101), a work of similar character, was brought forward at the last Recital, Miss Louise Phillips taking the soprano and Mr. Bridson the bass part, the other artists being the same as before. The Recitals have been a decided artistic success, and cannot fail to advance Mr. Nicholl's position as a refined vocalist and musician.

Mr. Carl Armbruster commenced a series of five Saturday afternoon lectures at the Royal Institution of Great Britain, on the 22nd ult., his subject being "Modern Composers of Classical Song." The opening lecture, which was well attended, was devoted to the songs of Liszt, in practical illustration whereof the following settings of eight German poems and one Italian were alternately rendered by Miss Pauline Cramer and Mr. Thorndike—viz., "Mignon Lied," "Ueber allen Gipfeln," and "Es war ein König in Thule" (Goethe); "Du bist wie eine Blume" and "Loreley" (Heine); "In Liebeslust" (Hoffmann von Fallersleben); "Es muss ein Wunderbares sein" (Redwitz); "Die drei Zigeuner" (Lenau); and "Angiolin dal biondo crin" (Bocella). The succeeding lectures are announced to be on "Robert Franz," "Johannes Brahms"; "Rubinstein, Raff, and Grieg"; and "Jensen, Lassen, Holstein, Berlioz, and Wagner"; the last of this interesting series taking place on the 19th inst.

At the Intermediate Examination in Music of the University of London for 1886 (Examiners: R. T. Glazebrook, Esq., M.A., F.R.S.; Dr. Pole, F.R.S.; Prof. Reinold, M.A., F.R.S.; Dr. Stainer, M.A.), the following is the Pass List:—First Division: Thomas Handel Bertenshaw, B.A., private study; Thomas Ely, private study; William Simpson Hannam, Yorkshire Coll., Leeds, and private tuition; Louis Thompson Rowe, private study. Second Division: James Jeremiah Beuzemaker, B.A., private study; Frederick William Shurlock, B.A., private study. And for the degree of B.Mus., Second Division (Examiners: Dr. Pole and Dr. Stainer), Williamson John Reynolds, private tuition.

We have much pleasure in drawing attention to an interesting "History of the Handel and Haydn Society," Boston, U.S.A., written by Charles C. Perkins. Founded in 1815, this Association has gradually attained a position of the highest importance, and materially influenced the progress of music in the States. So faithful a record of the Society's doings recalls numerous recollections of past eminent vocal favourites; and we are certain that the book will be read by very many music-lovers on both sides of the Atlantic.

At the Congregational Soirée held in the schools of Wycliffe Congregational Church, Philpot Street, S.E., on Wednesday, the 19th ult., a very handsome gold locket, set with pearls, and necklet, was presented to Miss Marian Bonallack, G.S.M., by the choir and friends, in consideration of her long and valued services as accompanist. During the evening an excellent selection of music was given, under the direction of the choirmaster, Mr. George Merritt, G.T.S.C., consisting of Mendelssohn's "How lovely are the Messengers," Birch's "Excelsior," and Merritt's "Three merry men," by the choir; two pianoforte duets, by Miss Bonallack and Miss Merritt; Pearson's "Three doughtie men," by Miss Worledge, Miss Ostime, Mr. Merritt, and Mr. Doig; Barnby's "Sweet and low," by Miss Merritt, Master Shearing, Master Merritt, and Mr. Merritt; and Sterndale Bennett's "God is a Spirit," by Master Merritt, Miss Jones, Mr. Bowhill, and Mr. Merritt.

At the first examination for the Degree of Bachelor in Music, at Oxford University, the following have satisfied the Examiners:—A. S. Dale, Brasenose College; C. E. Jolley, New College and Twickenham; S. S. Martyr, Keble College and Sladebridge; H. E. Nichol, New College and Hull; A. M. Richardson, Keble College; R. M. Tamplin, B.A., Keble College; W. Wolstenholme, Worcester College, and of the Blind College, Worcester. Examiners: Sir F. A. Gore Ouseley, D.Mus., M.A., Ch. Ch., Professor; C. Hubert H. Parry, D.Mus., M.A., Exeter, Choragus; J. Frederick Bridge, D.Mus., Queen's. In congregation holden at Oxford, on November 11 and December 17, 1886, the following were admitted to the Degree of Bachelor in Music: Franz Koeller, New College and Tiverton, Devon; Frederick J. Simpson, New College and Hillingdon, Middlesex.

An Organ Recital was given on the 20th ult., by Sir Herbert Oakeley, at the Music Class Room, Edinburgh University. The programme was in part *In Memoriam* of the late Rector of the University. At the first chord of the Dead March the large concourse of students and others rose to their feet. The same deep attention was noticed during the performance of the Funeral Anthem, by Handel, the Quartet and Chorus "Blest are the departed," by Spohr, and the selection from "The Creation." Mendelssohn's melodious Quartet "For the New Year" seemed to form a good transition to the latter and brighter portion of the programme, in which some pieces were new to these Recitals. The *extempore* treatment of a theme by Pleyel was received with special favour, and vociferously encored.

The Dedication Festival at St. Paul's Cathedral was celebrated in the usual manner, on the 25th ult., by a service, which had for its principal feature the rendering of a selection from Mendelssohn's "St. Paul." The proceedings opened with the playing of the Overture to the Oratorio by a band of fifty, after which the service was gone through in its entirety, the Magnificat and Nunc dimittis being sung to a setting in C by Mr. Eaton Faning, The "St. Paul" selection was sung by the Cathedral choir, reinforced for the occasion by the choir boys from Westminster Abbey, the Temple, and Lincoln's Inn, the soloists being Masters Cockell and Scharbruck, Mr. Alfred Kenningham, and Mr. Winn. Dr. Stainer conducted, and Dr. Martin presided at the organ.

A meeting of the Committee of the Maas Memorial Fund was held at Beaufort House, Strand, on the 17th ult., Mr. Joseph Bennett in the chair. The honorary secretary, Mr. Charles Lyall, stated that the monument had been placed in position over the lamented artist's grave by the sculptor (Mr. Currie, Oxford Street), and the Committee resolved that it should be open for public inspection on Sunday, February 20. It was further stated that, after defraying all expenses connected with the monument, the Committee would be able to institute in perpetuity an annual "Joseph Maas Prize" of £10, for the encouragement of tenor vocalists. The Committee determined to place the amount in trust for the purpose stated, the trustees being Messrs. W. A. Barrett, Joseph Bennett, G. H. Johnstone, and Charles Lyall.

THE members of the Grosvenor Choral Society held their 179th monthly Concert at the Grosvenor Hall, on Friday, the 21st ult. The programme consisted of a miscellaneous selection, the solo vocalists being Miss Madeline Hardy, Miss Annie Layton, Mrs. D. Woodhouse, Mr. Montague Shepherd, and Mr. Arthur Roach. Mrs. T. P. Frame gave two pianoforte solos, besides accompanying during the evening; and Mr. H. C. Tonking two violin solos, one of which, Romance in C, was accompanied by the composer, Mr. Henry J. Wood. Special choruses from "St. Paul" were given at the commencement of the Concert, in memory of Mr. J. M. Hucklebridge, the treasurer, and one of the founders of the Society in 1872. Mr. David Woodhouse conducted.

HANDEL'S "Samson" was given at the first Concert of the season, by the members of the Crouch End Choral Society, on Tuesday, December 21, at Christ Church Schoolroom, Crouch End. Most of the choruses were very well rendered by the choir. The soloists were Miss Catherine Penna, Miss Marie Middleton, Mr. Maldwyn Humphries, and Mr. T. R. Johnson. There was a small band under the leadership of Mr. E. Halfpenny. Mr. W. Morrow played, with excellent effect, the trumpet obbligato to "Let the bright Seraphim," Mr. J. G. Callcott presided at the harmonium, Miss Preston, the Society's hon. accompanist, at the pianoforte, and Mr. Alfred J. Dye, A.Mus., conducted, as usual. Gounod's "Redemption" will be given in April.

THE fourth annual Dinner of Trinity College, London, took place on Monday, the 10th ult., at the Holborn Restaurant. The meeting was both large and representative, and an undoubted success. The Warden (the Rev. H. G. Bonavia Hunt) occupied the chair, and amongst those present were the following:—Professor James Higgs, Dr. Jacob Bradford, Dr. C. W. Pearce, Dr. Longhurst (Canterbury Cathedral), the Rev. R. Gwynne, B.A., Professor Bradbury Turner, Mus. Bac., Professor Turpin, and Messrs. J. A. Hammond, Wallace Wells, A. W. Sebastian Hoare, E. Burritt Lane, T. J. Hutchinson, G. E. Bambridge, Charles E. Stephens, Walter Bolton, Shelley Fisher (Secretary), Albert Visetti, Arthur Carnall, Mus. Bac., and James Turpin, Mus. Bac.

MR. AMBROSE AUSTIN gave a "National Holiday Festival Concert" at the Albert Hall on the afternoon of Boxing Day. There was a considerable attendance in spite of the terrible weather, and the programme appeared to be heartily enjoyed, more than half the numbers being encored. It is worthy of note that every one of the artists engaged duly arrived, notwithstanding the difficulty of locomotion caused by the snow, among them being Miss Mary Davies, Madame Sterling, Mr. Lloyd, Mr. Maybrick, Mr. Santley, and Mr. Charles Banks. The last named vocalist has a powerful tenor voice, and won great applause by his energetic delivery of some popular ballads. Whether he would be equally successful in music of a higher class remains to be seen.

THE usual special Christmas Service was held at St. Columba's (Church of Scotland), Pont Street, Belgravia, on the Sunday after Christmas Day. Dykes's Te Deum in F and Stainer's "O Zion that bringest good tidings" were well rendered by the choir of about thirty voices. Frost's new Introduction and several of the Variations on Mendelssohn's "Festgesang" theme were excellently played by Mr. John Lowe, the Organist and Choirmaster, during the collection, leading (as the composer suggests) to the Hymn "Hark! the herald angels" in place of the last variation. Mr. Lowe's prelude comprised a Pastorale by Zipoli, and the Pastoral Symphony ("Messiah"); his postlude being Lemmens's "Christmas Offertorium."

THE 215th Consecutive Monthly Concert of the St. George's Glee Union took place in the Pimlico Rooms, Warwick Street, S.W., on the 7th ult. The solo artists were Miss Kate Flinn, Miss Annie Dwelley, and Mr. R. E. Miles. Mr. F. R. Kinkee contributed two pianoforte solos, and accompanied throughout the evening. The choir, conducted by Mr. Joseph Monday, sang glees and part-songs by Bishop, Macfarren, Hatton, and Stewart, and two madrigals "The wintry winds are blowing" (T. Ions) and "My bonnie lass she smileth" (Morley, A.D. 1595).

THE first Concert by the new Brixton Choral Society took place at the Gresham Hall, Brixton, on Thursday, the 20th ult., Van Bree's Cantata "St. Cecilia's Day" being the principal item in the programme. The solo soprano was Miss Annie Mathews. The other portion of the Concert was miscellaneous, and included a new part-song by Mr. Fred. Cozens, entitled "Oh, a calm summer's eve." The concerted pieces were rendered by the choir of nearly 100 members, Miss Annie Mathews, Mr. T. W. Hanson, Mr. W. Sexton, and Mr. Page Hannant contributing songs and ballads. Mr. W. Sexton, of Westminster Abbey, is the Conductor of the Society.

WE are informed that an Association called the Electro-Harmonic Society is being formed, with the object of bringing gentlemen interested in electrical matters together for social and musical enjoyment. It is intended to have, in London, a series of four entertainments this half-year, three of which will be Smoking Concerts, and the remaining one of the series a Concert for both ladies and gentlemen. Application for membership should be made to the Hon. Secretary, H. Alabaster, Esq., Brockenhurst, Therapia Road, Honor Oak, S.E.

MR. H. W. WESTON, F.C.O., Organist and Choirmaster of St. Mary's, Balham, played a short selection of music on St. Stephen's Day, after Evensong, the organ having recently undergone several important alterations and improvements, including a new pedal board, built according to the designs of the College of Organists. Mr. H. W. Weston's selection included, amongst other items, Dr. Pearce's Symphonic Poem "Corde natus esse Parentis," a Pastorale (1st Organ Sonata), by Guilmant, and Best's Fantasy on Christmas Carols.

THE dedication of the new organ and stained glass windows in the spacious Chapel of the Hackney Union, took place on New Year's day. Several of the local clergy were present, and the Right Rev. the Lord Bishop of Bedford preached the sermon. A contingent from one of the local choirs rendered the special music excellently, and Mr. W. M. Wait (Organist and Choirmaster of St. Andrews, Undershaft, E.C.) presided at the new two-manual instrument, built by Messrs. J. Bishop and Son.

AN Evening Concert was given, on the 14th ult., by Miss Grant, in connection with the Kensington Academy for Girls, when the following artists appeared: Miss Mary Davies, Miss Snowden, Madame Antoinette Sterling, Miss Kate Milner, Messrs. Herbert Nash, Bridson, and Maybrick. Mr. H. C. Tonking performed a violin solo (a Romance in C), accompanied by the composer, Mr. Henry J. Wood; and Miss Ida Audain played two harp solos. Miss Cox presided at the pianoforte.

AT the Examination of Pianoforte Tuners held by the Regent Hall Association at 44, Devonshire Street, Portland Place, on the 12th ult., the following were awarded the Regent Hall Diploma, and were permitted to use the designation "R.H.C.," or Regent Hall Certificate of qualification to practise:—T. Molineux Durrant, of Corporation Street, Birmingham; Edward James Brooking, of Princess Street, Leicester; and Francis J. Moore, of Leicester.

A CONCERT, on behalf of the poor of Chelsea, was given on Tuesday evening, the 18th ult., at the Town Hall, King's Road, under the patronage of H.R.H. Princess Frederica of Hanover. One of the notable items in an excellent programme was the thoroughly artistic performance of Conti di Vinci, whose violin playing in an Elegie by Bazzini, and an *obbligato* to Braga's favourite Serenata (sung by Mrs. Eustace), was the theme of general admiration. Miss Bessie Waugh presided at the pianoforte.

MR. CHARLES FRY gave a successful Recital of the "Merchant of Venice," at the Athenæum, Camden Road, on the 27th ult., the introduction of Sir Arthur Sullivan's music to the Masque being a special feature of interest. Miss Bessie Waugh and Mr. F. C. Fry were at the piano, and the Serenade was effectively sung by Mr. Edwin Bryant.

WE are informed that Her Majesty the Queen has been graciously pleased to accept a copy of Mr. Alfred Allen's patriotic song "London."

On Wednesday, the 12th ult., the Southgate Choral Society, under the conductorship of Mr. W. Horsly, gave a performance of the "Hymn of Praise." The second part consisted of glees, part-songs, and a miscellaneous selection. The soloists were Mrs. Henry Harrison, Miss Ethel Harrison, Mr. John Probert, and Mr. James Blackney, and the accompanists Miss Rowley and Mr. H. Leipold. Mr. Leipold's playing of a Rhapsody by Liszt was a feature of the evening.

An evening Concert was given, under the direction of Mr. Eade Montefiore, on Tuesday, the 18th ult., at Tattersall's Subscription Room, Albert Gate, when "Blessed are the departed," from Spohr's "Last Judgment," was sung as a tribute to the late Earl of Iddesleigh. Among the artists were Miss Mary Morgan, Miss Seppie Moulton, Mr. John Thomas (harpist to the Queen), Mr. Reginald Groome, Mr. James Blackney, and Mr. H. Knight.

Mr. G. Augustus Holmes gave the third of his series of Organ Recitals at St. George's, Camberwell, on the 16th ult. The programme, which comprised selections from the works of Handel, Batiste, Gounod, Guilmant, Elvey, and Costa, was excellently rendered, and elicited general expressions of approval. These monthly Recitals, which are quite free, are gaining a large share of popularity, as the excellent attendances testify.

On Monday, the 10th ult., a Concert was given at Battersea, by the St. Andrew's Church Choir, the vocalists being Miss Agnes Hardy, Miss Lizzie Collin, Mrs. Foster Pyne, Mr. G. Goodwin, Mr. F. E. Choveaux, and Mr. Louis Gatward. Violin solos were also contributed by Mr. F. J. Dawe, and pianoforte solos and duets by Miss M. Pyne, Miss Hentsch, and Mr. F. E. Choveaux. The choir sang several Christmas carols.

Gade's "Erl-King's Daughter" was given at Lavender Hill, on the 18th ult., by the Stormont Road Choral Society, under the direction of Mr. Frank Idle. The soloists were Miss Selina Quick, Miss Emily Dones, and Mr. John Gritton. The second portion of the programme was miscellaneous, and included solos by the vocalists in the Cantata, and by Mr. A. H. Taverner. The accompanists were Miss Louisa Idle and Miss Alice Idle.

On Wednesday, the 5th ult., Mr. F. W. Parker, Organist of Defoe Presbyterian Church, Lower Tooting, was presented by a few friends with a handsome writing-desk, in recognition of his services during the past year. The Rev. W. Anderson, D.D., presided at the meeting held for the purpose in the Lecture Hall, and the presentation was accompanied by a graceful address, on behalf of the donors, by Mr. J. Pirie, M.A., and suitably acknowledged.

The fourth Report of the Popular Ballad Concert Committee shows that much earnest work has been done during the year, but with discouraging financial results. The choir has, however, made steady progress, and it is hoped that an excellent orchestra may eventually be formed. Another appeal for funds is made in the present report, and we sincerely trust that it may prove successful.

An excellent performance of Handel's "Messiah" was given in Westminster Chapel on the 11th ult., the soloists being Miss Annie Marriott, Miss Josephine Cravino, Mr. A. Kenningham, and Mr. R. Hilton. The organ accompaniments were effectively rendered by Mr. Sydney Cross, the newly appointed Organist, and Mr. George Carr ably conducted.

We regret to announce the death of Mr. Thomas Pollard, which took place at Southport on the 13th ult. As an organist, he held a high position, having received several appointments, his first being at the early age of fourteen. At the time of his death he was Organist of the Church of our Lady of St. Hubert's, Great Harwood.

We hear that Mr. Stavenhagen has been engaged by Mr. Arthur Chappell, and will appear at the Popular Concerts later in the season. Mr. Schonberger will, most likely, precede him.

Messrs. Nicholson and Co., of Worcester, are enlarging the organ in St. John's Church, Leicester, and it is to be completed by the 9th inst., when Dr. C. J. Frost, of London, is announced to re-open it.

Mr. H. C. Tonking gave an Organ Recital at St. Saviour's Church, St. George's Square, on Sunday, the 16th ult., after Evensong. The programme included compositions by Bach, Beethoven, Gounod, Costa, and Wély, all of which were listened to with interest by a crowded congregation.

Messrs. George Bell and Sons will shortly issue a small volume upon Musical Analysis, by Mr. Henry C. Banister, comprising the substance of Lectures delivered before the Royal Normal College and Academy of Music for the Blind. It will be copiously illustrated by examples from the works of the great composers.

"Ruddygore" will be the last opera produced under the arrangement, entered into some years ago, by Sir Arthur Sullivan, Mr. Gilbert, and Mr. D'Oyley Carte. The public trust that the partners will make another contract and start afresh.

Mr. Alfred Physick gave an Organ Recital at Holy Trinity Church, Upper Tooting, on December 29, in aid of the organ fund. The programme consisted of works by Handel, Beethoven, Meyerbeer, Gounod, Wély, E. H. Turpin, and Dr. Frost.

The organ just erected in the Presbyterian Church, Wickham Road, S.E., by Bevington and Sons, of Rose Street, Soho, was formally opened by Dr. Charles Joseph Frost, on Thursday, the 13th ult.

Mr. Randegger, Mr. Tosti, Mr. Sutherland Edwards, Mr. Joseph Bennett, and Mr. Hueffer were among those who left London last week to be present at the first performance of Verdi's "Otello."

We regret to hear that Mr. Carrodus is suffering from indisposition and unable to exercise his profession. His place as "leader" at the London Symphony Concerts has been taken by Mr. Hollander.

His Holiness Pope Leo XIII. has been pleased to confer upon Mr. Charles Santley the rank and title of Knight Commander of the Order of Saint Gregory the Great (K.C.S.G.).

The English version of Verdi's "Otello" will, it is stated, be written by Mr. Hueffer.

REVIEWS.

The History of Music. By Emil Naumann. Translated by F. Praeger. Edited by the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., Professor of Music in the University of Oxford. [Cassell and Company, Limited.]

Histories of Music have become so plentiful in the present day that unless some special features of interest characterise an addition to the stock, there can scarcely be a chance of public attention being sufficiently interested to ensure a success which shall repay an author for his labour. Emil Naumann, however, is no ordinary historian; and the result of his indefatigable researches, embodied in the two handsome volumes before us, will most certainly be extensively read, not only as a record of facts, but also on account of the literary merit shown in narrating and commenting upon them. In his Preface the author says: "Notwithstanding all the excellent work published within the last few years, on account of the desire of the ever-increasing number of the serious friends of music for further knowledge of musical history, there was a want felt of a work that would, with pictorial aid, meet that demand. The aid of illustrations of important musical documents, &c., has therefore been called in to render the comprehension of past periods and the ever-changing position of musical art more clear. To effect such a purpose has been the aim of the present work. Neither trouble nor time has been spared in treating this most extensive subject in such a manner that possible omissions through unsuccessful research into important periods might be avoided." We are bound to say that in every respect the avowed purpose of the author has been most satisfactorily carried out, and only regret that our limited space precludes the possibility of doing that justice to the book which it is unquestionably entitled to.

Commencing with a few remarks upon the state of the art in the classical and pre-classical eras, we have a long description of the music of the Chinese, Japanese, and Hindoos, many observations upon the dawn of the art in China having much interest. The oldest musical scale, we are told, consisted of five tones, from F to D, omitting the B. The lowest note of this scale was called "emperor," the second "prime minister," the third "loyal subjects," the fourth "affairs of state," and the fifth "mirror of the world." We can scarcely believe that compositions of any importance would be produced from a limited scale with such absurd names; but it is asserted that "King-Hi, 1680 A.D., invented with success some new melodies, and founded an Academy of Music," so that we may imagine that the enlargement of this scale from five to seven tones produced wonderful results. The whole of the space devoted to the music of the nations already mentioned, as well as that treating of the Egyptians, Ethiopians, and Western Asiatics, abounds in valuable information as to the progress of the art, and also upon the variety of instruments in use, many excellent illustrations bringing them most vividly before us. We cannot but linger over some of the melodies of the Israelites—especially that pathetic strain, "By the waters of Babylon," not only because it is in itself so beautiful, but because we see how it has haunted those modern composers who have set these words to music. There can be no question that, as our author observes, in very many of these airs diminished intervals form a special feature, but it is hazardous to assume that "diminished chords" were freely used in their accompaniments, for, as the editor says in a foot-note, it is questionable whether the scales employed by the ancient Israelites were susceptible of any harmony at all. The music of the Greeks and Romans, Folk-music, and the history of the Troubadours and Minnesingers are treated in a somewhat sketchy style; but it should be recollected that in so elaborate a work it is impossible to write at great length upon each epoch in the gradual development of the art. The growth of Polyphony is well traced; the chapters on the Old French and Netherland Schools contain much interesting matter, and a chapter on "Early English Music," by Sir Frederick Ouseley, is appended. "Luther and the Music of the Protestant Church," "The two Gabrielis, Palestrina, and the Classical Tone-Schools of Italy," "The Tuscan School and the Musical Drama," "Lotti and the Masters of the Catholic Restoration," "Allessandro Scarlatti and the Neapolitan School," "Lully and the old French Opera," and "The Germans in the School of the Italians," are the titles of some of the following chapters. "English music" is then again treated by the editor. Passing rapidly over Music in England during the reigns of Henry VIII., Edward VI., and Mary, we come to a chapter on the bright days of Elizabeth, when Church music, Madrigals, and Chamber music were cultivated to such a perfection as to materially raise the status of the art in this country. With an account of the spread of what is termed the "Musical Zopf" (or Decadence) over central Europe, and another chapter by Sir Frederick Ouseley describing the state of music in England until the advent of Handel, the first volume ends.

Bach, Handel, Gluck, Haydn, Mozart, and Beethoven occupy, as may be supposed, a considerable amount of space in the second volume; and although, perhaps, there is little new in any of their biographies, the materials are exceedingly well put together, and the matter is written with an earnestness which shows how thoroughly the author's heart was in his task. With some of the opinions expressed we are not disposed to agree, and here and there the dates given are at variance with those set down by the best authorities, yet a writer is perfectly justified in recording his own convictions; and we have little doubt, from the excessive care obviously bestowed upon the book, that the author has, to his own satisfaction, at least, thoroughly verified his dates. Schubert, Weber, Spohr, Meyerbeer, Mendelssohn, and Schumann come next in order, and these are termed composers of *talent*, the former group coming under the denomination of composers of *genius*. In defence of this, an explanation is given of the words *style* and *manner*, with which we cannot say that we coincide. This is no place, however, to discuss the question, and those interested in it must be referred to the book itself. The remarks upon Schumann and Meyerbeer are extremely good; but we think justice is scarcely done to Weber, who was certainly more than "in some respects an innovator" in instrumentation. The Grand Opera of Paris and the French Comic Romantic Opera are then discussed, the influence of Cherubini, Spontini, and Rossini is carefully estimated, and under the heading of the "New Romantic School" we arrive at a consideration of the claims of Hector Berlioz and Richard Wagner; Liszt, as the author tells us, "holding a position midway" between these representative artists. We cannot here examine into the arguments for and against the founders and followers of the "advanced school," but may mention that there are many excellent and well considered observations, especially upon the music of Wagner, of whom Naumann is evidently not a fanatical worshipper. "The Present," the concluding chapter of the work, contains a very fair record of the principal artists of our own time; but let the author speak for himself as to his musical estimate of that "time." "The period of the present," he says, "might with some justice be described as the period of the 'Epigones'—*i.e.*, of those whose works form the art-production of a period of transition alternative with the existence of the great geniuses, and the attempted 'discovery' of others. For example, thirty years ago the author was introduced to a young man as the future Goethe; this man has since become one of the foremost of German poets, but approaches Goethe no more than Chopin does Schumann or Schubert. How often in the space of thirty years do so-called geniuses arise, who after a decade at most are forced back into oblivion." This very decided opinion is somewhat qualified in the succeeding paragraph; but we can scarcely be wrong in thinking that Naumann believes, despite the creations of many talented musicians of the present day, we are merely in an age of transition. In the chapter added by the editor, "Modern English Music," the names of most of the eminent composers of this country receive due honour. It should be said, however, that speaking of Cipriani Potter as Principal of the Royal Academy of Music, we are told "This honourable and useful appointment he held till 1859, when he resigned it in favour of Sterndale Bennett." This is not true. Potter's successor was Charles Lucas, who was Principal of the Academy until 1866, when Sterndale Bennett was elected to the office in association with Mr. Otto Goldschmidt, who was styled Vice-Principal. This error seems the more extraordinary as afterwards it is asserted that Charles Lucas held the appointment from 1859 to 1866.

In the course of our remarks upon this work we have incidentally alluded to the excellent illustrations scattered throughout its pages. Amongst these are not only quaint and authentic portraits of eminent artists, but minutely executed drawings of musical instruments in use at all times, and in all countries, and *fac-similes* of composers' manuscripts and letters. "It is a pleasant duty," says the author, in his Preface, "to tender thanks to those heads of libraries and institutions who have in manifold ways aided necessary investigations by supplying autographs, photographs, documents, &c."; and this shows the amount of sympathy with the author in his task. For the manner in which the book has been translated by Mr. F. Praeger, every credit is due; and Sir Frederick Ouseley merits warm commendation for his earnest labours as editor. Many of his foot-notes not only call attention to assertions which are scarcely supported by authority, but occasionally supply the omission of names in the list of composers of the period spoken of; and we must also say that his chapters on "English music" fit in exceedingly well with the style of Naumann. We cordially commend these volumes to the attention of students of the art; but most readers will, we think, share our opinion that the author is at his best before he comes to modern times.

Five Songs, from the Works of the English Poets, &c. The music by M. Stydolf. [Robert Cocks and Co.]

Mr. Stydolf, in the group of songs before us, cannot at all events be said to have endeavoured to hit the popular taste. Indeed, he appears to have revelled in the region of chromatic harmonies until he loses himself, as may be seen (to name one example) in the 7th bar of the first song, where, knowing what sounds he wants, he writes E♭ in

the voice part and D♯ in the accompaniment. As a specimen of the modern style, where the voice is subordinate to the pianoforte, however, there is much to admire in the opening song, "To an Absentee," the vocal phrases expressing with admirable fidelity Hood's glowing verses. Of the two songs to Byron's words, "To Thyrza" and "There was a time I need not name," we infinitely prefer the latter, although the restlessness of the accompaniment somewhat detracts from the general effect of the composition. The setting of Tennyson's well known "Break, break, break," is more quiet and unobtrusive than we could have expected in so ambitious a collection of vocal pieces; and "The Silent Land" (Salis, paraphrased), although perhaps too heavily harmonised, is wedded to a melody in true sympathy with the words. We accept these songs as a fair sample of the strivings after originality of an undoubtedly clever composer; but the "free" style of writing must have its limits; and if Mr. Stydolf will only write his harmonies according to any defined system, although we may not agree with it, he will at least be able to defend them from the attacks of "purists."

The Flute Player's Journal. First and Second Series.

Romance and Valse Capriccioso for Flute, with accompaniment for Pianoforte. Composed by A. P. Vivian.

Rudall, Carte and Co.'s United Service Military Band Journal.

[Rudall, Carte and Co.]

THE first series of the "Flute Player's Journal" consists of Sonatas and original compositions for the flute and pianoforte. The two numbers sent to us—each containing a Barcarolle, the first by Alfred Cellier, and the second by A. D. Duvivier—are very favourable specimens of music composed for the amateurs of an instrument which we should be glad to see more cultivated in musical society. The second series, devoted to operatic and popular airs, if we may judge from the numbers before us—a Fantasia on themes from Sir Arthur Sullivan's Opera "The Mikado," by W. L. Barrett, and the "Royal Princes' Polka," by Henry Klussmann—may be also strongly recommended as excellent pieces both for practice and performance. Of a higher class of writing is Mr. Vivian's "Romance and Valse Capriccioso," appropriately dedicated to Mr. Oluf Svendsen. The Romance is extremely graceful, and in the melodious Waltz which follows the passages for the flute are effective, and evidently carefully considered by one who thoroughly understands the instrument. The "Military Band Journal" contains a Grand Parade March, "A la Pavane," by Charles Salaman; the Prelude to Mackenzie's Opera "Colomba," and the "Royal Princes' Polka." The band parts are clearly printed.

The Musical Directory, Annual, and Almanack, for 1887. [Rudall, Carte and Co.]

THE thirty-fifth annual issue of this well-planned Directory is in every respect equal to its predecessors. Of course, the perfect accuracy of a work of this kind depends very much upon the reliability and promptitude of the returns made to the publishers; and in proof of the apathy on the part of those applied to, we have here a long list of names which arrived too late for insertion in the body of the book. Every pains, however, seem to have been taken to ensure correctness; and the Directory may be conscientiously recommended as a valuable work of reference.

Studies in Worship Music. By John Spencer Curwen. [J. Curwen and Sons.]

THIS entertaining little volume embodies the results of personal investigation into the highways and byeways of faith, considered strictly in their musical aspects. Commencing with a description of the homes and studies of the choristers of the Chapel Royal, Westminster Abbey, St. Paul's Cathedral, and Lincoln's Inn Chapel, the author goes on to speak of a Welsh Psalmody Festival, the music of the Salvation Army, the Greek and Russian churches in London, the Lutheran church, the Presbyterian church, music in Sunday schools, and many other kindred topics. The President of the Tonic Sol-fa College, knowing the tastes and capabilities of the people, entertains broad views on the subject of religious music. He claims that tunes which musicians would think vulgar and even irreverent may appeal to the uneducated classes more forcibly than the strains of Bach, or even "the warmly coloured modern tunes of Dykes and Barnby." Of course this argument might be carried too far, to the discouragement of all attempts to lead the humbler classes towards the appreciation of better things. Mr. Curwen has no such intention, and his essays may be commended to all who are interested in the subject of church—or, as he terms it, worship—music, as containing much calculated to instruct as well as amuse.

Remember not, Lord, our offences. Anthem. By George J. Halford. [Novello, Ewer and Co.]

As a contribution to Lenten music, which will shortly be once more in request, this brief full anthem should receive favourable mention. It is a setting of a clause from the Litany, and though properly severe, it is melodious, and written in a refined and musicianly style. Objection, however, must be taken to the accent on the second syllable of the word "forefathers," especially as it injures the force of the context.

Have mercy upon me. Anthem. By Charles Salaman. [Novello, Ewer and Co.]

LAST year Mr. Salaman celebrated his jubilee as a composer, but it may be said of him as of the great lawgiver, that his natural force is not abated. There is certainly no sign of weakness in this charming little anthem. It opens with a flowing and extremely expressive treble solo, which yields to a quartet and finally a chorus, all the sections being in 9-8 measure, and following one another without break. The close is especially beautiful, and a more symmetrical and artistic composition of its kind could not be desired.

Benedicite in A. By S. D. Bird. [Novello, Ewer and Co.]

IT seems to be regarded as an axiom that chants for the Benedicite should be in triple time. The present setting consists of one double chant, very simple in itself, but a series of varied harmonies and embellishments is provided, which, without being ornate, would be effective if played with taste.

Musical Dominoes, suited to all ages. Combining Musical Tuition with Amusement, and insuring a Progressive Knowledge of Time, Reading, &c. [A. A. Akerman.]

WE have copied the whole of the title printed upon this box of "Musical Dominoes" because it effectually describes the aim of the ingenious inventor of the game. Having often before given our opinion of the value of such aids to the acquisition of sound musical knowledge, we have only here to say that an examination of these Dominoes, with the rules to be observed in playing, has in no respect altered our previous convictions on the subject. The relative value of notes, rests, and the manner in which bars are made up, can only be legitimately studied on music paper; but those who believe that instruction of any value can be thus combined with amusement will find this game admirably suited for the purpose.

Albums for Violin and Pianoforte. No. 5. *Twelve Sketches.* By Battison Haynes. [Novello, Ewer and Co.]

WE have on more than one occasion drawn attention to the great talent evinced by Mr. Battison Haynes in compositions for the organ, and it is pleasing to find that in another branch of musical work he is equally at home. Perhaps the most noteworthy feature in these pieces is their variety. Among them are a march, a cradle song, a mazurka, a polonaise, and a moto perpetuo, each utterly unlike the others not only in measure, but in general character. It should be mentioned that they are duets, not violin solos with pianoforte accompaniment. Players desirous of music combining effect with comparative simplicity cannot fail to be pleased with this Album.

Missa de Sancto Amphibalo. By B. Agutter, Mus. Bac. [Novello, Ewer and Co.]

THE composer of this Communion Service may be credited with possessing more than ordinary desire that all things should be done decently and in order. He writes a

preface in which he advocates the restoration of the Kyrie proper, and dwells upon points which composers often stumble over whose musicianship is superior to their knowledge of church history and tradition. In this he follows the example se by other writers lately, notably Mr. Gerard Cobb. We have spoken favourably of Mr. Agutter's church music on severaloccasions, and the present service demands at least equal commendation. The endeavour throughout has evidently been to illustrate the meaning of the words as clearly as possible without sacrificing simplicity, and this is a point that will tell in favour of the composition with the clergy and precentors.

Jubilee March. Primroses, Gavotte. Composed by John Wrigley. [Forsyth Brothers.]

The name of his composer has already come before us; and allied, if we mistake not, with a work of classical form. The pianoforte pieces now submitted for notice, although appealing to the popular taste, are deserving of much praise; the first—an excellent specimen of a jubilant March—seeming to require the resources of a military band for its due effect. The Gavotte, in A minor, is melodious, well harmonised, and thoroughly worth the attention of the many who afect this style of music in the present day.

When the ungodly; Try me, O God. Anthems. [Novello, Ewer and Co.]
I am the Lord. Anthem. [Weekes and Co.]
Composed by John Heywood.

There is evidence of talent in these compositions, although they are not entirely free from a suspicion of crudeness. The actual grammatical errors are very few, but the writing is sometimes vague and inconsequent, particularly in the solos, which, by the way, are too numerous. The choruses are better, that in the first anthem being an admirable little piece of church music, not unlike the chaste and dignified compositions of Goss. Mr. Heywood is not always happy in his treatment of the words. The reiteration of such a sentence as "I will sup with him, and he shall sup with Me," in the third anthem, has an unintentionally ludicrous effect. We have spoken candidly, as the composer has ability and will probably do better with experience.

Six Caractéristiques, for the Pianoforte.
Novelette, for the Pianoforte.
Twilight Music. Song. Words by Margaret Elenora Tupper. Composed by Richard Rickard. [E. H. Heinke, Holborn Viaduct.]

In all Mr. Rickard's music we see a very decided feeling for melody, and a refinement of treatment which cannot fail to win the attention both of musical and unmusical listeners. The six pianoforte pieces (strangely enough termed "Caractéristiques") are well written and unaffected Sketches which pianists will thank us for calling attention to. From the half-dozen, we may select for especial praise No. 3, "Caprice"; No. 5, "Norwegian Danse"; and No. 6, "Polish Danse," the two last-named being full of character. No. 1, "Coquette," will also, no doubt, be a decided favourite with young players who are looking out for an attractive, and not too difficult, piece for the approaching festive season. The "Novelette" is a spirited and effective Allegro, in G, written throughout with an evident knowledge of the instrument, and sufficiently varied to interest all hearers. The Song is scarcely so much to our mind, the moving chromatic accompaniment against the voice-part containing many harsh intervals which, in a second edition, we think it would be well to re-consider.

Year after Year. Song. Words by the author of John Halifax.
I love thee. Song. Words by Tom Hood. Composed by Frederic H. Cowen. [E. Ascherberg and Co.]

Even the simple songs of Mr. Cowen are so attractive to musical ears, from their artistic treatment, that they are always received with a cordial welcome. Of the two now before us we infinitely prefer the first, which has all the elements of popularity, both from the melodiousness of the theme, and the charmingly sympathetic manner in which it is accompanied. "I love thee," although flowing spontaneously from a study of Hood's musical verses, is scarcely, we think, as successful as the preceding song. One great merit, however, in all the vocal pieces of this composer, is that he never unduly displays his knowledge at the expense of the music, a reticence not always characterising the smaller works of accomplished artists like Mr. Cowen.

The Iron Horse. Chorus for S.A.T.B. Words by J. Lewton Brain.
Off to Sea. Part-song for Soprano, Alto, Tenor, and Bass. Poetry by Edward Oxenford.
Composed by W. W. Pearson.
[Novello, Ewer and Co.]

Mr. Pearson has already earned much fame as a writer of Part-songs, and certainly those before us are fully worthy of his reputation. Of the two, we prefer "The Iron Horse," which is bold, effective, and happily descriptive of the words. "Off to sea," with its inevitable "Yeave ho," is somewhat more conventional; but it is a good song, and will no doubt find favour with choral societies in search of novelty.

FOREIGN NOTES.

As had been foreshadowed in the leading article on the subject, published in our last number, the Eutin celebration of the centenary of the birth of Carl Maria von Weber, has been of an "almost purely local" character. The following is an extract from an account of the festivities, contained in the *Neue Berliner Musikzeitung*: "From an early hour in the morning the streets of Eutin were crowded with spectators eager to inspect the decorations with which the whole town was ablaze. At eleven o'clock there was a festive gathering at Köpke's Hôtel, where the world-famed 'Oberon' Overture ushered in an appropriate prologue (from the pen of Dr. Gesky) spoken by one of the senior scholars of the Eutin Grammar School, which was followed by an able oration, delivered by Dr. Bader, wherein the merits of Weber, as a specifically *German* composer, were discussed at length. The musical programme of this early gathering was completed with the performance, by the Eutin Gesangverein, of Weber's setting of Körner's poem, 'Hör uns Allmächtiger,' and a rendering of the 'Preciosa' Overture. The assembled members of the municipality and their guests then proceeded to the house where the composer of 'Der Freischütz' first saw the light, and where, thirty-three years ago, a brass tablet, commemorating the fact, had been affixed, which latter was then gaily decorated with flowers and evergreens. The festivities culminated in the performance of the music of the immortal 'Freischütz,' in which the parts of *Max* and of the *Hermit* were executed by artists from the Lubeck opera, the remaining parts being well-sustained by local amateurs. Herr Heinsen, the Eutin organist, conducted. A festive banquet concluded the proceedings." These, then, are the moderate proportions which the long-anticipated festivities have assumed in his native town, in honour of the centenary of the birth of "the most truly German musician that ever lived," and which, from their very insignificance, deserve a record in these columns. Creditable enough though they were to the miniature town in Holstein, with its exceedingly scanty resources, from a national point of view, they were a distinct failure. We add the following to the number of Weber celebrations already recorded:—At Cassel (Hof-Theater), "Euryanthe," and the Cantata "Kampf und Sieg"; at Quedlinburg (Kohlscher Gesangverein), music to "Der Freischütz"; at Diedenhofen, in Alsace (Stadt-Theater), scenes from "Freischütz," "Preciosa," and "Silvana," Overture "Oberon"; at Znaym (Austria), "Jubel" Overture, Concertstück in F minor, Polonaise, arranged for orchestra by Liszt, male quartets, and numbers from "Preciosa" and "Der Freischütz"; at Barmen (Stadt-Theater), "Euryanthe"; at Lubeck (Philharmonic Society), Overtures "Ruler of the Spirits" and "Euryanthe"; at Leipzig (Stadt-Theater), cyclus of operas, from "Silvana" to "Oberon."

The sum of one thousand marks (not ten thousand, as our Belgian contemporary, *Le Guide Musical*, munificently

announces) has lately been added to the Weber Monument Fund by his majesty the Emperor of Russia.

A correspondent writes to us from Darmstadt: "In commemoration of the one hundredth anniversary of Weber's birth, a tablet bearing an appropriate inscription has been placed against the house, 'Kleine Ochsengasse, No. 14,' in which the master resided during the years 1810 and 1811, while still a pupil of Abbé Vogler. It was here, also, that the charming operetta 'Abu Hassan' was written, the score of which, in Weber's own handwriting, is preserved in the grand ducal archives."

The copyright which hitherto protected the compositions of Robert Schumann expired on the 1st ult., and a number of new editions of the works of that master are now being issued by German firms.

Herr P. Rüfer's "Merlin" (not to be confounded with Herr Goldmark's opera of the same title recently produced at Vienna) is to be brought out at the Berlin Opera House during the present month, under the direction of Capellmeister Radecke.

At a sale of autographs recently held at Berlin, the following interesting numbers were included, viz.:—An unpublished composition by Richard Wagner (price realised, 960 marks); two Polonaises by Chopin (400 marks); a letter by Beethoven, dated Vienna, September 29, 1816 (200 marks); a letter by Haydn, dated Esteras, October 10, 1785 (225 marks); four Marches for pianoforte, by Robert Schumann (100 marks); a manuscript, by J. S. Bach (936 marks); and an Aria for soprano, "Conservati fedele," by Mozart, with accompaniment of two violins, alto, and bass (119 marks). The last-named composition, being dated 1765, must have been written when the composer was only nine years of age.

Mr. Frederick Lamond, the gifted young Scottish pianist, at present engaged upon a continental concert-tour, has recently given some highly successful performances at the Saxon capital, which are most favourably commented on in the local journals; the *Dresdener Nachrichten* more especially paying a high tribute of admiration to the genius and exceptional attainments of the young artist.

Miss Amy Hare, the young English pianist, has met with a most favourable reception at recent concert performances in Germany, notably at Bonn and Cologne. Miss Hare owes her musical education entirely to this country, she having been a pupil of the Royal Academy of Music.

During a recent performance, at Barmen, of Wagner's "Rienzi," the well-known Munich tenor, Herr Vogl, was accidentally wounded by the dagger of his colleague representing the part of *Orsini*. The redoubtable Wagner-tenor, however, notwithstanding a considerable loss of blood, continued his performance to the end. The wound, we may add, has fortunately not proved a very serious one.

The *Official Gazette* of Berlin anounces the appointment of Herr Johannes Brahms as a Knight of the Order "Pour le Mérite," in company with the eminent historians Professor Treitschke and Dr. Gustav Freytag. The German Emperor has also appointed Signor Giuseppe Verdi a foreign Knight of the same order.

A new opera by Herr Edmund Kretschmer, entitled "Schön Rothtraut," has been accepted for performance at the Court Theatres of Dresden and Munich.

Under the title of "Schumann's Klavier-Tonpoesie" an interesting analysis of the pianoforte compositions of Robert Schumann, from the pen of Herr Bernhard Vogel, has just been published in Leipzig.

At the Imperial Opera of Vienna, M. Camille Saint-Saëns's "Dalila," and the maëstro Samara's successful opera "Flora Mirabilis," will shortly be produced as the principal novelties of the season.

Herr Ludwig Deppe, the well-known German *chef-d'orchestre*, has been appointed one of the musical directors of the Royal Opera of Berlin.

A "Beethoven Museum" is to be instituted at Heiligenstadt, near Vienna, which, in addition to a library, a collection of manuscripts, &c., is to contain works of art and other objects having reference to the great master.

With reference to the forthcoming *première* of Verdi's already so much talked-of opera "Otello," a correspondent writes to the *Daily News*:—"The one theme in Milan for the moment is Verdi's new opera, which will be produced, it is expected, in the first days of February. The new opera consists of four acts, which are none of them long. The scene is laid partly in Venice, partly in Candia. The overture, says a Milan correspondent, is a tempestuous poem, and the love-songs are magnificent. A serenade in the opening scene is to be accompanied by four rows of old Italian guitars, which have not catgut but metal strings; this composition is deliciously new and charming. Many distinguished persons are expected in Milan at the beginning of February for the *début;* the Comte de Paris, Madame Adam, M. Clémenceau, the millionaire, Dreyfus, the directors of the Grand Opéra of Paris, who have already taken their places, and many others." The same journal writes "The fact that Verdi's birthday is wrongly given by all his biographers (including the writer in Sir George Grove's dictionary only a few months ago) was discovered by an English musical critic some years since. M. Arthur Pougin (the distinguished Parisian critic and author of a biography of the veteran composer) sets the question entirely at rest by printing in facsimile the certificate of Verdi's birth at Le Roncole, October 10, 1813."

A grand Liszt commemoration is being organised at Rome, at the instance of the Princess Wittgenstein, the testamentary executrix of the master. Among the works to be performed on this occasion is said to be a hitherto unknown Mass, which Liszt dedicated to the unfortunate Emperor Maximilian of Mexico.

A collection of Rossini's letters is shortly to be published under the auspices of the Academy of Saint Cecilia of Rome.

Dr. W. Langhans, of Berlin, who is just now visiting Italy, has recently delivered a lecture in the Italian language on "Richard Wagner," at one of the public meetings of the Royal Academy of Music at Florence, which met with a highly favourable reception. Speaking of Turin (in a letter addressed to the writer) the doctor says, *inter alia*:—"Here I made the acquaintance of a truly gifted young maëstro, Signor A. Catalani, the composer of the opera 'Edmea'—a musician who, in my opinion, has a distinguished career before him." We have already referred to Signor Catalani's opera in last month's "Notes."

Thirty-nine new operas and operettas by native composers have been produced at Italian theatres during the past year.

The following have been the programmes at the leading Concert institutions of Paris during the past month, viz.:—Conservatoire (January 9): Overture, "Leonore" (Beethoven); Gloria Patri (Palestrina); Symphony, C minor (Saint-Saëns); chorus, "Les Bohémiens" (Schumann); Symphony (Haydn); chorus, "Près du fleuve étranger" (Gounod). Châtelet (January 9): Overture, "Dimitri Donskoï" (Rubinstein); Pastoral Symphony (Beethoven); Mouvement perpétuel (Paganini); Overture, "Struensee" (Meyerbeer). Lamoureux Concerts (January 9): Overture, "Flying Dutchman" (Wagner); Symphony in A (Beethoven); Adagio for violoncello (Bargiel); Symphonie Fantastique (Berlioz); "España" (E. Chabrier). Châtelet (January 16): Symphonie Romantique (Joncières); Violin Concerto in A minor (Viotti); Romance for violin (Bruch); Sarabande et Bourrée (Bach); solo violinist, Dr. Joachim. Lamoureux Concerts (January 16): Overture, "Euryanthe" (Weber); Overture, "Coriolanus" (Beethoven); Concerto for two hautbois and string orchestra (Handel). Conservatoire (January 23): Symphony in A (Beethoven); "Hear my Prayer" (Mendelssohn); Concerto for orchestra (Handel); "Kol Nidrei" (Bruch); Finale, first act "Euryanthe" (Weber); Overture, "Tannhäuser" (Wagner). Châtelet (January 23): Symphony, C minor (Beethoven); Violin Concerto (Spohr); Le Rouet d'Omphale (Saint-Saëns); Violin Fantasia (Schumann); Hungarian Dances (Brahms-Joachim); Overture "Benvenuto Cellini" (Berlioz); solo violinist, Dr. Joachim. Lamoureux Concerts (January 23): Concerto in B (Handel); Prelude, and fragments from first act "Die Walküre" (Wagner); Overture "Euryanthe" (Weber). The reappearance at the Châtelet Concerts last month of Dr. Joachim created the most extraordinary enthusiasm, the large theatre having been crowded and the artist being recalled to the platform again and again, many of those present standing up and waving their handkerchiefs. A Paris correspondent of the *Daily Telegraph* writes under date 23rd ult., with reference to the

great violinist's present visit to the French capital: "Herr Joachim has actually ventured to bring from Berlin the members of his famous quartet party, and to give three *séances* in this city where so little first-class chamber music is to be heard. Moreover, his programmes are as uncompromisingly severe in Paris as in Berlin. They consist of three quartets unrelieved by anything else. The programme of the first Concert consisted of Schumann's Quartet in A minor, Mozart's in C major, and Beethoven's marvellous work in C sharp minor. Herr Joachim's companions are Herren de Ahna, Wirth, and Haussmann, and the four performed with an *ensemble* such as I have never heard in Paris for very many years. Erard's Concert-room was well filled on the occasion of the first Concert, although the price of admission was twenty francs."

At the Paris Grand Opéra, M. Paladilhe's new opera "Patrie" continues to be favourably received, and is likely to remain on the *répertoire* for some time to come. At the Eden Theatre, the rehearsals are about to commence of Wagner's "Lohengrin," under the direction of M. Lamoureux, who has engaged an orchestra of ninety performers and a chorus of some eighty members for this purpose.

M. Ambroise Thomas is engaged upon the composition of an opera, "Circe," the libretto by Jules Barbier, which is to be first brought out at the Opéra Comique.

A correspondent writes to the *Wiener Musikalische Zeitung* from the Hague: "In consequence of the withdrawal of M. Verhulst from the direction of the 'Diligentia' Society, the works of Liszt have at last gained admittance here, and the performance at the first Concert of the season of 'Les Préludes' was a veritable triumph for the new Conductor, M. Richard Hol, who was recalled to the platform—a most unusual occurrence here. The programme of the second Concert included, with Brahms's second Symphony and Weber's 'Euryanthe' Overture, Wagner's 'Faust' Symphony, and thus the veto hitherto placed, with a determination worthy of a better cause, by the former Conductor upon all works emanating from the august Triad, Berlioz, Liszt, and Wagner, would seem to have been effectually removed."

Anton Rubinstein has been elected an associate member of the Royal Academy of Brussels, in the room of the late Franz Liszt.

Wagner's "Die Walküre" is to be produced, for the first time, this month at the Théâtre de la Monnaie of Brussels, in the French language.

Abraham van Lier, who for the last thirty-five years had been the highly esteemed Director of the Stadt-Theater of Amsterdam, died at that town at the age of seventy-four.

At Vesoul died Giuseppe Fauconnet, the Nestor of pianoforte tuners, who could boast of having been employed in that capacity by Beethoven, and subsequently also by Rossini and Meyerbeer.

The death is announced, on December 19, at Hâvre, of Andreas Oechsner, a musician much esteemed in the French town just named (where he founded the Société Sainte Cecile), and a meritorious composer of choral and orchestral music. Oechsner was a native of Germany, he having been born at Mayence in 1815.

CORRESPONDENCE.

MUSICAL PROGRESS IN THE UNITED STATES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The progress of music in America during the past twenty years has been quite remarkable, and has fully kept pace with the developments and inventions of other arts and sciences, so far at least as bringing before the people the works of the composers of other countries. It must be confessed, however, that with all our conservatories for teaching the art in all its branches, we can point to but few persons—not more than two or three at most—who have developed any special gift as composers, and even a less number who have attained to any eminence as vocalists. As a matter of fact, those who have obtained any name owe their successes to private teaching, to instruction in the smaller music schools, or to that gained abroad. We have in this country many successful instructors, and also too many cheap Mus. Docs. and Professors, who have assumed those titles without any authority other than being the recipients of a parchment with a big red seal from some institution (?) where there is no professorship in that branch, and where, provided this professorship did exist, the person so honoured could not pass an examination entitling him to such a degree. But all this will be changed. We are a people of progress and *real* progress will be ours, in this as in other things. The days of the musical conventions, the chief object of which was some new tune-book made for the occasion by the conductor to sell to the members, have long since been numbered, and in their place we now have works of standard value, oratorios, &c. This is certainly progress.

Twenty years ago there was little outside of Boston except a series of Symphony Concerts, with a big orchestra in New York. Now we find choral societies scattered throughout the Eastern, Northern, and Western States, with one large inland city, Cincinnati, striving for that supremacy which Boston has long been fully entitled to through her Handel and Haydn Society, from whose influence all others have sprung. Twice within the period mentioned has our old Handel and Haydn Society visited New York on missionary business, and at length our neighbours of the great metropolis were induced to form a choral society for oratorios and other standard works of magnitude. Boston still maintains the proud distinction of pre-eminence when we consider the splendid series of Symphony Concerts with which we are favoured through the liberality of one of her wealthy citizens, her numerous singing clubs, and her Oratorio Society. New York is, however, to be credited with the establishment of the American Opera, so organized that many other large cities are equally interested in its stability; and now in its second season it may be pronounced an emphatic success.

Our musical season here in Boston is just now coming into the full tide of Oratorio, Symphony, Club Concerts and Operatic performances with every appearance of success for all.

LORING B. BARNES.

Boston, December 9, 1886.

CONCONE'S VOCAL LESSONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I see in your reviewing columns of this month a notice of Signor Randegger's new edition of Concone's Vocal Lessons. In explaining how the editor says they should be sung, your reviewer quotes from the book for contralto, and the one for bass or baritone, only. In the preface to the "Fifty Exercises for the Medium Part of the Voice" it is stated that *all* are intended to be vocalised, thus showing that these exercises are not intended to be sung in the same manner as those of the other two books.

Yours very truly,

January 7, 1887. A TEACHER OF SINGING.

[Our assertion that twenty-five of the Exercises are to be sung as *Solfeggi*, and fifteen *vocalised*, sufficiently proves, as our correspondent says, that we referred to the volumes containing forty lessons. The fifty for the Medium Part of the Voice are all to be *vocalised—The Writer of the Review.*]

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CLARENCE FITCH.—*The words are pronounced as in ordinary speech.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERFELDY, N.B.—A short Organ Recital was given by Mr. Jesse Timson (Organist and Choirmaster to Sir Robert Menzies, Bart.), on Sunday, December 26—after the usual evening service—at St. David's, Weem (Episcopal). The choir also sang a number of Christmas Carols. There was a good congregation.——The Aberfeldy Choral Union gave a performance of Handel's *Messiah*, on Tuesday, December 28, under the direction of Mr. Jesse Timson. The soloists, who were all members of the Society, were extremely successful, and the chorus singing was highly creditable.

ABERGAVENNY.—The Choral Society gave the first Concert for the season at the Town Hall, on the 20th ult., when Sir W. Sterndale Bennett's *May Queen* formed the first part. The soloists were Mrs. Pegler, Miss Augusta Morgan, Mr. E. Kemp, and Mr. Alfred Lord. The choir numbered upwards of fifty voices, and the accompaniments were played by the Abergavenny Orchestral Band, assisted by some members of the Birmingham Orchestra. The second part was miscellaneous, and included solos by the above-named artists and instrumental selections by Messrs. T. and P. Watkis. Mr. Throne Biggs conducted.

BARNET.—On Friday evening, the 21st ult., Mr. Francis Gregg gave his fourth annual benefit Concert in the Town Hall. The programme opened with a Trio by Gurlitt, for pianoforte, Mr. F. Gregg; violin, Miss Blanche Perman; and violoncello, Miss Mabel Chaplin. The principal vocalists were Miss Agnes Hay, Miss Marion Galton, Madame Florence Winn, Mr. Albert Tarling, and Mr. Musgrove Tufnail. Instrumental solos were also contributed by Miss Perman (violin), Miss Chaplin (violoncello), and the Concert-giver (pianoforte). A word of praise must not be omitted for the thoroughly capable and musicianly accompaniments of Mr. A. Hadrill.

BELFAST.—The performance of Handel's *Messiah*, by the Philharmonic Society, on December 23, at the Ulster Hall, was attended by a crowded audience. Madame de Fonblanque in "Rejoice greatly," Miss Damian in "He was despised," Mr. Bernard Lane in "Comfort ye," and Mr. Gilbert Campbell in "Why do the nations" were especially successful; and the choruses—notably "For unto us a child is born," and the "Hallelujah"—were finely sung, a result which must have been highly gratifying to Herr Beyschlag, who conducted in a masterly manner throughout. Mr. Edgar Haines led the orchestra, and the organ accompaniments were played with much discretion by Mr. Shillington.

BOLTON.—On the evening of December 29 the Choral Society occupied the Albert Hall, Town Hall, at an "open" meeting, and gave, in the most acceptable manner and before a large audience, *The Golden Legend* (Sullivan) and the first part of *Elijah*.——The same Society appeared again on the 22nd ult., at one of the series of "Concerts for the People," and repeated *The Golden Legend*. The principals on both occasions were Mrs. Mantell, Miss Haslam, Mr. J. Binns, and Mr. J. Warburton. Mr. J. W. Appleyard conducted.——On the 8th ult. the Eagley Choral Society rendered, in the Town Hall, *The Ancient Mariner*, under the direction of Mr. H. Greg. Miss Gertrude Kay, of the Royal College of Music, undertook the soprano part at short notice.——Popular Concerts will be given in the Temperance Hall at intervals.

BRADFORD.—The fine four-manual organ in St. Mark's Church was formally re-opened, after extensive alterations and repairs, on the 18th ult., by Mr. J. H. Rooks, Organist of St. Paul's Church, Birmingham, who played selections by Bach, Sullivan, Mendelssohn, Hiles, Handel, Lemmens, and Gounod. The Recital was interspersed with vocal solos, well rendered by Miss Groveham and Messrs. Younghusband and Holdsworth. The organ contains fifty-eight stops, and is blown by hydraulic power.

BROCKLEY.—On the 13th ult., the organ, newly erected in the Presbyterian Church by Bevington and Sons, was formally opened by Dr. C. J. Frost, F.C.O., who gave a Recital of works by Mendelssohn, Chipp, Morandi, and Smart; also his own arrangement, with variations, of "Hark the herald angels sing," which was much appreciated. The Recital was interspersed with solos by Madame Ellen Horne, who sang "Jerusalem" (*St. Paul*), and "From mighty Kings" (*Judas Maccabæus*), the latter being encored. The Church choir rendered several choruses, including "Hallelujah" (*Mount of Olives*), and "All men, all things" (*Hymn of Praise*). Mr. W. C. Pellett, the Precentor, conducted, and Miss Edith E. Edwards, the Organist of the Church, accompanied.

BROUGHTON-IN-FURNESS.—A Concert was given on December 30, Corder's Cantata *The Bridal of Triermain* forming the first part of the programme. The difficulties this composition presents to a small choral society are very considerable, and the members are to be congratulated upon the performance. The female chorus won a well-merited encore. The principal vocalists were Miss Dykes, Miss Woodburn, Mr. T. Buckland, and Mr. A. Brown. The second part consisted of songs and part-songs. M. Lexheime was leader of the band, Miss Frearson an able accompanist, and Mr. G. H. Parkinson conducted.

BURNLEY.—The Dettingen Te Deum was rendered by an augmented choir at Brunswick Chapel on the 16th ult., the soloists being Mrs. Horner, and Messrs. Burrell and Pollard. Mr. Massey's choir resumed rehearsals on the 10th ult., with Sullivan's *Golden Legend*.

CLIFTON.—On the 19th ult., Mr. Ralph Livings gave a Concert at No. 8, Royal Crescent. Mr. Livings, who has studied the pianoforte at the Munich and Leipzig Conservatories, could not have chosen a programme more admirably suited to display his exceptional gifts and cultivated executive powers, the selection including a Prelude and Fugue (Mendelssohn), a Scherzo (Chopin), a Minuet for left hand (Rheinberger), a "Spinnerlied" (Wagner-Liszt), a Berceuse (Grieg), a Tarantelle (Moszkowski), and a Study (Chopin). All these solos were played with a delicacy of touch, a warmth of expression, and a perfection of *technique* which elicited most enthusiastic marks of approbation, and stamped him as one of the most promising young artists of the day. He was also associated with Mr. T. Carrington (violin) in two Sonatas—Beethoven's in G (No. 8) and Grieg's in F—both of which were finely rendered. Miss Rosalind F. Ellicott's songs were excellently sung and highly appreciated, as were also those of Miss Hilda Wilson and Mr. Lawford Huxtable. Mr. F. Rootham was an able accompanist.

DUNSTER.—On the 14th ult., Mr. J. Warriner, L.Mus., T.C.L., gave an Organ Recital in the Assembly Room of the Luttrell Arms Hotel. The programme was highly attractive, and included, amongst many other interesting items, Beethoven's Overture to *Egmont*, a Fugue in G minor by Bach, and Mendelssohn's Organ Sonata (No. 3) in A, all of which were excellently rendered and listened to with much attention.

EASTBOURNE.—On Christmas Day the services at All Souls' Church were of a highly attractive character. The ordinary morning service was held at 11 o'clock, appropriate hymns, &c., being very well sung, and there was also a service of Christmas music at 4 o'clock in the afternoon, when an excellent selection was finely rendered. For the first time in Eastbourne a band was introduced into the church service, and was heard with most telling effect in the "Hallelujah Chorus." The whole of the music was under the direction and superintendence of Mr. Henry Baillie, the Organist and Choirmaster.——The second of Mr. Julian Adams's Winter Concerts was given at the Town Hall, on December 29, before a large audience. There was no orchestra on this occasion, but the band of the 2nd Sussex Artillery Volunteers played several attractive selections, under the leadership of Mr. Gritton. The vocalists were Miss Clara Perry, Miss Meredyth Elliott, Mr. Ben Davies, and Mr. Walter Clifford, and the solo instrumentalists, Miss Florence Waud (pianoforte), Mr. Bernhard Carrodus (violin), Mr. Julian Adams (concertina), and Mr. J. Carrodus, jun. (violoncello and accompanist). Mr. Adams (so well known as a pianist and conductor) displayed unexpected proficiency on the concertina, Mr. Bernhard Carrodus created a marked effect in the Andante and Finale of Mendelssohn's Violin Concerto, and Miss Waud's pianoforte playing was much admired.——Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave two Organ Recitals in the above Church, on Thursday, the 20th ult. The programme included Organ Sonata in D major, No. 5 (Mendelssohn); Fugue in E flat, "St. Ann's" (Bach); and selections from Frezer, Handel, Faure, Kalkbrenner, &c.

ENNISKILLEN.—A Concert was given at Tamlaght on the 21st ult. The programme included Spohr's Barcarolle, and Schubert's Sonata (No. 3) for violin and pianoforte, excellently rendered by Mr. Arnold and his son; pianoforte solos by Lady Corry, and songs by Miss Porter and Miss Tottenham; glees were also sung by Messrs. H. Benson, S. Gunning, Major Michaelson, and Mercer; Mrs. Michaelson and Mr. Arnold accompanied on the pianoforte.

GLOUCESTER.—The historical Pianoforte Recital given at the Spread Eagle Assembly Room, on the 11th ult., by Mr. Ralph Livings, attracted a thoroughly appreciative audience, although the attendance was scarcely as numerous as might have been expected, considering that it was the accomplished young pianist's farewell to his native city. The artist's powers were severely tested by a programme which embraced selections from the great masters of the last and present century. Bach's "Chromatic Fantasia," Scarlatti's "Pastorale," arranged by Tausig; Mozart's Rondo in A minor, Beethoven's "Rondo à Capriccio," Gluck's Gavotte in A major (Brahms's arrangement), Mendelssohn's Prelude and Fugue in E minor, and several pieces by Chopin, Liszt, Henselt, Raff, &c., were included in the selection, every item being rendered by Mr. Livings not only with technical perfection, but with a conception of the true meaning of each work, which won for him the admiration of all true art-lovers.

GROSBY, LINCOLNSHIRE.—Mr. J. Bennard, R.A.M., gave an evening Concert, on the 7th ult., assisted by Miss Vinnie Beaumont and Miss L. Salusbury Vyvyan, vocalists; Mr. J. D'Aulby, R.A.M., solo pianist; and Mr. C. Cray, accompanist.

HANLEY.—Handel's *Messiah* was given by the Philharmonic Society, in the Imperial Hall, on the 6th ult.; principal vocalists, Miss Marriott, Miss Hilda Wilson, Mr. H. Piercy, and Mr. Watkin Mills; leader of the band, Mr. F. Ward; trumpet, Mr. Sourbutts. The choruses were well rendered, and evidenced an improvement in the Society which is highly creditable to the Conductor, Mr. F. Mountford, who occupied his usual position upon the occasion.

HAWICK.—A performance of *The Messiah* was given in the Exchange Hall, on December 27, under the auspices of the Sacred Harmonic Society, the band and chorus numbering 200 performers. The principal vocalists were Miss Anna Williams, Miss Marshall Ward, Mr. Charles Chilley, and Mr. Frank May; Miss Williams in "I know that my Redeemer liveth," Mr. Chilley in "Thou shalt break them," and Mr. May in "The trumpet shall sound," being especially worthy of praise. The choir, which has been considerably augmented, gave the whole of the choruses with fine effect, "For unto us a Child is born," "All we like sheep," and the final "Amen" more particularly; and an efficient orchestra, under the leadership of Mr. H. Dambmann, rendered the Overture, the Pastoral Symphony, and the whole of the accompaniments with much care. The work was conducted by Mr. Fiddes Wilson, and Mr. Charles Bradley (of Edinburgh) presided at the organ.

LEDBURY.—Mr. R. W. Lewis, of Trinity College, London, gave his annual Pianoforte Recital at the Assembly Room, on the 3rd ult., when he rendered, in a masterly manner, selections from Beethoven, Mendelssohn, Chopin, Raff, Heller, Liszt, &c. Mr. Lewis was ably assisted by Miss Helen Killik, who achieved a marked success in all her songs.

LOUGHBOROUGH.—The fifty-eighth annual Concert took place in the Baxter Gate Chapel on Christmas Day. A selection of choruses from the works of Handel, Haydn, Rossini, and Pergolesi were performed by a band and chorus, under the direction of Mr. George Adcock. The soloists were Madame Clara Gardiner, Miss Maude Harding, R.A.M., and Mr. Wood, all of whom were highly successful.

MARKET RASEN.—Handel's *Messiah* was given by the members of the Choral Society, on the 6th ult., under the direction of Mr. Helmsley.

The soloists were Miss Vinnie Beaumont, Miss Cowlam, Mr. Sedgwick, and Mr. King. Miss Beaumont won golden opinions by her excellent singing of the soprano airs, and Miss Cowlam was highly effective in the contralto music. The Oratorio was well rendered, both chorus and band being very good.

Masham.—The Musical Society gave a performance of selections from Handel's Oratorio *Messiah*, on Wednesday evening, the 12th ult. The principal parts were taken by Miss Fannie Sellers, Mrs. Kruckenberg, Rev. Alfred Clarke, and Mr. H. Leathley, whose renderings of the recitatives and solos were very effective; especially Miss F. Sellers, in "Rejoice greatly," "Come unto Him," and "I know that my Redeemer liveth"; and Mrs. Kruckenberg in "He shall feed His flock" and "He was despised." The Rev. A. Clarke's effective singing of "Comfort ye," "Ev'ry valley," and "Behold, and see"; and Mr. Leathley's recitative "For, behold darkness," and the air, "The people that walked in darkness," were everything that could be desired. The choruses were very well performed by the members of the Society, and reflected much credit upon the careful training of the Conductor, Mr. Watson, who accompanied on the pianoforte.

Milnthorpe, Westmoreland.—The Members of the Choral Society gave their first Concert of the present season on Thursday evening, the 20th ult. The first part consisted of Fox's Cantata, *The Jackdaw of Rheims*, which was rendered in a highly satisfactory manner, both soloists and chorus acquitting themselves well. The second part was miscellaneous, the special feature being the singing of two songs by Miss Phœbe Boulton, who possesses a rich contralto voice, which she uses with good effect. Glees were well sung by the Society, especially Webbe's "When winds breathe soft." Dr. Irvin played the violin obbligato to two songs (sung by Mrs. Law and Mr. Dewberry), and contributed a solo in good style. Mr. Rheam ably fulfilled the duties of accompanist.

Montreal, Canada.—Dvorák's *Spectre's Bride*, produced for the first time in Canada by the Montreal Philharmonic Society, has made a most favourable impression. The soloists were Miss L. Pyk, Mr. Jules Jordan, and Mr. George Preher, the choir consisting of nearly three hundred voices, supported by an excellent orchestra of forty-five performers. The music-appreciating portion of Montreal unquestionably regard this Concert as one of the most important ever given in Canada. The Society on the second evening performed with much success Mendelssohn's *Midsummer Night's Dream* music, Beethoven's Pastoral Symphony (first time in Canada), Spohr's *Hymn to St. Cecilia*, and Macfarren's *May Day*—all works too well known to require any comment.

Moreton-in-Marsh.—On Monday, the 3rd ult., Mr. H. C. Tonking gave two Organ Recitals upon the new organ erected by James Connacher and Sons, of Huddersfield. Mr. Tonking's programme included compositions by Handel, Batiste, Steggall, J. S. Bach, Smart, Gounod, Costa, Widor, and others. There was a large and attentive audience.

Newcastle-upon-Tyne.—Dr. Rea gave his Christmas performance of *The Messiah* in the Town Hall, on Monday, December 27, before a large audience. The solo vocalists were Miss Ada Patterson, Miss Marie Bellas, Mr. Sidney Tower, and Mr. R. Grice. The band and choir numbered 350 performers. Mr. J. H. Beers officiated as leader, Mr. C. Chambers, M.B., presided at the organ, and Dr. Rea conducted. The Oratorio was excellently rendered. Miss Bellas, R.A.M., formerly a pupil of Dr. Rea's, created a marked impression in the contralto solos.

New York.—The choir of St. John's Chapel, Trinity Parish, sang the Oratorio of *Elijah* at the last regular monthly Festival Service, on the 3rd ult. Since September the following works have been given at these services:—Mendelssohn's *95th Psalm*, Barnby's *Rebekah*, Weber's *Jubilee* Cantata, and Spohr's *Last Judgment*, under the direction of the Organist, Mr. Geo. F. Le Jeune.

Northwich.—The second annual performance of *The Messiah* was given by the Philharmonic Society at the Central Hall, on December 29, with decided success. The principal vocalists were Miss Agnes Larkcom, Miss Helen England, Mr. Webster Williams, and Mr. Musgrove Tufnail. Miss Larkcom in "I know that my Redeemer liveth," Miss England in "He was despised," and Mr. Tufnail in "Why do the nations," created a marked effect; and the choruses were excellently sung throughout. There was an admirable orchestra, and Mr. J. J. Stancliffe, the Society's accompanist, presided at the harmonium. The Rev. A. C. Whitley conducted with much ability.

Norwich.—On Thursday, the 20th ult., the Norwich Gatehouse Choir held its thirty-first Invitation Concert in Noverre's Rooms. The special feature of this performance was the appearance of Madame Norman-Néruda, who played with Mr. Kingston Rudd (the Conductor), Dussek's Sonata in B flat major, and was most ably supported by the pianist. Later on, Madame Néruda contributed Handel's Sonata in A major, Franz Néruda's "Berceuse Slave," and Wieniawski's Mazurka in G, in all of which her superb tone and executive powers were most advantageously displayed. The rest of the performance was in the hands of the members themselves. The chief efforts of the choir were concentrated on Jensen's Cantata *The Feast of Adonis*, which was effectively rendered. The principal parts were taken by Mrs. Edwin Nuthall, Miss Edith Scott, Messrs. A. J. Clarke, and John Lincoln. Amongst the detached choral pieces were the unaccompanied chorus "O gladsome light," from Sir Arthur Sullivan's new work, *The Golden Legend*; "We two," a pleasing part-song, by Lieb; and a very pretty part-song, "The Oyster Dredgers" (composed expressly for the choir by Mr. W. W. Pearson). The well-known trio, "The Watchman," was well sung by Messrs. John Lincoln, Edmund Reeve, and A. J. Clarke. Mr. Arthur Rudd ably shared with his brother the duties of accompanist.

Nottingham.—A Soirée of the Bowman-Hart Musical Guild was held in the Mechanics' Lecture Hall, on December 30, under the patronage of Mrs. Bowman-Hart, founder of the Guild. The members sang part-songs and solos, and the violin class also contributed to the programme. The opportunity was taken of presenting Mr. W. Smith (late Secretary to the Guild) with a testimonial, as a mark of respect from the members, Mr. J. Green occupying the chair. A part-song by the Conductor, Mr. A. Richards, was excellently rendered, and well received. It was explained during the evening by the chairman and Mrs. Bowman-Hart that the object of the Guild is to bring good music within the reach of the working classes, and into their homes.

Oswestry.—The Lodge and Bronygarth Choral Society's Concerts—which have this year taken the place of the Oswestry Annual Concerts and Competitions—were given on the 3rd ult. in the Quinta Schools, The Lodge, and proved eminently successful. The band was selected from Mr. Charles Hallé's orchestra, and the Bronygarth Choir and the Juvenile Choir assisted. At the afternoon Concert the programme consisted of Handel's *Ode on St. Cecilia's Day*, and a miscellaneous selection. In the Ode the principal vocalists were Miss Annie Roberts and Mr. Cuthbert Blacow, both of whom were thoroughly efficient, Mr. Blacow, who sang the tenor part at only twelve hours' notice, deserving warm praise. The Ode was repeated at the evening Concert, and the second part of the programme at both performances was in the highest degree interesting. Mr. W. Hall presided with much ability at the pianoforte.

Portsmouth.—The organ which has been erected in the Lecture Hall of the Eastney Soldiers' Home, at the sole expense of Captain Burton, R.M.A., was opened on Monday, the 10th ult., when a Recital was given by Mr. Godwin Fowles, F.C.O. The string band of the R.M.A., and the Havelock Choral Union, under Mr. J. Pook's direction, also played selections. The organ was built by Messrs. Stidholt, of Woodbridge, Suffolk, and is a two-manual instrument, with twelve stops. The case is made of pitch pine, varnished, and the front speaking pipes are in apple-green and gold, the dimensions being 16 feet high, 10 feet wide, and 8 feet deep. In the interval between the two parts of the Concert, the Rev. W. J. Heaton, Wesleyan Chaplain, presented the thanks of the Trustees and Committee to Captain Burton, for his very generous gift, a compliment which was gracefully acknowledged by the donor.

Putney.—A successful Concert was given in the Assembly Rooms, in aid of a charity, on the 24th ult. The principal vocalists were Miss Levina Ferrari, Mrs. A. Chapman, Mrs. Bramwell Davis, Mr. R. Grice, and Mr. A. Chapman. Dr. Phipson played two violin solos, and Miss Lewis and Miss Pink presided at the pianoforte. Miss Ferrari's singing was a special feature of the programme.

Reigate.—The members of the South Park Musical Society gave their first Concert on the 14th ult. The programme consisted of madrigals and part-songs by the choir, and songs, &c., by local amateurs. Mr. Osmond, the Society's able Conductor, is to be congratulated on what was really an excellent musical performance. The principal vocalists were Miss Nettie Lowden, Mr. J. G. Shuter, Mr. F. Capon, and Mr. Seymour Kelly, who has a fine voice and gained much applause. Mr. Oakshott was the solo violoncellist. Miss Emily Read presided at the piano, and Mr. W. A. Shepherd at the harmonium.

Ryde, I.W.—An excellent Concert, organised by Miss Pilkington, was given on the 10th ult., when the hall was densely crowded. Through indisposition, Mr. Conlan, a well known local tenor, being unable to appear, Mr. Pillow, from Chichester, kindly took his place at a few hours' notice, and was highly successful. The other soloists were Mrs. S. Wood, Mrs. C. Dawbury, and Mr. D. Watkins. The programme included Mendelssohn's *Hymn of Praise* and his unfinished opera *Loreley*. The choir numbered about seventy.

Salisbury.—At a special meeting of members of the Vocal Union, on December 23, an illuminated address was presented to Mr. J. M. Hayden, the Hon. Conductor of the Society, as a mark of appreciation of his valuable services. The testimonial is exquisitely designed, the frame (a handsome gilt one) having a shield at each corner, on which is the City arms, the monogram of the Conductor, that of the Vocal Union, and the year 1886.

Shanklin, I.W.—On Friday evening, the 7th ult., a Concert was given in the Institute in aid of the Old Church Parochial Fund. Miss Cole, who had organised the Concert, was ably assisted by Miss Kate Norman and several amateurs of local repute. The programme, which was miscellaneous, was admirably rendered, and received with frequent demonstrations of approval. The whole of the pianoforte accompaniments were performed by Miss Cole.

Sligo.—The Musical Society gave a performance of *The Messiah* on the 4th ult., in the Town Hall. The accompaniments were played on the pianoforte and harmonium. Mr. A. T. Froggatt conducted.

Tewkesbury.—Mr. D. Hemingway, F.C.O., Organist of the Abbey Church, gave an Organ Recital in that edifice on Thursday evening, the 20th ult., interspersed with excerpts from the Christmas music of Handel's *Messiah*, the solos being excellently rendered by Mrs. Carbonell, Mrs. Hemingway, Miss Watson, and the Rev. F. R. Carbonell, and the choruses by a choir of seventy-five voices. The service was opened and closed by a short prayer and hymn. There was a good attendance.

Trinidad, W.I.—Gounod's *Redemption* was performed in the Prince's Building, Port of Spain, on Thursday, November 25, 1886. The chorus, numbering over seventy, was furnished chiefly by the choirs of the Cathedral and Greyfriars Presbyterian Church, and the orchestra was mainly composed of members of the Port of Spain Philharmonic Society. The Rev. W. S. Doorly, Organist of the Cathedral and Sub-Director of the Philharmonic Society, conducted, and the principal solos were taken by Miss Donnatien, Mrs. Doorly, and Messrs. Gatty, Eckstein, and Collens. The performance was in aid of the Greyfriars' Building Fund, which will, it is believed, be materially benefited by it.

Wednesbury.—A performance of *The Messiah* was given in the Town Hall, on Monday, December 27, by the Philharmonic Society, before a large audience. The principal vocalists were Mrs. J. Hamilton, Miss Rose Barney, Mr. E. Longmore, and Mr. Bingley Shaw, of Southwell Cathedral; Organist, Mr. W. Hinsley; leader of band, Mr. F. Dicken; Conductor, Mr. W. H. H. Knight. Mr. Longmore was encored in "Thou shalt dash them," as was Mr. Bingley Shaw for his fine rendering of "Why do the nations."

Wellington, N.Z.—The annual meeting of the Harmonic Club was held on November 5, at which a report of the work done during the past year was read. Three Subscription Concerts have been given, the programmes including Gade's *Psyche*, Barnett's *Building of*

the Ship, Mendelssohn's *42nd Psalm*, and a selection from Benedict's *St. Peter*, together with miscellaneous choral and instrumental pieces. The members warmly acknowledged the services of Mr. C. Rous-Marten, who had conducted two of the Concerts during the absence in England of the Musical Director, Mr. Robert Parker, who was re-elected to the post for the eighth season. Bennett's *Woman of Samaria* and *May Queen*, Lloyd's *Song of Balder*, and Mendelssohn's *Lauda Sion* are the principal works announced for the season of 1887.

WHITLEY.—Mr. F. J. Read, Mus. Bac., Organist of Christ Church, gave an Organ Recital in the church, on Tuesday, December 27, in aid of the Organ Improvement Fund. The performance, it is needless to say, was much enjoyed. Mr. Read has recently resigned the office of Organist, having received the appointment of Organist at Chichester Cathedral.

WORCESTER.—The Worcestershire Musical Union, which was established only a few years since, to give amateurs living in the County of Worcester an opportunity of taking part in, and of listening to, high-class music, gave its fourteenth Concert on the 12th ult. Having already performed Bennett's *Woman of Samaria*, Beethoven's Mass in C, *The Hymn of Praise*, and selections from Spohr's *Jessonda* and Weber's *Oberon*, the work chosen on this occasion was Mendelssohn's *Elijah*, the rendering of which was, on the whole, very successful. The choir was thoroughly satisfactory; and the band, chiefly professional, and, for the most part, the *élite* of Mr. Stockley's Birmingham orchestra, played with care. The soloists were most efficient, and the Conductor, the Rev. E. V. Hall (Precentor of the Cathedral), must have bestowed much time and trouble on the work of preparation, in order to bring about so good a result. A special word of praise must be given to Mr. Montagu Worlock and Mrs. Mason, R.A.M., for their excellent singing.

ORGAN APPOINTMENTS.—Mr. Francis Adams, to Bexley Heath Congregational Church.—Miss Edith E. Edwards, to Brockley Presbyterian Church.—Mr. Henry Bowles, to Commercial Street Chapel, Northampton.—Mr. John Henderson, to the Earl of Rosslyn's Private Chapel, Rosslyn.

CHOIR APPOINTMENTS.—Mr. Hugh Davies (Alto), to the Church of the Spanish Embassy, Manchester Square.—Mr. Ager Grover (Principal Tenor), to St. Marylebone Parish Church.—Mr. Walter Crowest (Alto), to St. Saviour's, Hans Place, S.W.

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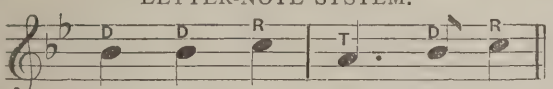

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12.	Faggot Binders' Chorus ... ... *Gounod*	4d.			
14.	The Gipsy Chorus ... ... *Balfe*	4d.	45.	O Thou whose power (Prayer from "Mosè in Egitto") ... ... *Rossini*	2d.
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23.	Serenade. S.A.T.B. ... ... ,,	2d.	58.	The "Carnovale" ... ... *Rossini*	2d.
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26.	Lullaby. S.A.A. ... ... ,,	1d.	63.	Our Boys. New Patriotic Song *H. J. Byron and W. M. Lutz*	4d.
27.	This is my own, my native land. S.A.T.B. *G. A. Macfarren*	1d.	65.	Dame Durden	1d.
28.	March of the Men of Harlech. S.A.T.B. *Dr. Rimbault*	2d.	66.	A little farm well tilled ... ... *Hook*	1d.
29.	God save the Queen. S.A.T.B. ,,	1d.	67.	There was a simple maiden *G. A. Macfarren*	1d.
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31.	The Retreat. T.T.B.B. ... ... *L. de Rille*	2d.	69.	Once I loved a maiden fair ... ,,	1d.
34.	Market Chorus (Masaniello). S.A.T.B. *Auber*	4d.	70.	The jovial man of Kent ... ,,	1d.
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SEASON 1887.

The arrangements for the ensuing Season will comprise:—

(*a*) A Conversazione, to be held in June, on which occasion DR. HANS RICHTER has kindly consented to conduct the "Siegfried-Idyll." A Choir chosen from the German Choral Societies and a Ladies' Chorus will perform selections from Wagner's dramas. Mr. Walter Bache and several other eminent artists have also promised their assistance. Date and *locale* will be duly announced.

(*b*) Four Social Meetings of the members of the Society, to be held at Trinity College, Mandeville Place, W. (by permission of the Academical Board), at which papers on Wagnerian subjects will be read and discussed. Messrs. FERDINAND PRAEGER, W. ASHTON ELLIS, E. F. JACQUES, and CHARLES DOWDESWELL have accepted the Committee's invitation to contribute papers, the first of which will be read on March 10.

A subscription of 10s., payable annually on the first of January of each year, constitutes membership. Out of this, the sum of 4s. is transmitted to Munich for the furtherance of the general objects of the United Richard Wagner Society; the balance of 6s. being retained for the working expenses of the London Branch.

It seems strange that though Germany and France have each a periodical exclusively devoted to the furtherance of the Wagner movement, England possesses nothing whatever of the kind. In order to supply this want, it is proposed to start a

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which shall contain, *inter alia*:—

(1) Translations of portions of the ten volumes of Wagner's prose writings.
(2) Original articles.
(3) Correspondence upon all topics connected with the movement.
(4) Notes and news.
(5) A record of the Society's transactions.

As the Committee of the Wagner Society, though favouring the project, do not see their way to support it out of the funds of the Society, a small extra subscription will have to be raised for that purpose. Upon inquiry, it has been found that the periodical can be made self-supporting if one hundred annual subscriptions of 4s. can be obtained. So soon, therefore, as the required amount has been received, the periodical will be issued. Messrs. W. Ashton Ellis and E. F. Jacques have kindly consented to act as Honorary Editor and Sub-Editor.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1887.

THE FUTURE OF THE CRYSTAL PALACE.

Doubtless our readers have followed with sympathetic interest the discussion which has arisen concerning the Crystal Palace. Amateurs of music cannot regard indifferently the future of an institution so much connected with their art. Whatever else the beautiful building on Sydenham Hill may or may not be, it is a temple of music, and has done more to promote the best interests of music than any other that can be named. We need not take pains to demonstrate this. Our readers will remember the Saturday Concerts, the Handel Festivals, the daily services of an admirable orchestra, the special performances on a scale possible nowhere else, and the thousand and one occasions into which, year by year, music has entered as an important auxiliary. Thinking of all these things, amateurs rightly regard their own class as more nearly concerned in the fate of the Crystal Palace than any other. We make no apology, therefore, for devoting a portion of our space to a consideration of its interests.

That the Palace is in a bad way seems clear enough. Its fortunes, long declining, have now reached a depth lower than which they cannot go without absolute ruin. At the half-yearly meeting of the Company, Major Dickson, the chairman, made a speech indicative almost of hope abandoned. He had to tell of lessened support, diminishing receipts, and inability to meet financial obligations, while he could hold out no certain prospect of a change for the better. Major Dickson, it is true, was of opinion that the present year opened with a brighter outlook than did 1886. "The exhibitions at South Kensington had come to an end, the foundation stone of the new exhibition was not yet laid, and as to the rumour that the Albert Hall was going to be turned into a music hall, and the adjoining grounds into a sort of Cremorne, he hoped that wiser counsels would prevail." A chairman must, of course, put the best face on matters, and do all he can to keep up the spirits of his shareholders, but when the grounds of Major Dickson's optimism, such as it was, are looked into, they do not amount to much. At any rate, they scarcely touch the fact that for years past the public have been learning to stay away from the Crystal Palace, which no longer comes first to mind when a question of amusement and relaxation arises. The South Kensington shows undoubtedly accentuated this state of things, by presenting a rival and more accessible attraction, but they did not originate it. Public indifference to the Crystal Palace is the result of many causes, and we should remember that, when once this state of mind sets in, its natural tendency is to spread and deepen. Just as "Nothing succeeds like success," nothing fails so rapidly and surely as failure; evidence of which now appears in the fact that even the Saturday Concerts have lost ground. Though excellent as ever, and conducted upon the most liberal principles, the patronage bestowed upon the Concerts is nothing like what it once was. At many of the performances a saddening array of empty benches shows that the canker of public neglect has eaten very far into the fortunes of the Palace. The Concerts should be the last to suffer, and since they are suffering the outlook is dark indeed. We fear, therefore, that no reliance can safely be placed upon the considerations mentioned by Major Dickson. A modicum of advantage may, no doubt, arise from the cessation of the rival show at South Kensington, but he must be a very sanguine, and not a very observant, man who expects any material or permanent change for the better. It follows that only extraordinary measures can arrest the downward course of the institution. To continue as at present is to incur certain and not very distant disaster.

In the emergency which has arisen, the friends of the Palace naturally look to its directors for evidence that they are equal to their responsibilities and fertile in resource. Very little of such evidence appears to be forthcoming. Major Dickson intimated that the directors would promote a Bill in Parliament with a view to lighten their financial burdens, and that, no doubt, is an important matter. Much more important, however, are measures tending to re-create public sympathy and support, and of these none seem to be forthcoming. Major Dickson could only speak in general terms about maintaining the "high character and prestige" of the enterprise, attracting the "patronage and support of the aristocracy of wealth and education," and of taking care not to level down to the million. We scarcely know what the chairman means by levelling down to the million, but we would respectfully point out that the policy he advocates is that which the directors have all along maintained. They have scrupulously preserved the high character of the Palace, and the public, at the same time, have more and more generally agreed to stay away. It is obvious that the labour of the directors in this respect must be supplemented, since high character and prestige cannot of themselves make both ends meet. Thus the question "What should be done?" comes fairly before those who have the welfare of the Palace at heart. Its consideration may be carried on in two different ways. That is to say, we may regard the Crystal Palace as a business enterprise which has fallen into difficulties and needs to be financed or otherwise managed out of them; or we may look upon it as an institution, performing a work of public beneficence, and having claims such as no mere business enterprise can possibly advance. From the first point of view, the general public see little with which they can be expected to concern themselves, beyond the question of so working the business as to attract customers. Matters of finance are for those who have risked their money, and who may be considered competent to take care of themselves without outside aid. But with the question of managing the Palace as a place of entertainment everybody is more or less concerned. On this point there has been of late suggestions in plenty. One gentleman, writing to *The Times*, brings no fewer than eight charges against the directors, each of them involving a recommendation. Thus we gather that, in his opinion, less dependence should be placed upon temporary expedients such as the Handel Festivals; that extra charges within the building should be abolished; that the refreshment tariff should be amended; that there should be more music to be freely enjoyed by all; that persons who would bring attractions to the building should be dealt with liberally; that "stale music-hall entertainments" should be abolished; that permanent interests in the Palace (presumably those of stall-keepers and exhibitors) should be more carefully regarded; and that "monstrosities" and "permanent eyesores" should be removed. Another gentleman demands attractive evening entertainments for the thousands who live in the neighbourhood and along the line. He calls for evening music, evening lectures, theatrical performances, and so on, complaining that "at present the Palace is shut when it

ought to be open, and all of us who go to London to our work are obliged to go to London again for what amusement or relaxation we require." A third letter-writer to *The Times* declares that the management of the Palace has continued too long on old and rather antiquated lines, so that, instead of entering into brisk competition with its rivals, its tendency is always to live upon its reputation. This candid friend would scarcely preserve the high character of the Palace in Major Dickson's sense. He goes on: "Popular evening entertainments are never attempted; a ballet, except by children, is never seen. Yet the Alhambra can pay 47 per cent. dividend. When a 'variety' entertainment is given, it is a meagre affair as regards time, lasting usually from six o'clock to nearly seven, just when nobody cares to see it—I mean nobody going from town. Popular music, popular songs, and the popular element generally is scarcely considered at all, so popular support is not found." Other critics follow on with complaints of the railway arrangements, and it is certainly not the fault of the public if the directors have not now enough to think about for a long time to come. The counsellors may speak sometimes other words than those of wisdom, but the directors would be still more foolish if they neglected the arguments and advice of the many who wish them well. There is a good deal of shrewdness, for example, in more than one or two of the suggestions made above, especially in that which recommends keeping open the Palace as a place of evening amusement for residents in the locality. It is obviously desirable, also, to abolish extra charges, which have an irritating effect even upon those who decline to pay them, and to treat the refreshment contractor as a friend and ally rather than as one out of whom to squeeze as much as possible, regardless of the certainty that he will retaliate upon his customers and promote discontent. But, without further attention to details, we would urge as a main point close and careful study of methods by which the Palace may regain touch of the multitude. Major Dickson's idea, that, if the patronage of "the classes" can be secured, the support of "the masses" will follow may be a true one, though we doubt it; but surely a better and safer course is to attract the masses by direct means. This would necessarily involve "levelling down to the million," but those who use such an unworthy expression should remember that the million are steadily rising in knowledge and taste, and even now might challenge comparison with the ten thousand. It was not by angling for the "aristocracy of wealth and education" that the late Robert K. Bowley made prosperous his reign at the Crystal Palace, but by carefully divining what the million wanted and promptly supplying it. There is great reason to fear that the Crystal Palace has been managed of late years on the principle of providing that which the public ought to like rather than that which they actually prefer. There could be no more fatal course for a business enterprise, the first necessity of which is adaptation to the market it desires to command. That to keep in touch with the multitude involves the degradation of the Palace we entirely decline to believe, and general sympathy and support will attend the directors whenever they set themselves energetically to meet public wants, and cater with spirit and liberality for the shilling visitor.

Taking the state of the Palace into consideration as that of a beneficent institution which it is desirable to preserve in the interest of the public, we are at once met by the difficulty of altogether dissociating the enterprise from its character as a business speculation. The one condition seems incompatible with the other, and an attempt to reconcile them has led well-meaning friends to propositions that can hardly be reconciled with ordinary rule. Major Flood Page, for example, suggests that the debenture stockholders should accept a lower rate of interest for their money, and spurs them on by declaring that the collapse of the Palace would entail a loss of half their capital. Furthermore, he urges that the freeholders and leaseholders of the neighbourhood should put their hands in their pockets on behalf of the glass house; that the general public should take season tickets whether they want them or not; that a guarantee fund should be started; that individuals should purchase stock and make the company a present of the dividends, and so on. The only reason for these acts of sacrifice is that the Palace confers a public benefit, and the classes appealed to might well ask why the expense should fall upon them alone, and why such of them as are not stockholders should tax themselves to provide a dividend for a public company. We will not insist upon the fact that uncertain charity is a bad foundation for an enterprise that cannot pay its way on business principles. The main consideration lies just here—the Crystal Palace cannot be, at the same time, a trading company seeking a dividend and an institution subsisting to some extent upon public offerings. One or the other of these characters must be sacrificed in order to make the position clear and intelligible. A business concern has no right to be sending round the hat; a benevolent concern ought not to be worked with a view to a percentage for speculative investors. This, we think, must be clear enough to every one who gives the matter a thought. The question now arises as to the character that may most profitably be abandoned.

It has already appeared that we are not among those who despair of the Palace as a business enterprise. Assuming that the Company can get their finance bill through Parliament, infuse greater shrewdness and energy into their management, and make their visitors comfortable by dealing with them liberally, we see no insurmountable obstacle to a smooth and easy course. But the assumption involves a good many elements of uncertainty and even of risk. That which has happened in the past is very likely to occur again, and there will always be the temptation to snatch a present dividend by measures involving future mischief. Moreover—we urge this once more, because it lies at the root of the matter—so long as the Palace remains an ordinary trading concern, so long will those hold aloof who would otherwise help it out of difficulties. All considerations point to the necessity for extinguishing mere business interests in the Palace, and maintaining it as a national or quasi-national institution, working not for a dividend, but for the good of the people. How is this to be done?

The end just suggested is attainable in two ways. First, by the formation of a new Company, coming under the Limited Liability Act as a Company not working for profit. Many such are already in existence for artistic, charitable, and other kindred purposes, though none, we believe, on so large a scale as that now suggested. Assuming that the public prove their interest in the Palace by raising a sufficient sum to buy out the present proprietors, there would be no difficulty whatever in carrying on the enterprise with abundant liberality, and obtaining from it all the public good possible. Having only working expenses and maintenance to care for, the directors would find their hands free, with the additional advantage of not being so absolutely dependent as to be compelled to follow where, as guides and instructors, they ought to lead. The

question whether the public are likely to find the money for such a self-denying investment is one difficult to answer without fuller knowledge. Judging from newspaper correspondence, and gatherings of sympathisers, there seems to be a good deal of feeling in the matter. But feeling costs nothing, and much of it fails to attain the influence that compels a man to take out his purse. Happily, there remains a method by which the interests of the Palace can be associated with a passing event of national importance, and derive from it, we hope, no inconsiderable help. This is the second course mentioned above. Lord Tennyson, we believe, enjoys the credit of having first suggested that the Crystal Palace should be made a memorial of the Queen's Jubilee—a "Royal Crystal Palace." The idea is singularly happy and appropriate. Not only so, but it brings the notion of purchasing the building and carrying it on solely for the public good within the region of that which is practical. The metropolis might charge itself with this duty, especially now that the project of an Imperial Institute is found lacking in popular sympathy. There could be no better Jubilee cry for London than the transformation of the Crystal Palace into a metropolitan memorial. It would appeal strongly to the imagination, as well as to the interest, of the people at large; it would indicate a method by which loyal offerings might do the greatest possible amount of good, and it would enable London to secure for all time a souvenir of the Jubilee proportionate to the wealth and dignity of the capital of the British Empire. Here, then, we have a practical course, which its supporters should lose no time in bringing forward. The Crystal Palace, as a Jubilee institution, bought by public offerings, confided to the care, as trustees, of men eminent in society, in art, and in science, and managed with a view to the greatest happiness of the greatest number—this seems to us the only satisfactory way out of present difficulties. London, if so minded, could raise the necessary funds in a week, and not feel the operation. The question is whether London appreciates a grand opportunity, and finds in itself the necessary public spirit.

SCHUMANN'S "GENOVEVA."

On the 8th of this month the Bach Choir will give, for the first time in England, the whole of the first act of Schumann's "Genoveva," and selections from the other acts. In view of this performance it may interest our readers to hear something about the legend, the German tragedies of "Genoveva" by Tieck and Hebbel, Schumann's libretto, and also something about the criticisms passed on the work after its production at Leipzig in 1850. Of the music itself we cannot form a definite opinion until it has been heard here, but in describing the plot we may perhaps venture one or two general remarks about its character and the impression which it has made upon us in reading.

In the year 1840 Robert Schumann began to think of writing an opera, but beyond noting down in a book a number of subjects, he really did nothing in the matter until the year 1847, when he heard Hebbel's drama "Genoveva." He was so taken with it that he resolved to write an opera on the subject. It was completed in 1848, and first performed at Leipzig on June 25, 1850. The story of Geneviève has been a favourite one with novelists and dramatists, and has even formed the subject of an Opéra Bouffon ("Geneviève de Brabant," par Offenbach) and of a pantomime ("Geneviève ou la confiance trahie," par Franconi).

Freher, in his "Origines du Palatinat," tells us how the Count Palatine *Siffroi* left his wife *Geneviève de Brabant* at home when he joined the army which the famous Charles Martel was leading against the Saracens and their king Abd-el-Rahman. She was placed under the care of his intendant, *Golo*. In vain the latter urges her to forget her duty to her husband, and, stung by failure, he denounces her as faithless to the Count. *Siffroi* gives orders to drown *Geneviève* and the child to which she has given birth. The servants to whom is entrusted the carrying out of this cruel order merely abandon her in a desert place. There mother and child live for a long time, having for sole nourishment wild fruits and the milk of a hind. They are discovered by the Count himself; matters are explained, and they are brought back to the palace. The treachery of *Golo* is proved, and he is ordered to be torn to pieces by wild bulls. On the spot where she was found *Geneviève* ordered a chapel to be erected to the Virgin. This is supposed to have been the Frauenkirche, now in ruins, and which at one time was visited by many pilgrims.

On the title-page of Schumann's opera we find the words "nach Tieck und Hebbel." J. L. Tieck, so well known as the completer of the German translation of Shakespeare, wrote many plays, among which was one entitled "Leben und Tod der heiligen Genoveva," which was produced, we believe, in 1800, and published in 1804. The work is full of episodical matter, and we shall attempt only the briefest possible outline of the plot. First we have the leave-taking of *Siegfried* and *Genoveva*. *Golo* makes love to *Genoveva*, but she will not listen to him; so, baffled in his attempts, he accuses her of infidelity with *Drago*, one of the old servants of the castle. *Genoveva* is sent to the tower, *Drago* to a dungeon. *Siegfried*, returning from the wars, but delayed by his wounds in Avignon, is informed of his wife's misconduct, and, confirmed by what he sees and hears at the house of the sorceress *Winfreda*, orders her and her child to be killed. But they are merely left by the persons charged to execute the deed to die of hunger or to be torn to pieces by wild animals. *Siegfried*, on his return to his castle, by a letter left by *Genoveva*, discovers the treachery of *Golo*. While out hunting he meets *Genoveva* and her son in a desert place; she begs that *Golo* may be forgiven, but he is nevertheless put to death.

But besides *Siegfried's* castle, with its tale of love and intrigue, the spectator is bidden to gaze at the camps of the Saracens and Christians, and even at the field of battle. From the point of view of contrast, no doubt, this may prove effective on the stage. Abd-el-Rahman and Charles Martel both figure in these war scenes. There are a number of characters in the play, to say nothing of Ghosts, Death, and the holy Bonifacius, who is the *alpha* and *omega* of the piece.

Hebbel's tragedy entitled "Genoveva" was produced in Germany in 1843. It is principally upon this that Schumann's libretto is based, as he indeed, in a letter, informs his friend, H. Dorn. Here we have again the leave-taking of husband and wife, the wild passion and hellish plot of *Golo*, the sorcerer's chamber, and the cruel order of *Siegfried*. But, as in Tieck, so here, mother and child are abandoned in the wilderness. *Siegfried* returns, believing they are dead. He advises *Golo* to go and travel and forget the sad story. But *Golo*, smitten with remorse, blinds himself, and, as the curtain falls, the servant *Caspar* is about to hew him to the ground with his sword. The whole of this drama is wild and exciting; it contains much fine writing, but the characters are decidedly stagey. However, the work only concerns us in regard to Schumann's libretto. It will be seen how he has made use of both the dramas. The libretto was originally written by the poet-painter, Robert

Reinick; but Schumann altered it, and the poet renounced all claim to its authorship.

The overture to Schumann's opera is well-known. It is one of the composer's finest efforts, and though as abstract music perfectly satisfactory, it may add to its interest to know that it foreshadows to some extent the events of the play. Thus the opening prominent and repeated chord of the ninth accompanies the words of *Golo*, "Und ich ein Mensch soll diesen Himmel wahren." Then the little figure in the fourth bar with the *sf.* and shake may be denominated the curse motive, for it precedes *Golo's* curse on *Genoveva* in the second act. We have this figure again in the fourth act, when *Golo* meets *Genoveva*. In the overture proper (for we have been speaking of the slow introduction only) we are reminded of *Siegfried*, and of the happy *dénouement*. At the beginning of the first act, we have on one side of the stage *Siegfried's* castle, on the other a church, and at the back, in the middle, a gate and drawbridge. Knights and their retinue sing a fine choral, expressing their readiness to go to death for God's sake. *Hidulfus*, Bishop of Trèves, then comes out of the church, calling upon *Count Siegfried* to join the crusade against Christ's enemies. The arch-enemy at that time was the famous Abd-el-Rahman, who invaded France, and was defeated by Charles Martel at the great battle of Tours in 733. *Golo* now comes forward and regrets that he is not allowed to join the warriors, but that he must stay behind and watch over "that Paradise" as he calls the virtuous *Genoveva*. *Siegfried* and his wife now come out of the castle, and we have a short but thoroughly Schumannish duet between the two. *Siegfried* then addresses a few words to the servants, and confides his wife to *Golo's* care. The sound of trumpets is heard, and warriors advancing on the stage sing in loud and rhythmical strains of the delight of going to join the brave Charles Martel. Meanwhile *Siegfried* mounts his horse and rides off. *Golo* is left with *Genoveva;* she faints, and he embraces her. Musically, the whole of this recitative is exceedingly interesting. The two have been watched by *Margaretha*, foster-mother of *Golo;* she has a grudge against him, for some time before she had been dismissed by his orders from the castle. What she has just witnessed awakens in her thoughts of vengeance. She tells him that she perceives his passion, and that she will do all she can to help him to win the love of *Genoveva*. That attempt she doubtless hopes and believes will prove his ruin. The first phrase of the music assigned to *Margaretha* carries us back to the overture, and this we shall venture to style the *Margaretha* theme, for it is frequently used.

At the beginning of the second act *Genoveva* is in her room. She is thinking and singing about the absent one. Suddenly, behind the scenes, are heard sounds of riotous mirth and mocking. She longs for the return of *Siegfried* to tame the insolence of the servants of the castle. *Golo* enters, and after a short parley takes his zither, and places himself at *Genoveva's* feet. They sing the charming duet "Wenn ich ein Vöglein war," which is known as a detached piece. Then *Golo* gets more and more excited, and declares his love for her. *Genoveva*, with threatening gesture, commands him to depart. The music of this scene is decidedly in Schumann's best manner. As *Golo* is going away he meets *Drago*, who complains of the unseemly behaviour of the servants, and of their insinuations that *Genoveva* is somewhat too friendly with the young chaplain lately sent by *Hidulfus*. Here commences *Golo's* plot. He catches hold of these last words of *Drago*, pretends he knows more, and that *Drago* must conceal himself in *Genoveva's* room and find out who comes there. This done *Golo* and the servants break into the room; *Drago* of course is discovered, and, before he can give one word of explanation, is despatched by *Balthasar*, a servant. *Genoveva* is led away to the tower. The plot is thin, the characters, with the exception perhaps of *Genoveva*, lack interest, so here almost everything depends upon the music. Before all this happens *Margaretha* has promised *Golo* to proceed to Strassburg, where *Siegfried* is lying wounded on his way home from the wars, and to give him a drink which will free him from his pain, and *Golo* from him.

At the opening of the third act *Siegfried* is on a couch in an inn at Strassburg, tended by *Margaretha*. The mysterious potion has had no effect on him: he longs to be again on his way home. She tells him of a magic glass in Strassburg, in which he may see all he desires. But he laughs at the idea, and calls for his horse. At this moment *Golo* arrives, and *Siegfried* sees by his looks that all is not well at home. *Golo* hands him a letter, supposed to have been written by the chaplain of the castle. *Golo*, really alarmed at *Siegfried's* agitated countenance, regrets the cruel path along which he himself has been led by *Margaretha*. "He who wrote this lied," he says to *Siegfried*. But the latter thinking *Golo* only wishes to calm him pays no attention to the words. He gives him his ring and sword, and orders him to slay *Genoveva* and then to put an end to her unhappy husband. *Siegfried*, however, suddenly remembers the magic glass and resolves to go and look in it. "Dost thou believe in such a glass? I do not much," he says to his servant *Conrad*. The three depart. We then see *Margaretha's* room fitted up *à la sorcière*. At the back is the magic glass. *Margaretha* is asleep by the table. She wakes up and relates a terrible dream. *Siegfried* arrives and is all impatience to see into the glass. At last the curtain is withdrawn: he sees his castle, and *Genoveva* in an adjoining meadow field; *Drago* joins her and they both engage in friendly conversation. Two female voices behind the stage sing of love and its influence on tender hearts. Then a second picture is shown: it is a moonlight scene, and *Genoveva* and *Drago* are sitting in an arbour. Voices (soprano and tenor) are again heard, behind the stage, singing of the might of love. But *Siegfried* wishes to be further convinced, and a third picture is presented. It is *Genoveva's* bed-room: *Drago* enters, and *Genoveva*, waking up, stretches out her hand in a friendly manner towards him. *Siegfried* draws his sword, shatters the glass, and then goes off with *Golo*. *Drago's* ghost appears uttering all sorts of imprecations on *Margaretha*, who certainly deserves them. She vanishes from the stage enveloped in flames. The music of this incantation scene is exceedingly interesting, and at times dramatic. The figure which is heard in the orchestra in the preceding scene, when *Siegfried* reads the false letter, is introduced many times here quite after the manner of Wagner.

In the fourth and last act the servants, *Balthasar* and *Caspar*, are leading off *Genoveva* to her death. They sing a mocking song about two lovers. *Genoveva*, seeing no hope, calls loudly on *Siegfried*, and prays to heaven. Her prayers are apparently not answered; *Golo* appears showing her the ring and then the sword. He tells her of one way of escape, but she rejects it with scorn. The servants are then bid to execute the cruel deed, and *Golo* tells them that if he return not to the castle, they shall say he has gone off on horseback, falcon in hand. The two servants hesitate to kill her as she clings to a roadside cross, and while they are thus in uncertainty, *Siegfried* and hunters come suddenly upon them. Mutual recognition and joy. A chorus is then sung: the scene changes to that of the first

act. *Hidulfus* comes out of the church, *Genoveva* and *Siegfried* kneel before him, and he blesses them. The final chorus is in praise of the noble wife and brave hero. The music throughout this fourth act is thoroughly in keeping with the various situations, the whole of the opening scene, as *Genoveva* is being led to death, is extremely pathetic, and there are some fine dramatic touches just before the arrival of *Siegfried*. In the interview between husband and wife, the theme of the duet of the first act is happily introduced.

A little may now be said respecting the criticisms passed on the work by German writers. Wasielewski, the biographer of Schumann, who attended rehearsals and performances at Leipzig, complains of the uncomfortable mixture of truth and fiction, nature and affectation in the *Golo* intrigue; and of the speedy return of *Genoveva* to the Count's castle in the fourth act. Of the music he says that Schumann could not quite renounce his lyric nature—in short, that the composer was not born for the stage. He makes the remark that the work "may be regarded as a struggle for greater unity of form." There are indeed indications of that struggle, and in the continuity of the music and in the attempt to weld together recitative and melody we find much that reminds us of one who, about the same time, was working in a similar direction. Schumann's aim alone imparts special interest to his work. Wasielewski, in his "Schumanniana," published at Bonn in 1883, has still a few more words to say about the work. He complains of the symphonic treatment of the orchestra standing in the way of the singer. There would not be so much objection to that now-a-days. Dr. Spitta also speaks about "Genoveva" in his article on Schumann, published in Sir George Grove's "Dictionary of Music and Musicians." He finds that the characters all sing more or less the same kind of music, and that neither in outline nor detail is the music sufficiently generated by the situations of the drama. We need not quote his remarks at length, as his article is in so well-known and accessible a work.

F. Brendel, in notices of "Genoveva" in the July and August numbers of the *Neue Zeitschrift für Musik* for 1850, thinks that the libretto generally is a good one, but the story he regards as unsatisfactory. The opera of the present, he declares, wants a new—a romantic Ideal. He specially fixes on the "Nibelungenlied" as likely to supply that want. His words, written many years before the performance of the "Ring des Nibelungen" at Bayreuth, are worth quoting: "Were the 'Nibelungen' used for an opera, in these days when efforts are being made to bring about German unity, the subject, with its idea of a great united fatherland, would produce an extraordinary effect." The writer has one or two complaints to make about Schumann's book—the concealment of *Drago*, all very well in a poem, but not on the stage—the magic business of the third act, as out of character with the rest of the tale. So far as the music is concerned, he praises Schumann for breaking with the artificial forms of Italian opera, he praises the style of recitative and the continuity of the music during each act; but he finds a want of light and shade, and hence the general effect is unsatisfactory. So, while admiring the aims of the composer to secure dramatic unity, he reluctantly admits that in his first attempt at opera he has not succeeded.

The opera was also reviewed in the *Neue Zeitschrift für Musik* when the vocal score arranged by Madame Schumann appeared at Leipzig. The articles in question are in Nos. 13 and 14 of the year 1851. "Genoveva," it is maintained, shows no advance, but a darkening of Schumann's genius. The critic first complains of the book: the plot is weak; and there is no dramatic power. But he remarks satirically: "Perhaps tone pictures rich in figures atone for the libretto?" "The whole opera is one continued recitative," he says, "and this is more than the strongest attention can endure. It is incomprehensible to the learned as well as to the common folk." He finds no flowing, ever-green melodies which impress and pass from mouth to mouth. It is art without nature. Readers acquainted—as probably most are—with the splendid overture to "Genoveva," must hear what the *Neue Zeitschrift* critic thought of it, and they will then know how far to accept him as a guide: "The overture is without melodic strength. . . . It lacks clearness of form and of grouping. . . . The harmonies are often incomprehensible. The number of unprepared discords appears useless. . . . The scoring is misty." And then he begins to find fault with the first act. The choral, he admits, is fairly successful—he complains of one hard chord; and in a similar strain he writes of the double chorus of warriors. He finds fault at the beginning of the second act because "the instruments say more than the vocal part"; *Genoveva's* beautiful prayer he thinks more declamatory than melodic; the finale of this act he describes as a series of terrible, crushing, grinding, shrieking dissonances. And so he goes on, but we will not follow him. He is out of sympathy with Schumann's individuality and with his aims.

This must be the notice which so annoyed the composer. It was written by Dr. E. Krüger, and Dr. Spitta tells us, in the article mentioned above, that a letter addressed to Krüger by the composer put an end for ever to their acquaintance.

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.*

(*Continued from page 78.*)

One of the most characteristic figures in that remarkable age of lyric poetry was undoubtedly Thibaut IV., Duke of Champagne and King of Navarre, grandson of the cultured Queen Marie of France—herself a composer of songs, and patroness of some of the most brilliant Puys, or "Courts of Love," of the twelfth century. Sovereign Prince and Trouvère, and, as such, surnamed "Le Chansonnier," Thibaut promoted, more than any other prince of his time, the cultivation of music and poetry by attracting the most eminent poet-singers to Arras which, throughout the thirteenth and even in the fourteenth century—that is to say, long after his death, in 1265, when Artois had already ceased to form part of his dominions—maintained its supremacy as the focus whence emanated all that was best in Norman-French lyric poetry. The charges which at one time were brought against Thibaut's character concerning his relations with Blanche, Queen of France, in the death of whose husband, Louis VIII., he was alleged to have been instrumental, are now universally considered false, nor, indeed, were they ever seriously believed; and even if evidence were wanted to disprove them, we need only point to his songs, which, a faithful mirror of his heart and mind, reveal him as a man of a disposition eminently gentle and refined, incapable of such sinister designs as those his detractors imputed to him. At all events, an inquiry into the merits and demerits of his character

* In the notice on the Siena MS. (Musical Times, November, 1886), I should perhaps have mentioned, in addition to M. Louis Passy's analysis in the "Ecole des Chartres," 1859, M. Gaston Raynaud's admirable collection of Indices and References or "Bibliographie des Chansonniers Français" (Paris, 1884). I did not quote it because M. Raynaud's reference to the Siena MS. (I., p. 237) is simply a reproduction of the index published by M. Passy.

would be totally irrelevant here; and although he was certainly more successful in rhyme and song than in politics and warfare, yet it is the very fact of a man in his exalted station cultivating, in those days, music and poetry with almost professional ardour that makes his life a study at once interesting and instructive. Not only did he compose numerous songs —more than forty—which are scattered throughout the various extant MS. collections, but he also threw himself with true artistic enthusiasm into the *jeux partis* in which he appeared now as judge, now as challenger, as we know from his twelve *jeux partis*, now again as the challenged adversary of the most brilliant trouvères who graced his court or flocked to the great periodical festivals of Arras. It was Thibaut le Chansonnier who set to other sovereign princes of the thirteenth century, such as Charles of Anjou, Henri of Brabant, Robert of Artois, and King Edward I., the laudable example of identifying themselves with the festivals in the different cities of Artois, Picardy, and Flanders, on which occasions, as we have seen, they often took an active part in the proceedings as members of the jury, whilst several of them either sent, or produced in person, songs of their own composition. If lyric poetry became the fashion and mania of the day, it was in no small degree due to Thibaut's zeal and ardour in promoting it: and if, among the distinguished Artesian poet-singers of the thirteenth century, I have mentioned him last, although I should have mentioned him first, it is because he affords the most conclusive evidence, not only of the high and honoured position which the Muse had won for herself, but also of the wide and fundamental difference between the poet-singers and the *ménestrels*. Thibaut IV. was a trouvère, and was proud of being surnamed le Chansonnier; yet no one, assuredly, would ever pretend that he was a minstrel.

Although there are but few precise data relating to the lives even of the most eminent Artesian trouvères, yet their connection with the sovereign princes of the time, and more especially the names of the competitors and judges as we glean them from the large number—more than one hundred—of extant *jeux partis*, enable us to establish two periods of Norman lyric poetry, one ranging from the end of the twelfth to about the middle of the thirteenth century (about 1240), in which the leading trouvères belonged chiefly to the nobility; and another, from the middle of the thirteenth to the beginning of the fourteenth century, in which the middle class or bourgeoisie gradually became the predominant element. The first period coincides more particularly with the reign of Thibaut IV., the second with that of Charles of Anjou, and of the successors of St. Louis, Philip the Bold, and Philip the Fair. As corroborative evidence of this difference in the character of the two periods, I might mention that in some MS. collections of trouvères' songs we find miniatures in which are depicted, on a platform, two poet-singers in the rich attire of the nobility, and each wearing a crown; whilst in other miniatures we see the competing trouvères bareheaded, and dressed in the plain gowns of the bourgeoisie. It is, however, just as likely, if not more so, that the former were not necessarily nobles, but "crowned" trouvères; and that the latter were not necessarily *bourgeois*, but "uncrowned," viz., were candidates for the prize. However this may be, there is no doubt that such trouvères as Lambert Ferri, "le maire" or magistrate, Robert du Chastel, "le clerc" or scholar, Colart "le Bouteillier," and others having similar surnames indicating a profession or trade, belonged to the highly respectable and respected bourgeoisie. Nor need it be pointed out that between the two periods there is no distinct line of demarcation, and that the transition was very gradual indeed. Nevertheless, the evolution is interesting as a sign of the times, even in those early days, the more so as it coincided with a precisely analogous movement in Germany, where the aristocratic "Minnesänger," whose historical festival on the Wartburg took place in 1207,* were gradually superseded by the "Meistersänger," who flourished at the end of the thirteenth and the beginning of the fourteenth century, and whose sphere of life was exactly that of the bourgeois trouvères of Northern France and Flanders.

If, then, the Puy of Arras, at first essentially aristocratic, became, through time, more popular or democratic in its character, it became, on the other hand, also more academical. The nobles in those days, as is well-known, were not given to writing, and those who were poet-singers left the task of committing their compositions to paper to clerks or scholars belonging to the clergy or to the bourgeoisie; indeed, it was only among these latter that, with rare exceptions, the educated few—in the literary sense—were to be found. What, therefore, the Puy of Arras lost in aristocratic brilliancy, it gained in scholarship and literary ability; and it is in this respect that its second or more popular period was certainly superior to its more exclusive predecessor. Founded early in the eleventh century as a purely ecclesiastical institution or Court, it gradually lost its original character, until the religious ceremony was reduced to a mere matter of form as a preliminary to the secular festival. And how thoroughly secular these festivals had become as early as the beginning of the thirteenth century is strikingly illustrated by a song in which Villau d'Arras, a trouvère living at that time, addresses the assembly at the first meeting after the restoration of the Puy: †

Beau m'est del Pui que je vois restoré
Pour sostenir amour, joie, e jovent
Fu établis et de jolieté.‡

It was at the time of that restoration that the Puy of Arras began to take the lead among the other Puys of Northern France and Flanders, reaching the height of its glory about the middle of the thirteenth century, when it was graced by Jehan Bretel and his contemporaries, and sovereign princes, nobles, and middle-class scholars alike entered the arena as competitors for the prize, or formed part of the "High Court" or jury. Of the celebrity it attained, and of the high esteem in which its judgments were held throughout Artois, Picardy, and Flanders, the extant compositions of that time afford abundant evidence. "To the noble Company of the Puy," sings Robert du Chastel, the Scholar, "do I present my song, for I know of no company more worthy":

A la noble compaignie
Del Pui fais présent
De ma chançon, car ne sai meillour gent.§

"To the Puy of Arras," sings another trouvère, "shall I send my song, and I myself will go to sing it to the Court, and greet my love":

Au Pui d'Arras voeil mon chant envoier
Ou je l'irai méismes présenter
Pour ceulx du Puy, et amour saluer.‖

Again, we have Andrien Douche, the trouvère, who bids his song "fly to Arras, that those who well

* As Fétis has pointed out, Wagner, in making *Tannhäuser* appear at that festival, was guilty of—an excusable—anachronism, for that Minnesänger only flourished about eighty years later.

† Puy being, like Academy, used both in the abstract and the concrete, the "restoration" may either mean a revival of the institution after an interruption, owing perhaps to war, or it may refer to the festival, or, again, to the meeting hall.

‡ MS. Bible Imp., Paris, Suppl. fol. 59.

§ Siena MS. No. 56, "Tant ai amé."

‖ MS. Bibl. Imp., Paris, Fol. 145, 149.

know how to sing may hear his lay; for at the Puy of Arras sit the noble judges who will award the prize to the best of all our songs":

Chançon va t'en tout sans loisir,
Au Pui d'Arras te fai oïr,
A ceulx qui sevent chans fournir.
Là sont li bon entendeour
Ki jugeront bien la meillour
De nos chançons.*

Then there is Mahien de Gand, who sends his song to Bretel the President, that it may be sung at the festival:

Bretel, ma chançon envoie
Vos ai, por ce que soit oïe
Au Pui, devant la gent jolie.†

And that, even in those days, there were not wanting the heart-burnings of the trouvère who, disappointed at not gaining the coveted prize, roundly abused the Academicians of the Puy, and charged them with unduly favouring their own relations or persons of rank, is shown by the following interesting stanza of a song by Jehan de Renty:—"Were it not for the sake of singing in honour of my lady-love, nothing," vows the trouvère, "would induce me to compete at the Puy, where the prize is often awarded to those who, of composing or singing, know no more than the man in the moon."

Se che n'estoit pour ma dame honorer,
Jamais au Pui ne diroie chançon;
Car j'en voi cieux sovent l'oneur porter,
Ki de chanter ne sevent un boton.
Li juge font leur grant hontage,
Ki pour parens ki pour grant signorage
Donent à cieux le courone e l'onor,
Ki ne sevent trover ne ke pastour.‡

It will be seen from these eminently characteristic extracts that the compositions which were admitted to be sung at the festivals were always previously sent in to the authorities of the Puy, and, no doubt, the same rule was observed also in the case of the *jeux partis*, in as far at least as regards the prize question itself, that is to say, the first or challenging stanza, together with the air to which this and the following verses were to be sung. Sometimes the entire *jeu parti* was probably composed or arranged beforehand by the competing trouvères; but in the great majority of cases, the whole *jeu parti* was improvised, except the first stanza, embodying the prize question. It may be imagined that to keep up the argument in improvised rhyme, and at the same time to fit and sing it to a given air required, both in attack and defence, an extraordinary degree of readiness, repartee, and routine; and it was in this that trouvères like Bretel, Ferri, Grieviler, and others achieved their greatest triumphs. Nevertheless, it is to the solo songs that we must look as the real and crucial test of the musical and poetical merits of the trouvères, for these compositions, having to be sent in and approved beforehand, involved more depth, study, and preparation than the brilliant and dashing feats accomplished in a *jeu parti*.

(*To be continued.*)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XX.—GLINKA (*continued from page* 80).

When an Emperor digs a composer in the ribs, and his courtiers of the bluest blood follow the Imperial example, the object of their attentions is in a position which the world generally agrees to consider fortunate. But a man's happiness is affected by many and complex causes. Glinka at Court was to be envied. From time to time the Empress would receive him on friendly terms, delighted to hear him play and sing; he was a favoured guest at State ceremonials, and every service he rendered secured an ample reward. In the composer's home, however, things wore a different aspect. There the long-standing troubles with his wife came to a head, ending in Madame Glinka's departure from her husband's house. Glinka's sensitive nature could hardly endure this mortification. For a month he remained shut up in his lonely rooms, cherishing a resolve never again to appear in public life. A first step towards carrying out this determination was actually made. On December 18, 1839, Glinka resigned his place as Director of the Imperial Chapel and severed his lucrative connection with the Court.

More reasonable ideas prevailed when time had blunted the keen edge of shame and, it may be, of self-reproach. The musician's art claimed him; he yielded to her mandate, and began the composition of a new opera, taking his subject from a metrical version, by Pouchkine, of an old national story—the story of "Russlan et Ludmila." According to this myth, *Russlan* espoused *Ludmila*, daughter of *King Svétosar*, and all went merry as a marriage bell till the wedded pair retired to the nuptial chamber. Then came a thunder crash; the room filled with a black vapour, and *Russlan*, on recovering from his fright, discovered that his bride had disappeared. Enraged at what he deemed the indifference or cowardice of *Russlan* in not guarding his prize better, *Svétosar* offered her hand to whomsoever should first find her. Four Knights undertook the quest, *Russlan* being one. Proceeding on his search, *Russlan* encountered a hermit, who informed him that *Ludmila* was a prisoner in the castle of *Tchernomor*, a powerful dwarf, the secret of whose invincibility lay in his long beard. The hermit also counselled *Russlan* to obtain a talismanic sword which lay in a certain place guarded by a giant's head. *Russlan* followed this advice. He won the sword in combat with its warden; attacked the dwarf, cut off his beard, and rescued the lady. After other adventures needless to relate, *Russlan* recovered the favour of his father-in-law, and was permitted to live in peace with his bride. This wild legend, although savouring much of the nursery, attracted Glinka's favourable notice, and he consulted Pouchkine with reference to a libretto founded upon it. The poet, at first unwilling, at last consented, and would probably have undertaken the book but for his untimely death in a duel with a young Frenchman, whom he suspected of being the lover of his wife. Under these circumstances, Glinka arranged the scenes himself, obtaining dialogue and lyrics from anybody able to supply them, and occasionally drawing upon his own resources as a versifier. Thus the libretto grew; Glinka meanwhile composing the music with furious energy, as in the case of "Life for the Czar." "It is needless to say," writes M. Fouque, "that the sceptical humour found in Pouchkine's poem does not enter into the opera. The composer looks gravely upon the sentimental side of the work; he renders—often admirably—the pathos or the poetry of the situations, being careful to mark each personage by accent, colour, or fashion of musical utterance. *Ratmer*, the Oriental Prince, sings languorous *cantilena;* the old sorcerer—a Finn, like all the sorcerers of Russian legend—sings a ballad of which the theme was gathered during an excursion along the Baltic shore; while *Tchernomor*, that Caliban of the Black Sea, is represented by a strange orchestral figure which marvellously depicts heaviness and stupidity. Certain scenes, for example the first and last, have a well marked Russian physiognomy, and to the sympathetic characters, *Russlan* and *Ludmila*, Glinka

* Idem. Fol. 7. † Idem. Suppl., Fol. 60.
‡ MS. Bibl. Imp., Suppl., fol. 175.

gives in profusion broad and charming melodies developed without constraint or preconceived ideas of form." We need not follow M. Fouque into his detailed account of the music, but it may be well to point out as a remarkable instance of realistic effect that, in the festal music of the opening scene, Glinka seeks to imitate the clatter of knives, forks, and plates by a special use of cymbals and triangles. He conceived the idea of this when attending a Court banquet in honour of an Imperial marriage. It should also be stated that the opera is full of national airs drawn from many countries and employed to distinguish the various characters in a musical sense.

"Russlan and Ludmila" was produced November 27, 1842, and Glinka himself has given an account of its reception:—"The first act went well; and the second also, save the chorus of the giants' heads. In the third Petrova was weak, the fourth made no effect; during the fifth the Imperial Family went away. The curtain fell; the composer received a 'call,' but the applause was not well sustained; on the stage and in the orchestra nobody troubled himself to hiss. I was undecided about showing myself, and consulted General Doubelt, who replied 'Go, of course; Christ suffered more than you.' However, my mother and I concealed our chagrin, and cordially entertained the friends we had invited to supper."

"Russlan and Ludmila" was performed seventeen times, but the public remained cold and indifferent. For this, Glinka was inclined to censure the representation. The actors were hostile, the orchestra careless, the *mise-en-scène* defective, and so on. But the well-known St. Petersburg musician, César Cui, had another explanation. He said: "Like most works in which the genius of a composer passes beyond the æsthetic faculties of his contemporaries, 'Russlan' was not appreciated at its true worth. It wearied the public or provoked jokes at its expense. 'The subject,' wrote one critic, 'is of little interest; as for the music, it is so strange and incomprehensible.' 'Russlan' was styled 'an abortive opera,' and if people went to see it, they did so only to admire the stage effects. Nothing less than the composer's death was wanted in order that justice might be done to this masterpiece. When, after several years, 'Russlan' was revived, the opera was received courteously, but without the least enthusiasm. But, at last, thanks to the persevering efforts of the young musical press, a reaction set in little by little, and now 'Russlan' is of all Russian operas the most esteemed. It is praised and revered; people almost bow before every note."

In the midst of his disappointment Glinka obtained some consolation from Liszt, who visited the Russian capital in 1842. "'Guillaume Tell,' when a novelty," said the great virtuoso, "was played sixteen times only." But no comfort of this kind could make up for a crowd of hostile criticisms; and, in a state of irritation and disgust, Glinka set out for Paris. There he was much observed, being accounted, perhaps, somewhat of a "rare bird" at a time when Russian composers were scarcely regarded as possible. M. Fouque has gathered a good deal of information from French sources concerning Glinka at this period, and it may not be amiss to quote a passage in which we get a clear view of him:—

"Before all, Glinka was that which we agree to call *un homme distingué*. His polite manners, and varied information; the care he took to avoid display, a total absence of pedantry, a minute observance of all the obligations attaching to social intercourse, denoted in him the perfect man of the world. His physiognomy was gentle and his bearing had the indescribable feline quality that characterises his race and gives to the women of his country an irresistible attraction. He spoke Russian, Italian, and French equally well, knew a little of German, and, after taking a few lessons in Paris, learned Spanish. He belonged, therefore, to the type of *gentleman cosmopolite*. But it was unnecessary to scratch the surface much in order to find the true Russian. The attraction of pleasure dominated his senses. At Paris he wasted six months with grisettes and low class actresses."

According to the same authority, Glinka cherished for his sovereign a reverence now out of fashion, even in Russia. He refused to witness Meyerbeer's "L'Etoile du Nord," because of the manner in which Peter the Great is treated, and a sure way to anger him was to advocate any change in the government of his native land. Sometimes his annoyance would express itself behind a mask of comedy. On one occasion, after a Moscow professor had advocated revolutionary ideas, Glinka knelt before an image of St. Nicholas and exclaimed, "O great saint, destroy the University of Moscow, destroy also that of Wilna, rather than there should be even a few men who talk like this man." More often he seriously resented radical ideas, and when, in his later years, constitutional nervousness increased, he would become so excited that visitors were cautioned to leave politics in the hall along with their umbrellas. As to music, on the other hand, Glinka preserved an open mind, and was always ready to consider novelty without prejudice. Bach and Handel were among his favourite masters, and he yielded to Beethoven the entire dominion of his soul. On first hearing "Fidelio" he wept, and on one occasion returned home from a concert looking so pale and agitated that his wife questioned him: "What is the matter?" "Beethoven," replied Glinka. "What has he done to you?" Instead of answering, the composer threw himself on a couch, buried his face in his hands, and remained a long while unable to articulate a word. He had just listened, for the first time, to Beethoven's Seventh Symphony. Glinka found himself, also, in keen sympathy with Berlioz, strengthened, no doubt, by the French master's personal fascination. The result was an indulgence in day dreams, which came to nothing, after the fashion of dreams in general. He, too, would write programme symphonies. A new world of achievement opened before him, and in fancy he saw himself entering it as a conqueror. How different this from the reality, since the remainder of his life was almost barren. M. Fouque speculates, in an interesting manner, upon the reason for this:—

"Probably Glinka doubted his own strength. He was at bottom an undecided man. We have marked his hesitations at the beginning of his career. The theatre having, in effect, given him more chagrin than pleasure, he eagerly welcomed an opportunity to exercise his powers upon another branch of the art. But he was no longer at the age when one dares, and, without doubt, timidity at that moment had the upper hand. We note in him a characteristic of the Russian temperament — an excessive modesty which approaches humility. The Russians are not, like the Germans, infatuated with themselves, their knowledge and their power, or, if so, they manage to hide the fact. On the contrary, they make themselves small, never speaking without respect of that which has been done by others, and expressing a desire to do as well. . . This disposition, admirable in some respects, becomes weakness when, as in Glinka's case, it paralyses the faculties, and stifles artistic initiative."

Glinka attracted but little notice during the first period of his Parisian sojourn. This, however, suited him. He went about as he liked in the gay city, and,

it is to be feared, was not altogether wise in his pleasures. Presently some of his compatriots found him out, and a secretary of the Russian Embassy introduced him to Berlioz, who was just then contemplating a tour in the empire of the Czar. Berlioz received his brother composer with well nigh an excess of courtesy. Their meetings were frequent, and when, in 1845, the French master organised Festival Concerts in the Champs Elysées he did not forget to place some of Glinka's music in the programme. But all this is best told in the language of Glinka himself, who wrote as follows to a friend at home:—

"Chance has brought me into contact with some agreeable persons, and I have found friends in Paris, not a large number it is true, but sincere and full of talent. The most valuable acquaintance I have made is, without doubt, that of Hector Berlioz. To study and know his works, so decried by some, so admired by others, was one of the principal reasons for my coming to Paris. Fortune has amply favoured me. Not only have I heard the music of Berlioz at rehearsals and concerts, but I have entered into close relations with the composer, to my mind, the first of our age (in his line, of course), and I have become his friend as far as that is possible with a character so eccentric. Here take my opinion with regard to him."

"In the region of fancy nobody achieves such colossal inventions, and his combinations have, among other merits, that of being entirely new. Broad *ensemble*, ample details, close harmonic tissue, instrumentation powerful and till now unheard—such are the characteristics of the music of Berlioz. In drama, impelled by a fantastic temperament, he goes beyond the situation, misses the natural, and falls into the false. Among his works which I have heard, I like the best the overture to 'Les Francs Juges,' the 'Queen Mab' Scherzo, the Pilgrims' March of 'Childe Harold,' and the 'Dies Iræ' and 'Tuba mirum' of the 'Messe des Morts.' These things have made upon me an impression which I cannot describe. I now have in my possession the manuscripts of some unpublished works by Berlioz, which I study with unmixed pleasure."

After declaring that the orchestra of the Conservatoire Concerts was too good, because paying too much attention to detail, Glinka gives some particulars about the performance and reception of extracts from his works at the Berlioz Concerts, and continues thus:—

"I can say that I have obtained a passing success most important for me. Berlioz, Herz, and others have read my scores, and in the *Débats* has appeared a long article by Berlioz which will prove to you that my self-love as a composer ought to be satisfied. In short, I am very well content with my trip. Paris is a marvellous city. Its variety of intellectual pleasures is inexhaustible, and in all my life I cannot remember a period more enjoyable than the months I have spent here. From an artistic point of view, study of Berlioz's compositions, and experience of the Parisian public have led to important conclusions. I have resolved to strengthen my repertory by some concert pieces for orchestra—and if my strength permit, I will write many of them—in the form of *Fantaisies pittoresques*. Up to the present, instrumental music has been divided into two contrasted sections: quartets and symphonies, which, appreciated by a few, frighten the many by their complexity, and concertos, variations, &c., which fatigue the ear by their want of connection and the feeling of the listener for the trouble taken by the executant. It appears to me that one can conciliate the exigencies of art and the demands of our age, and, in turning to account the improvements in modern instruments and execution, write pieces agreeable alike to connoisseurs and the general public. I have already begun to work, and am writing a Coda to my 'Marche de Tchernomor.' The fragment has pleased here, but a Coda was necessary."

"In Spain, the originality of the national melodies will help me much as regards the Fantaisies I have in mind. I shall see when on the spot if it be possible to write an opera of a Spanish cast. In any case, I mean to translate my impressions into music."

Glinka carried out his purpose of visiting Spain in June, 1845, his departure from Paris being described as that of a composer whose elegant music and distinction of style had conquered an enviable place in the opinion of connoisseurs. With regard to the article by Berlioz mentioned above, it will suffice to quote a single passage: "The talent of Glinka is essentially supple and varied; his style has the rare faculty of transforming itself, at the will of the composer, according to the exigencies and character of the subject in hand. He can be simple and even naïve without descending to the use of commonplace means. His melodies have unexpected accents and phrases of a strange charm. He is a great harmonist and writes for instruments with a care and knowledge of their subtlest resources which makes his orchestra one of the newest and most piquant that one can hear."

Glinka's trip to Spain had no such artistic results as he anticipated, but two of the promised *Fantaisies pittoresques* being written. These are now known as "Jota aragonesa" and "Une Nuit à Madrid." The composer's health probably had much to do with the barrenness of his last years. M. Fouque describes him as suffering from an insurmountable apathy, nervous excitability, hypochondriacal humours, and constant indecision. These symptoms are well known, and their causes are not difficult to imagine, but they had, in Glinka's case, an effect especially regrettable in depriving him of further power to use his graceful talent. The composer was fertile enough in schemes. He formed resolution after resolution to do great things, but went no further than resolve. The springs of action were broken, and the machine would not work. Glinka, however, continued to move about, and, in 1848, was at Warsaw, where he had a curious encounter with the Governor, Prince Paskiewitch, a famous military bully of the day, and a soldier to whom Messrs. Barclay and Perkins' draymen would probably have awarded the treatment meted out to Marshal Haynau could they have got hold of him. Glinka tells the Paskiewitch story himself:—"He (the Governor) was out riding, followed by an escort of Cossacks. On seeing him I took off my cap, but Pedro (a companion and friend), who did not recognise the Prince, took no notice. Upon that, his Serenity dashed towards us and nearly upset me. In a rage, and not caring to risk new explosions of a temper so little regulated, I made arrangements to leave Warsaw. But, being ill and unable to travel, I remained a while longer. During this time the Prince learned who I was, and wished to make amends for his brutal act. He several times invited me to dinner, gave me always the best reception, placed me by his side, and poured out for me the Kakhetie wine which I liked so much. Sometimes he begged me to conduct his orchestra."

Four years later Glinka again set out for Spain, but turned back on reaching the Pyrenees and went to Paris, perhaps to study the scores of Gluck, with whose music he was then infatuated. Encountering Meyerbeer in the French capital, and never having witnessed an opera by the reformer of the eighteenth century, he asked the composer of "Les Huguenots"

whether Gluck made an effect on the stage. Meyerbeer evidently thought such ignorance as this should be corrected: "I will write to Berlin, and request the director of the Court Theatre to play a Gluck opera when next you are passing through. Four such are always ready, and can be put on at a day's notice. You shall choose, and say whether you would like to hear 'Alceste,' 'Armide,' or either of the 'Iphigenies.'" Meyerbeer kept his word, and, on returning to Russia *viâ* Berlin, Glinka had the satisfaction of witnessing a performance of "Armide." He says thereanent:—"The effect of that music upon the stage went beyond my expectations. The scene in the garden was enchanting—seductive to the limits of possibility."

Time went on, but Glinka did nothing. His indecision and want of steady purpose stood between him and achievement. An opera, "La Bigame," was begun and laid aside, and the only fruit of the period appears to be a "Kyrie eleison" in three parts, composed for a neighbouring convent. This marked the existence of another "craze." He would now study ecclesiastical music, and (April, 1856) started for Berlin again to put himself under Dehn, and follow from the beginning the new course his wayward fancy had marked out. There, for the present, we must leave him.

(*To be continued.*)

MR. ROBERT BROWNING'S LATEST WORDS ON MUSIC.

Readers of those interesting essays published recently by M. Saint-Saëns will remember with what energy he assails men of letters for meddling with musical criticism, and dispensing their patronage and censure on works which they are in many cases obviously incapable of understanding. This charge he not only makes, but substantiates, and what is true of France is equally true of England. Some of the greatest writers of modern times—George Eliot, for example—have blundered grossly in their allusions to music. But under this condemnation one notable figure in the world of letters has never fallen, and that is Mr. Browning. We may blame him for his terrible obscurity—even so sympathetic a critic as the Dean of St. Paul's admits that nothing can be made of "Sordello" "without more trouble than we usually expect to be called upon to give to any book but one of high mathematics"—for his crabbedness of construction, and for his harshness of metre (How on earth is one to scan such a line as "Wagner, Dvorák, Liszt, — to where — trumpets, shawms!"); but it is impossible to accuse him of ignorance or lack of respect in his treatment of music. An irreverent friend has suggested that if he made his meaning perfectly plain, he would probably expose his inaccuracy, and that, like a cuttle-fish, he prefers to escape by shrouding himself in impenetrable darkness. But this suggestion savours of prejudice, and, speaking seriously, we have good reason for confidence in Mr. Browning's knowledge of detail, while we readily recognise his wonderfully fine psychological insight into the problems which music is so specially fitted to solve. The title of his new volume, as most of our readers are aware, is "Parleyings with certain people of importance in their day," and the "parleying" with which we are particularly concerned is that addressed to Charles Avison. Here let us frankly confess that until we saw the name on Mr. Browning's title-page we had never heard of this musician. On turning to Grove's Dictionary we discovered, in the brief notice which is there devoted to him, that he was born at Newcastle-on-Tyne in 1710, visited Italy, studied under Geminiani, and became Organist at his native town, where he died in 1770. We also learned that he was the author of "An Essay on Musical Expression," in which Marcello (whose Psalms he edited) and Geminiani are extolled to the disparagement of Handel, and that he published several concertos, quartets, trios, and sonatas. But neither in his lifetime nor in the hundred and seventeen years that have elapsed since his death can he be said to have achieved a reputation justifying his inclusion in the category of "people of importance." However, it is not for us to quarrel with Mr. Browning on this score. We are not so much interested in Avison or his "March," which is printed on p. 220 of the volume, and which—

> Timed, in Georgian years,
> The step precise of British Grenadiers

as in the remarks which the poet lets fall on the capacity and evolution of music. And these are in many ways remarkable, amounting as they do to the admission—unique in the mouth of a poet—that music is a more faithful reflex of humanity than poetry, sculpture, or painting—

> I state it thus:
> There is no truer truth obtainable
> By man than comes of music.

The most important passage is the following, from which we gather that while music goes nearer to the mark than any of her sister arts, she can never yet achieve absolute success, and that it is an inevitable law of progress that the developments, introduced by successive generations of composers, renders it impossible for us to find our aspirations and feelings so completely expressed in the music of the past as our ancestors did:—

> To match and mate
> Feeling with knowledge—make as manifest
> Soul's work as Mind's work, turbulence as rest,
> Hates, loves, joys, woes, hopes, fears, that rise and sink
> Ceaselessly, passion's transient flit and wink,
> A ripple's tinting or a spume-sheet's spread
> Whitening the wave,—to strike all this life dead,
> Run mercury into a mould like lead,
> And henceforth have the plain result to show—
> How we Feel, hard and fast as what we Know—
> This were the prize and is the puzzle!—which
> Music essays to solve; and here's the hitch
> That baulks her of full triumph else to boast.
>
> All Arts endeavour this, and she the most
> Attains thereto, yet fails of touching: why?
> Does Mind get Knowledge from Art's ministry?
> What's known once is known ever: Art's arrange,
> Dissociate, re-distribute, interchange
> Part with part, lengthen, broaden, high or deep
> Construct their bravest,—still such pains produce
> Change, not creation: simply what lay loose
> At first lies firmly after, what design
> Was faintly traced in hesitating line
> Once on a time, grows firmly resolute
> Henceforth and evermore. Now, could we shoot
> Liquidity into a mould,—some way
> Arrest Soul's evanescent moods, and keep
> Unalterably still the forms that leap
> To life for once by help of Art!—which yearns
> To save its capture: Poetry discerns,
> Painting is 'ware of passion's rise and fall,
> Bursting, subsidence, intermixture—all
> A-seethe within the gulf. Each Art a-strain
> Would stay the apparition,—nor in vain:
> The poet's word-mesh, Painter's sure and swift
> Colour-and-line-throw—proud the prize they lift!
> . . . . . Outdo
> Both of them, Music! Dredging deeper yet
> Drag into day,—by sound, thy master-net,—
> The abysmal bottom-growth, ambiguous thing
> Unbroken of a branch, palpitating
> With limbs' play and life's semblance! There it lies
> Marvel and mystery, of mysteries
> And marvels, most to love and laud thee for!
> Save it from chance and change we most abhor

Give momentary feeling permanence,
So that thy capture hold, a century hence,
Truth's very heart of truth as, safe to-day,
The Painter's Eve, the Poet's Helena
Still rapturously bend, afar still throw
The wistful gaze! Thanks, Homer, Angelo!
Could Music rescue thus from Soul's profound,
Give feeling immortality by sound,
Then, were she queenliest of Arts! Alas—
As well expect the rainbow not to pass!
"Praise 'Radaminta'—love attains therein
To perfect utterance! Pity—what shall win
Thy secret like 'Rinaldo?'"—so men said:
Once all was perfume—now, the flower is dead—
They spied tints, sparks have left the spar! Love, hate,
Joy, fear, survive,—alike importunate
As ever to go walk the world again,
Nor ghost-like pant for outlet all in vain
Till Music loose them, fit each filmily
With form enough to know and name it by
For any recognizer sure of ken
And sharp of ear, no grosser denizen
Of earth than needs be. Nor to such appeal
Is Music long obdurate: off they steal—
How gently, dawn-doomed phantoms! back come they
Full-blooded with new crimson of broad day—
Passion made palpable once more. Ye look
Your gaze on Handel? Gaze your first on Gluck!
Why wistful search, O waning ones, the chart
Of stars for you while Haydn, while Mozart
Occupies heaven? These also, fanned to fire
Flamboyant wholly,—so perfections tire,—
Whiten to wanness, till . . . let others note
The ever-new invasion!

The February number of *Longman's Magazine* contains a curious paper entitled "On Melody in Speech" from the pen of Mr. Weber, the resident organist of the German Chapel Royal, St. James's Palace. The prefatory portion is devoted to a consideration of the sounds of Nature, most of which, according to the writer, are "melodious and harmonious, and form exact intervals and chords." Thus Mr. Weber has noted down two melodies heard at different times performed by the wind, while the "solemn strains and most perfect ideal harmonies" of the telegraph wires are compared by him to Æolian harps. Furthermore, "all animals on land, quadrupeds and bipeds, have their characteristic voices and calls in distinct (?) intervals"—dogs and cats in fifths, donkeys in octaves, horses in semitones down the chromatic scale. Here Gardiner, the stocking-weaver of Leicester, and author of the "Music of Nature," has been before Mr. Weber, for he noted down "the whole concert of the groves," as Mr. Rowbotham gracefully calls it; but as the present writer has not mentioned what were the birds whose melodies he has noted down, we have been unable to compare the two versions. The main body of Mr. Weber's observations relate to the human voice in speaking. "We speak," he says, "in melodies and harmonies, improvising them by the impulse of our thoughts and feelings over an extent or compass of one and a half to two octaves. . . . and from the quality and accent of this musical investment, the truth and sincerity of the words may be felt, and the character of the speaker be traced." Then after noticing, with illustrations, the progression most commonly used in speaking—viz., from the dominant to the keynote—he adds "common conversation is generally held in the major mode and in the same key," but "an unfriendly reply is mostly in an unrelated key. . . . Every person has his own fundamental and favourite key in which he generally speaks, but which he often transposes higher or lower in sympathy to other voices, and when he is excited." He then proceeds to give a good many illustrations of conversations, the keys of B flat, B, or C being those most commonly used in ordinary conversation. At Boulogne and Rheims he noticed that the people generally spoke in B flat major and minor, and adds (the italics are ours) "The large bells at the belfry at Boulogne and at the cathedral at Rheims also have the low B flat, *and may have been cast in that tone to be in unison with the voice* of the people." A good many more illustrations follow of dialogues in French, calls of railway guards and conductors, &c., the superior melodiousness of which in France calls forth his admiration. Further examples are given of the cries of native 'bus conductors and paper boys, from which we gather that the busier they are, the higher is the key employed. "Some of the cries of vendors in the streets" strike Mr. Weber as "quite beautiful and touching," and suggest to him that "a collection of such melodious and pleasant cries from towns in England and abroad would be most interesting in showing the musical talent and taste of the people who invent and use them." Such a remark as the foregoing just serves to illustrate the unfruitful nature of such fanciful speculations. By Mr. Weber's own showing the French have particularly melodious cries; is he therefore, as a German, prepared to admit this fact as a proof of their superior musical organisation? And has he not unconsciously laid greater stress than the facts warrant upon the distinctness of the intervals observed in our speech or in the sounds of nature? We should be very anxious to know whether a series of independent experiments would confirm the statements we have quoted above. Will some of our readers try, and communicate the result?

Madame Adelina Patti's present manager is, conceivably, a cute person. No sooner was a clumsy "infernal machine" discovered under the seat of a "crank"—*Anglice*, cracked—individual in the gallery than the wires were loaded with messages reporting an attempt to kill the *prima donna*. Of course the real facts soon came out, but, meanwhile, there had been universal sympathy with the great singer. If the manager had a hand in working this, he deserves to be congratulated. We hope that the example will not spread, but we do so almost against hope. Perhaps we may hear before long that the cellars of Madame Nilsson's house have been searched for dynamite and that Colonel Henry Mapleson has engaged detectives from Scotland Yard to "shadow" Madame Marie Roze. These are times of keen competition.

A large number of the friends and admirers of the late Mr. Joseph Maas visited West Hampstead Cemetery, on the 20th ult., to inspect the monument raised by public subscription to his memory. The "unveiling" took place without the formal proceedings and speech-making which had once been contemplated. These were, on second thoughts, deemed unadvisable, and, as a matter of fact, there could have been no better tribute to the deceased artist than the gathering in silence around his grave. The monument, designed by Mr. James Currie, of Oxford Street, represents Music as a classic female figure, leaning in grief upon a pedestal, and contemplating a medallion portrait of the late tenor. In her left hand she carries a lyre, one string of which is broken. The inscription states that the memorial has been raised "by friends and admirers, in memory of a great singer and a good man." We may add that the amount contributed to the memorial fund was £558, and that there remains, after

paying for the monument and defraying incidental expenses, the sum of £298. This has been so invested as to produce £10 per annum, which amount will be offered, year by year in perpetuity, as a "Joseph Maas Prize," to be competed for by the students (tenor vocalists) at some public school of music, the school to be selected by the trustees, who now are Mr. W. A. Barrett, Mr. Joseph Bennett, Mr. G. H. Johnstone, and Mr. Charles Lyall.

There is, or was some days ago, an opening for a musician in the North Country. It appears to have been advertised only in the local papers, but that, no doubt, sufficed to bring a crowd of applicants, though we could have wished a wider publicity for the sake of many all over England who would have felt their ambition aroused and pride in their art greatly gratified. The facts are these:—Durham County Asylum fell short of an attendant; we should say through death, since no less powerful cause would be likely to create a vacancy. Under these circumstances the managers bethought them that it might be well to secure the services of a gentleman able to combine the ordinary duties of the position with the special and grateful task of amusing the patients. As to the form of amusement, they were not rigorously particular. Professors of legerdemain, of ground and lofty tumbling, or of spiritualistic phenomena were not absolutely ineligible, but, on the whole, the managers preferred a "musician"—a compliment to the divine art and to the profession which many of our readers will warmly appreciate. In return they offered "£30 a year, paid monthly, rising, according to ability, to £45, with board, lodging, washing, and uniform." Before the reader bursts out in laudation of such princely generosity, it is advisable he should know that the managers attached a third duty to the post—that of sweeping the asylum chimneys—a mere detail, of course, though a dirty one. Where would the musician be in this combination of turnkey, artist, and sweep? and how would a man, covered with the soot of the third, maintain the classic purity of the second? Scores of musicians, believing in the power of their art under all circumstances, might have wished to test this case. We hope one such has obtained the post and will, in due time, give us his experience.

The Times is not altogether a fortunate paper, and in the roll of blunders connected with the press it cuts a prominent and distinctly unhappy figure. At the present moment our contemporary is a victim to sub-editorial incompetence. For example, it had, some days ago, to record the death of Frederic Lablache, and, in the course of a few lines, it described the great Lablache as a tenor, invented a contemporary singer whom it called Vavanti, and knighted Michael Balfe. This was pretty well for a beginning in the musical department. That sub-editor should be encouraged. He will do wonders by-and-bye.

Dr. Stainer has been elected a member of the Athenæum Club, by virtue of the rule which empowers the Committee to elect nine persons annually on the ground of "distinguished eminence in literature, science, or the arts, or for public services."

Mr. Barnby having resigned the position of Conductor of the London Musical Society, Dr. Mackenzie has consented to conduct the practices and Concert for the present season.

VERDI'S "OTELLO."

(From our Special Correspondent.)

The long-expected new opera of Giuseppe Verdi was produced at La Scala, Milan, on the 5th ult., after one or two postponements, caused, ostensibly, by the illness of the tenor, Tamagno, who had been cast for the title character. Before touching upon the performance and its attendant circumstances, we will try to give the reader some idea of the work itself; and, first, as to the libretto, founded on Shakespeare's play, by Arrigo Boito, composer of "Mefistofele."

One might fancy that, before laying out his "argument," Boito took up the book of Rossini's "Otello," in order to do that which its author had not done, and leave undone that which he actually accomplished. There is not much of Shakespeare in the earlier work, where imaginary events connected with the marriage of *Otello* and *Desdemona* occupy a great deal of space, and where, moreover, the scene is laid wholly in Venice. Boito, on the other hand, keeps closely to the play, and is even guided by the language of the English poet. In saying this, we must not be supposed to imply that every scene in Shakespeare's "Otello" is reproduced in the opera. Boito, in point of fact, has made only a selection, but whatever he has taken re-appears with commendable fidelity to the original. The first act of the drama is ignored altogether; hence the loss of the fine scene in which *Otello* defends himself before the Venetian senate. But, in giving this up, the librettist exercised a wise discretion. Had he retained it he must have curtailed elsewhere, and weakened his exposition of the motives leading to the catastrophe. As the book now stands it shows the complete unity which every operatic libretto should possess. It begins with the birth of *Otello's* jealousy, it follows the growth of that passion, and ends with its fatal results. Nothing could be better, however much we might have liked to hear "Most noble, grave, and reverend seigneurs," declaimed to Verdi's music, amid the pomp and splendour of olden Venice. Before describing the course of the "argument" act by act, let us say that the characters are *Otello*, *Iago*, *Cassio*, *Roderigo*, *Ludovico*, *Montano*, *a Herald*, *Desdemona*, and *Emilia*, *Bianca* being eliminated altogether, as is sometimes done in English acting versions of the original drama. The *Duke* and *Brabantio*, of course, disappear with the rejected first act.

When the curtain rises we witness the landing of *Otello* in Cyprus amid a tempest ominous of his fortunes. The Moor is received by *Iago*, *Roderigo*, *Cassio*, *Montano*, and a miscellaneous crowd, who make great rejoicing and sing festive choruses in his honour. *Otello* leaves the stage—note that *Desdemona* has not yet appeared—and the drinking scene at once begins, leading up to the struggle between *Roderigo* and *Cassio*, the re-appearance of *Otello*, and the dismissal of *Cassio* from the service of his chief. As the Moor investigates the cause of the disturbance, *Desdemona* enters. What follows is very happily contrived. Seeing his wife, *Otello* exclaims: "Che? . . . la mia dolce Desdemona anch' essa per voi distolta da' suoi sogni! Cassio, non sei più capitano." Hearing this, *Cassio* lets fall his sword, which *Iago* picks up and hands to an attendant, murmuring "Oh, mio trionfo!" The stage is then left to *Otello* and *Desdemona*, who sing the necessary love-duet, for which Boito is entirely responsible. At its close, as the enraptured pair move off, Venus shining in the clear sky above them, we hear the Moor say, "Un bacio, un bacio, ancora un bacio." We shall hear him repeat the words by-and-bye, under very different circumstances.

The second act is laid in a hall of the castle, opening, through wide doors, to a garden at the back. A short interview takes place between *Iago* and *Cassio* relative to the proposed intercession of *Desdemona* in favour of the dismissed lieutenant, and then the *Ancient*, left alone, utters a sinister and cynical soliloquy strongly suggestive of the author's *Mefistofele*. *Desdemona* and *Emilia* appear in the garden; *Cassio* joins them, and, when *Otello* enters, *Iago*, directing his attention to the scene, begins his poisonous work. Soon comes a pretty contrast. Children, women, and mariners of Cyprus enter the garden bearing offerings to *Desdemona*, and singing songs in her praise.

As this charming episode concludes, and the people move away, *Desdemona* and *Emilia* come forward into the hall. Then we have the young wife's pleading for *Cassio*, *Otello's* angry refusal, the incident of the dropped handkerchief, and the exit of the discomfited women. The dialogue of *Otello* and *Iago* at once resumes, going on to the end of the act, which closes with the oath to take revenge.

In the third act the stage represents the great hall of the castle, opening into another apartment of smaller proportions. *Otello* and *Iago* are discovered, to whom a herald enters announcing the approach of Venetian ambassadors. We are soon led to infer that the official has disturbed a conversation on the old subject. *Otello* remarks "Continua," and the *Ancient* warns him to observe *Cassio*, and not forget the handkerchief. *Iago* quits the stage as *Desdemona* enters, leaving all clear for the terrible dialogue which ensues between the husband and wife. Next in order comes the artful talk of *Iago* with *Cassio* on the subject of *Bianca*, only a part of which, and that most confirmatory of his suspicions, is permitted to reach *Otello*, as he listens behind a pillar. The act ends with the arrival of ambassadors headed by *Ludovico*, in whose presence the infuriated Moor heaps insults upon his wife and, as she is led away by the Venetian noble, flings after her a curse that horrifies the onlookers and contrasts strangely with the *Vivas* of the crowd outside. Overcome with passion, *Otello* falls senseless upon the stage, now clear of everybody but himself and *Iago*, who, mocking the shouts of the populace and pointing scornfully to the prostrate Moor, exclaims, "Ecco il Leone!"

The fourth act takes place in *Desdemona's* chamber, where are seen the doomed wife and her attendant. Here the dialogue keeps close to Shakespeare, and we have in due course the story of Barbara and her Willow Song. *Emilia* retires, while *Desdemona*, before seeking repose, kneels to a statue of the Madonna, and offers up a prayer alike for the guilty and the innocent. The murder scene follows without variation upon the original, and only at the close does Boito permit himself to depart therefrom. Apparently he objects to a scene of carnage on the stage, or else he would accentuate the death of *Desdemona* and *Otello* by submitting them alone to such a fate. Be this as it may, *Emilia* escapes unharmed by her husband, and *Iago* is dragged off, a prisoner, before *Otello* can get at him. The curtain falls for the last time as, in the agony of death, the Moor, throwing himself upon the body of *Desdemona*, again exclaims, "Un bacio, un bacio, ancora un bacio."

The reader will probably agree with us that Boito has done all that was possible with a subject not the best adapted for operatic purposes. It is difficult, in a lyric drama, to deal with psychological processes needing to be set forth fully; and Shakespeare's play, however regarded, imposes upon the librettist a long series of dialogues exceedingly trying to the musician. Given the propriety of choosing "Otello" at all, then Boito is entitled to well nigh unqualified praise. We now proceed to indicate the leading features of the music, act by act.

There is no orchestral prelude. After three bars of storm music, the curtain rises, and the drama begins. The storm music is conventional throughout, and to its exigencies the declaimed phrases of the dialogue submit themselves as a matter of course. Here and there an effective choral outburst takes place, and a prayer, "Dio, fulgor della bufera," massively harmonised in the simplest form of counterpoint, produces a great effect. Otherwise, the opening scene is chiefly noticeable for its abounding energy. It shows that the composer has lost none of his *verve*, and that he can grip his subject as firmly as ever. *Otello* has no *aria d'entrata*, nor throughout the work does the composer introduce any feature merely for the sake of tradition. While asserting the claims of his art, he respects also those of the associated drama. The dignified soldier declaims a few appropriate words, and passes off the stage, leaving the assembled crowd to indulge in choral rejoicings. These include two capital numbers "Evviva! Vittoria," and "Fuoco di gioia," which are as formally constructed as any in the master's earlier works. They have a beginning, a middle, and an end; and can be lifted out of the opera to be treated as detached pieces musically complete in themselves. So far, they are representative of others to follow; and at once proclaim the fact that wherever the progress of the drama allows a musical form to be developed, Verdi seizes the opportunity. In such places the art of music comes to the front, as is its right. The choruses just noticed are separated by a good deal of dialogue set to declamatory phrases singularly happy in character. Verdi is a master of musical declamation, and he takes care not to lessen its force by excessive orchestral accompaniment. At all times the spoken word has a first claim upon attention. But even in the dialogue, he takes advantage of such chances as favour *cantilena;* many of the most beautiful ideas in the work being thus presented, and made to light up the progress of scenes in which there is necessarily much talk. The Drinking Scene has also a set movement, consisting of solo (divided between *Iago* and *Cassio*) and chorus. This is in verse or strophe form; precisely the same music occurring again and again, though to different words. The master, it seems, is not afraid of being thought antiquated, and he invests the old form with fresh interest by means of highly characteristic music—character, *bien entendu*, being gained without sacrifice of pleasing and well-balanced melody. This will always be a favourite number, and is important enough for separate use in the concert-room. Space does not allow us to enlarge upon the long spell of declamation connected with the quarrel of *Roderigo* and *Cassio*. Enough that it partakes of the character indicated above. We pass on to the love duet with which the act ends, and note with unalloyed pleasure an extended and beautifully expressive scene, wherein pure vocal melody is set off by richly coloured, yet never obtrusive, accompaniments. Save for greater freedom of harmonic treatment, we see nothing here inconsistent with the Verdi whom all the world knows. The familiar hand of the master is clearly shown, though the duet undoubtedly exemplifies the liberty of modern practice—liberty, not licence, which Verdi in this case ever avoids.

Hitherto we have encountered no *Leitmotiven* and we shall meet with none in the future, though once or twice a theme before employed is repeated, not in a representative so much as in a suggestive capacity. But Verdi does not neglect characterisation, and he is always happy when *Cassio* comes on the stage, the music then assuming a lightness and grace the fitness of which is instinctively recognised. So in the opening dialogue of this act, where the qualities just named serve to heighten by contrast the effect of *Iago's* Mephistophelian soliloquy. A broad unison theme, of rugged energy, here typifies the *Ancient's* confession of faith: "Credo in un Dio crudel, che m'ha creato simile a sè, e che nell ira io nomo." The soliloquy is, of course, not an air, but a powerful piece of declamation, taking its varied character strictly from the verbal text; the whole number standing for, perhaps, the most "advanced" feature in the work. It gives an artist skilled in declamation such an opportunity as few lyric dramas afford. At its close, the lighter music resumes; so passing on to that of the Garden *fête*, where again we have charming concerted pieces of a popular character, and modelled upon familiar forms. Verdi has written few more pleasing things than the full chorus "Dove guardi splendono raggi," in which the bass swings constantly from tonic to dominant and back again; or than the chorus in which girls have an independent theme above the music of the other voices. To both the drone of the *cornemuse* or the tinkle of the mandolin gives characteristic effects that heighten their charm. The rest of the act is much taken up with declaimed dialogue, relieved, however, by a quartet for *Desdemona*, *Emilia*, *Otello*, and *Iago*, which, like that in "Rigoletto," may best be described as a double duet, so distinctly separate from the music of the Moor and his wife being that of *Emilia* and her husband. The quartet is difficult of execution, and, though a notable effort, will certainly never rival its predecessor in the favour of the public. In the long dialogue for *Otello* and *Iago*, with which the act ends, Verdi takes care to seek relief by interposing as many *cantilena* passages as the words will allow. Some of these are remarkable for their beauty. Such is the *Andantino*, "Era la notte"—a delightful bit of pure harmony and melody. The *ensemble* at the end, heavily scored and of strenuous force, better suggests the Verdi of early days than any other section in the work.

As regards the features just named, it might figure in "Trovatore" or "La Forza del Destino."

In the third act we find, after some introductory matter, another beautiful duet for *Otello* and *Desdemona*. "Dio, ti giocondi, O sposo" runs over with pure melody, placed where it should be—in the voice part. The form of the number is irregular; one short movement following another, and taking its character and significance from the text; but best of all is the first, the lovely theme of which haunts the ear long after the sounds have died away. This, however, has a formidable rival in a passage sung later by *Desdemona*, as a pathetic appeal to her suspicious husband. It is by means of such resort to *cantilena*, we say again, that Verdi preserves his dialogues from monotony. The vocal melodies come in a most refreshing manner, with a distinct musical interest, and they illustrate, we think, the happy compromise between the claims of music and of drama which the entire work conspicuously exemplifies. Passing over much that is graceful in the dialogue for *Iago* and *Otello*, as coming under a description already pointed out, we reach the great and prolonged *ensemble*, beginning with the appearance of *Ludovico* and his fellow ambassadors. This opens with all the pomp imaginable; trumpets on and off the stage adding their brazen clangour to the noise of voices and orchestra. It includes, as may be supposed, a great number of solo passages, intense in expression and exciting in character, these leading up to a concerted piece for chorus and seven solo voices, in which Verdi puts forth all his power of combination. With so many parts, most of them acting independently, it is difficult to secure the broad effects needful in such a piece, and we are not sure that Verdi has quite succeeded. But the *ensemble* will always rank amongst the most elaborate, and, in certain respects, the most masterly, connected with the lyric stage. Regarded as the work of a man seventy-three years old, its sustained energy and forceful utterance are phenomenal.

The last act will, perhaps, commend itself everywhere as musically the most beautiful. So it ought to do. Every situation on the stage, and every line in the poetry, call for music with an imperative voice, and appeal irresistibly to a composer's instinct. As the curtain rises upon *Desdemona's* chamber, the *cor Anglais* takes up a plaintive strain, presently used in the Willow Song. This is developed at some length, with infinite pathos, and so the mind is prepared for the touching scene to follow. After a short dialogue for *Desdemona* and *Emilia*, founded upon the matter of the Introduction, the Willow Song is reached, and at once attention fixes itself upon music as affecting as any ever heard in a theatre. The melody has a character as marked as a national tune, and may, indeed, be an imitation of some Italian musical *patois*. Anyhow, it is very striking and beautiful. Verdi here adopts the verse form, but with considerable variation in accompaniment; each repetition of the melody thus presenting itself with fresh interest. At the close of the song, *Emilia* takes her leave, and *Desdemona*, left alone, sings the "Ave Maria," beginning with recitative on a single note, accompanied by sustained chords, and passing on to a plain and most moving *cantilena*. Verdi here shows that he rightly estimates the power of simple music. Nothing could be less pretentious than this beautiful strain, and nothing could be more affecting. When first heard at Milan it brought tears to many eyes. *Desdemona* presently sleeps, and *Otello* enters at the back of the stage; standing there, a sinister figure, while the double-basses execute the solo of which every amateur has by this time heard. As he bends over and kisses the woman he is about to kill, the orchestral melody first used at the close of the duet in Act I. re-appears; then *Desdemona* wakes, and the murder scene begins. Verdi does not prolong this unduly. Founding his music for the most part upon a fragment of the double-bass solo, he makes it so forcible that he can afford to pass rapidly on to the catastrophe, and thence to the end. As dramatic music, this *Finale* takes the highest rank. It strikes us as the very feelings of the characters expressed in ordered sound, and it intensifies the situation to a most painful degree. The last bars are most touching of all, for in them, as *Otello* embraces the body of his wife, re-appears the expressive kiss theme heard first at the moment of their highest happiness. Upon this suggestive reminiscence the curtain finally descends. Our opinion of the work, as a whole, may easily be gathered from the foregoing remarks. To us it exemplifies judicious consideration for dramatic propriety without sacrifice of musical effect, and we must place it among Verdi's finest efforts—in some important respects, at the head of all.

The occasion of the performance was a remarkable one. Repeated delays had intensified interest rather than abated it, and "all the city was moved" because of the opera. The hotels filled with strangers who had secured seats, and others who had come on the chance of obtaining admission; everywhere "Otello" was talked about; the press, annoyed at being shut out from rehearsals, kept up an agitation, and the man who could let out any of the well-guarded secrets of La Scala became for the time a hero. Meanwhile Verdi, superintending the many rehearsals, pursued the even tenour of his way, calm and undisturbed. Visiting nobody, and allowing nobody to visit him, the master reserved all his energy for duty. Rising early each morning, he took a little exercise in the quiet streets; spent most of the day at the theatre, and about ten o'clock went to bed. On the memorable Saturday evening, a crowd gathered before the Hotel de Milan to see him pass to his carriage. This was the beginning of an extraordinary series of demonstrations. A far larger crowd around the theatre cheered Verdi in confident anticipation of an artistic triumph; while within the house and during the performance of the opera, the old composer was summoned at every possible opportunity. So long as the curtain remained up the brilliant gathering let him alone, but whenever it was down they kept him exercised at coming forward, bowing, and retiring. Several times after each act two of the principal artists would lead him on, and then, perhaps by way of suggestion that he had had enough of it, Verdi would step forward alone, hat in hand, with his frock coat tightly buttoned around him. For this the audience reserved their loudest and longest cheer. They became frantic with enthusiasm. At the close there was a special scene of wreaths and flowers and what not appropriate to such occasions, but the master preserved his calm demeanour. Agitated he must surely have been, though not a muscle of his face moved, and he appeared as the most unconcerned person in all that delirious assembly. Another ovation awaited Verdi outside, where the constant crowd had become larger and denser. No horses should draw him home that night, but rather the willing arms of his enthusiastic countrymen. The design was fulfilled to the letter, and being able to regulate the pace of the carriage, the people gave their hero an embarrassing example of slow travelling. However, even such a journey must have an end. Verdi reached his hotel, the corridors of which were crowded, and, gaining his apartments, went speedily to bed, where, if he slept, it was not because his lingering admirers in the street failed to make a noise. So ended one of the greatest personal triumphs ever awarded to a composer.

Regarding the performance we need not speak at length, the matter being of comparatively small interest to English readers. The parts were thus distributed—*Otello*, Signor Tamagno; *Iago*, M. Maurel; *Cassio*, Signor Paroli; *Roderigo*, Signor Fornari; *Ludovico*, Signor Navarrini; *Montano*, Signor Limonta; *Desdemona*, Signora Pantaleoni; *Emilia*, Signora Petrovich. Taking the cast as a whole, it could not be called very strong. Tamagno had happy moments, and Maurel was excellent in every capacity, easily carrying off first honours. The comparatively small parts of *Cassio* and *Roderigo* were also well filled. On the other hand, the *Desdemona* might easily have been a better actress and singer. In the closing scene, Signora Pantaleoni rose more nearly to the level of her task, but there was always a good deal to desire. So with Signora Petrovich, whom, once or twice, the audience showed a disposition to treat irreverently. Putting Maurel aside, it was grievous to observe how little the performers seemed to know of good singing—now a well-nigh lost art upon the lyric stage, thanks to symphonic orchestras and declamatory composers. "Otello" was superbly mounted, the dresses, scenery, and appointments having been prepared with great care, and at much cost. But the storm scene

was puerile. The smallest provincial theatre in England would have been ashamed to present it. With regard to the orchestra and chorus, much might be said of a mixed character. Taking the second as efficient, some of the work done by the first was unaccountably bad. The interlude for double-basses alone suffered from false intonation, and one wrong entry. On the other hand, many parts of the Opera were accompanied in a style worthy the repute of Signor Faccio's band. As to the verdict of the audience regarding "Otello," sufficient indication has been given. The "Ayes" had it on the question of complete acceptance, for there were no "Noes."

ROYAL ALBERT HALL CHORAL SOCIETY.

During the past month this Society has fallen back upon the older Oratorios, which it is pleasant to find maintain their hold on the public in spite of changes of taste or fashion. Haydn's "Creation" was given, on the 9th ult., and drew a very large audience. It is the custom in some quarters to sneer at the old master's work, but inadequate as it may be in some respects as illustrating its tremendous subject, yet as pure music it is a masterpiece of beauty, and so long as melody has the power to charm, so long will it survive in the affection of all true lovers of music. By the side of modern works the "Creation" is, of course, mere child's play to skilled executants, and it is almost needless to state that the choral and instrumental portions were rendered with the utmost smoothness under Mr. Barnby's direction. Miss Robertson (Mrs. Stanley Stubbs) displayed her flexible voice to advantage in the soprano airs, Mr. Lloyd sang "In native worth" and the rest of the tenor music to absolute perfection, and Mr. Watkin Mills merits equal praise for his splendid delivery of the bass solos and recitatives. This young artist is now fairly established in the foremost rank of our younger bass vocalists.

"The Messiah" was given as usual on Ash Wednesday. How Mr. Barnby's condensed version of Handel's work was rendered by the choir there is no need to say, but some of the soloists were new to their tasks in the Albert Hall. Mrs. Henschel and Miss Emily Winant both sang with great purity of style, though with scarcely sufficient power for so large a building. Mr. H. Piercy, however, made a very favourable impression, owing to his good delivery and excellent enunciation, and Mr. Watkin Mills excited quite a *furore* by his extremely fine rendering of "Why do the nations."

NOVELLO'S ORATORIO CONCERTS.

Those who listened to Spohr's "Calvary," at the fourth of this series of Concerts, on the 1st ult., must have been convinced that music of such exceptional merit could not have remained unheard since 1852, save from some cause quite apart from its value in the world of art. Unfortunately the Oratorio was produced at a time when the prejudices of the people—fostered by the clergy—against the presentation of so deeply religious a musical work were too strong to be ignored. Under the name of "Calvary"—the original German title being "Des Heilands letzte Stunden" ("The last hours of the Saviour")—the work was given at the Norwich Festival of 1839, conducted by the composer, having been previously heard in London, at the Hanover Square Rooms, under the direction of Professor Taylor, who translated the *libretto*. The denunciation of the subject of the Oratorio from the pulpit, before its production, at Norwich, could not of course prevent the audience from thoroughly appreciating the excessive beauty of the music; but, although concessions were made in accordance with the general desire that the *Saviour* should not be a personage in the work—the *Apostle John* being made to describe that which in the original is enacted by the principal character—save another performance at the Norwich Festival of 1845, and one at the Sacred Harmonic Society at Exeter Hall in 1852, the work was nearly ignored until the occasion under notice, when, thanks to the more liberal ideas now prevailing, it was presented for the first time in England as the composer wrote it. In the setting of the text Spohr has evidently deeply felt its solemn import, and in no part therefore has yielded to the temptation of sacrificing the sympathetic colouring of the words for the sake of sensational effect. The purity and beauty of the melodies, and the rich harmonies with which they are clothed, render the solos more powerfully eloquent than those in any other of Spohr's sacred works; and the whole of the choral portions, although, perhaps, not remarkable for vigour, at once arrest the attention by the consummate skill with which they are written for the voices, and the charm of the orchestral colouring. Amongst the solos which deservedly excited the greatest enthusiasm we may mention "Though all thy friends prove faithless" (with chorus), and "When this scene of trouble closes," both for *Mary*, exquisitely sung by Mrs. Henschel; the bass air for *Judas Iscariot*, "Woe, horror, grief," given with true intensity of feeling by Mr. Henschel, and *Peter's* pathetic air, "Tears of sorrow," admirably sung by Mr. Santley. The lovely trio, "Jesus, Heavenly Master," is too well-known to need more than a record of its fervent rendering by Mrs. Henschel, Miss Meason, and Madame Marian McKenzie, the evident desire for its repetition being very properly not responded to by the Conductor. The choruses were sung not only with an accuracy and precision which reflected the highest credit both upon the training of the Conductor and the ready response of the choir, but with a dramatic feeling which deeply impressed the audience, "Shame! shame!" and "What threatening tempest," being especially remarkable for a decision and boldness which contrasted well with the tender, consolatory style of the final chorus of Disciples, "Beloved Lord, Thine eyes we close." Mr. Barton McGuckin, who sang the parts of the *Saviour*, *St. John*, and *Joseph of Arimathæa*, could hardly be expected to do equal justice to the whole of his trying recitatives; but he sang well, and that he had earnestly studied the music was evidenced throughout the evening. The other soloists were excellent, and a good word must be given for the aid rendered in subordinate parts by Mr. W. L. Whitney and Master Lambert. The orchestra was in every respect most efficient. Although the *tempi* of some of the numbers seemed to us somewhat slow, Dr. Mackenzie assures us that, as a rule, he increased the speed of the metronome marks given by the composer. It is, perhaps, hardly fair to judge by the fact of an entire part of the Oratorio having occupied a longer time than it did under the composer's own direction, because there were pauses between the pieces for the applause—which, of course, was not permitted at Norwich. Be this as it may, the skill and judgment of Dr. Mackenzie in conducting the admirable forces under his command were amply evidenced throughout the evening; and we have every hope that "Calvary" may henceforth occupy the position to which it is justly entitled.

CRYSTAL PALACE.

After an interval of seven weeks, the Saturday Concerts were resumed on the 12th ult., on which afternoon two of the Leeds Festival novelties—Dr. Mackenzie's "Story of Sayid" and Dr. Stanford's "Revenge"—were presented, for the first time, to a Sydenham audience, under the conductorship of their respective composers. In stating our unhesitating conviction—contrary to the verdict of a certain section of the press—that the honours of the performance rested with the chorus and orchestra, we mean to put no slight upon the exertions of the two principal soloists, who strove most loyally to give full effect to the music allotted to them. Miss Annie Marriott was obviously a trifle overweighted in the more exacting passages of her part, but sang most conscientiously throughout; while Mr. Barton McGuckin, though evidently not in his best voice, produced the usual effect by his Scena "Where sets the sun." On the other hand, the performance of Mr. Watkin Mills, in which finish of style was at times quite sacrificed to abrupt vigour, proved a distinct falling off from his previous efforts. We have already spoken of the excellent performance of the orchestra, whose rendering of the "Solemn March" produced a great impression; and we will only add to our commendation of the efforts of the Oratorio Chorus that their share in the representation of Dr. Mackenzie's work was not merely marked by a greater degree of confidence, expression, and precision than any of their previous achievements, but that it triumphantly stood the test of a comparison, in regard to these essential qualities,

with that taken by the redoubtable Leeds chorus itself. Dr. Stanford's fine setting of the ballad of "The Revenge," a work popular in the best sense of the word, followed; and here the increased familiarity with the music on the part of all concerned in its interpretation was attended by the happiest results. If the chorus erred at all, it was on the side of an excess of zeal; and Talleyrand's maxim, however sound in diplomacy, will not hold good for an instant in the domain of music.

With all due respect and admiration for "Parsifal," we cannot regard Herr Steinbach's concert adaptation of "Klingsor's Magic Garden" and "The Flower Maidens," from that opera—the chief orchestral novelty of the Concert of the 19th ult.—as an effective or impressive piece when thus detached from its scenic and vocal accessories. Another "first performance"—as far as the Crystal Palace was concerned—was that of the clever Concert Overture written by Mr. F. K. Hattersley for the recent Leeds Festival, and which met with a decidedly cordial reception, due to its intrinsic merit as well as to the fine rendering it received under Mr. Manns's *bâton*. In Madame Falk-Mehlig we were glad to hear once more, with her executive talent unabated and her powers of expression still further developed and matured, the gifted pianist so well known to our concert-halls some ten years ago under her maiden name of Anna Mehlig. Besides giving a very refined and graceful rendering of the solo part in Chopin's first Pianoforte Concerto, Madame Falk-Mehlig showed abundant brilliancy and force in Liszt's piquant version for pianoforte and orchestra of Weber's familiar Grand Polonaise (Op. 72), for which she won a double recall. *Habitués* of the Crystal Palace Concerts will bear us out when we express the opinion that Mr. Manns has led a finer performance of the Symphony—Beethoven's No. 8, in F—than that given on this occasion. Perhaps the gloomy rumours as to the future of the Crystal Palace had affected the efficiency of the players. Certain it is that the rendering was at times almost slipshod. Mr. Sims Reeves was the vocalist, and was much applauded for his efforts in Blumenthal's "Requital" and a recitative and air from "Gideon" (C. E. Horsley).

MONDAY AND SATURDAY POPULAR CONCERTS.

Interest of a special nature attached to the Concert of Saturday, January 29, the programme containing a Pianoforte Trio in C minor, by Mr. Arthur Foote, the American composer, whose Suite for strings, produced at one of Mr. Henschel's Concerts, was noticed in our last number. In the present work the young Boston musician shows himself a student of Brahms in the frequent employment of syncopation in his themes and accompaniments; but there is no obscurity or affectation of mystery, the course of the music being perfectly easy to follow even at a first hearing. This was something to be thankful for, and if Mr. Foote's Trio did not create a profound impression, it did not, at any rate, prove tedious to the audience. The two middle movements are the best, which in an Op. 5 is not surprising. Whether the composer possesses any real individuality remains to be seen. At present he has shown himself to be an accomplished musician, but nothing more. This was Madame Néruda's last appearance previous to her continental tour. She took part in Mozart's favourite Quartet in D minor (No. 2), and with Mr. Hallé, in Schubert's spirited and effective Fantasia in C (Op. 159), for piano and violin. The pianist gave Beethoven's Sonata in E minor (Op. 90), the last movement of which he took at a singularly slow pace. We greatly prefer Mr. Hallé's former reading of this beautiful *Allegretto*. Mr. Lloyd sang "In native worth," and also an extremely tasteful and pleasing setting of Shakespeare's sixty-first Sonnet, by Dr. A. C. Mackenzie.

It is not too much to say that the audience on the following Monday was mainly attracted by the announcement that Mr. Schönberger would play Beethoven's Sonata Appassionata. The young German pianist had created an extremely favourable impression at his Recital, but, somewhat strangely, his programme on that occasion did not contain any example of the mighty Bonn master's works. High expectations were raised and the result was a surprising disappointment. In the slow movement, Mr. Schönberger displayed his exquisite delicacy of touch, but elsewhere he seemed strangely flurried, and not only played many false notes, but indulged in exaggerations of style peculiarly objectionable in Beethoven's music. The general feeling was that this could not be his true form, and the impression was strengthened by the admirable way in which he rendered the pianoforte part of Schumann's Trio in D minor. Nothing better than this could have been desired, and we therefore prefer to believe that the defects in the Sonata were due to some temporary indisposition. At this Concert Mr. Heermann made his first appearance as leader, and showed himself a sound classical executant in Beethoven's Quartet in A, No. 5, and in an Adagio of Spohr. Miss Liza Lehmann sang a little air from Flotow's "Martha," usually omitted in performance, and two of Brahms's Lieder, with the utmost refinement and charm.

A work by Beethoven marked "first time" is a rarity at these Concerts, but a reference to the catalogue shows that the Sonata in F, for pianoforte and horn (Op. 17), had really never been given before Saturday, the 5th ult. And yet it is a very pleasing example of the composer's first style, full of tune, and free from a touch of sadness save in the second subject of the first movement, which, by the way, reveals the true Beethoven. The piano part was of course child's play to Mr. Hallé, but that for horn enabled Mr. Paersch to display his wonderful command over his difficult instrument. Another interesting item was Hummel's Septet. This once popular work had been neglected for nearly a dozen years, and must have been a novelty to a large proportion of the audience. Hummel may have lacked the true fire of genius, but his Septet is an extraordinarily effective work, and those who heard it for the first time must have wondered why it should have been shelved for so long. The performance by Messrs. Hallé, Svendsen, Horton, Paersch, Hollander, Bottesini, and Piatti was absolutely perfect. Mr. Santley, who was in fine voice, sang Schubert's "Orpheus" and Handel's "Nasce al bosco."

Very few remarks are needed concerning the Concert of Monday, the 7th ult. Two works of Beethoven were performed, namely, the Quartet in F minor (Op. 95) and the Pianoforte Trio in D (Op. 70, No. 1). Mr. Schönberger was again the pianist, but he contented himself with Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), which he played with much vigour. The audience seemed pleased, and asked for a second solo, the pianist obliging them with the Capriccio in E minor (Op. 16, No. 2). By desire, Mr. Herbert Thorndike repeated Schubert's splendid song "Waldesnacht," which he sang with much artistic effect. Further excursions into the almost boundless domain of Schubert's Lieder would be profitable and pleasant.

Mr. Schönberger, who had so far scarcely proved himself an artist of the first rank, fairly astonished the audience of the following Saturday by his interpretation of Schubert's so-called "Wanderer" Fantasia in C (Op. 15). This magnificent work, thoroughly representative of its composer's genius at its brightest, is not often heard, owing to some caprice on the part of pianists, as it is one of the most effective pieces ever written for their instrument. After the first few bars, it became apparent that Mr. Schönberger was going to give an exceptional performance, and expectations were not disappointed. For our own part, however, we preferred the exquisite beauty of touch he evinced in the second movement to the fury and passion with which he attacked the *Finale*. No doubt the latter was a wonderful display of its kind, but, like Rubinstein, whom he has apparently taken as his model, Mr. Schönberger indulged in a good many wrong notes, which at no time are pleasing to the ear. He is still young, and if he is wise he will ultimately adopt a purer style and realise that there is no particular merit in mere noise. Even a popular audience, however, cannot resist anything in the way of a genuine sensation, and the performer was recalled three times. Mozart's Quartet in C (No. 6), and Rheinberger's Pianoforte Quartet in E flat (Op. 38), were the concerted works at this Concert, and Signor Piatti played two movements of Molique's Violoncello Concerto in D. Miss Liza Lehmann again delighted her hearers by her rendering of Mozart's song "To Chloe," the opening of which bears a curious resemblance to that of Schubert's familiar Lied "Wohin!"

In the Concert of November 15 last, three movements of a Pianoforte Suite by Grieg, entitled "Aus Holberg's Zeiten," were introduced by Madame Frickenhaus, and in our notice of the Concert we said that the entire work should be given on a subsequent occasion. This suggestion was carried out on the 14th ult., Mr. Max Pauer being the executant. The work made a lively impression, thanks to the skilful manner in which the composer has imitated the early eighteenth century style, introducing, however, various little figures and progressions indicating a Scandinavian origin; and also to the admirable playing of Mr. Pauer, who is rapidly advancing in his art, and bids fair to take high rank therein. It was only fair that the Monday subscribers should have an opportunity of renewing acquaintance with Hummel's Septet, so the work was repeated with the same list of performers as before. Haydn's Quartet in D (Op. 64, No. 1), and a pleasing Romance Pathétique, by Signor Bottesini, played of course by the composer, were included in the programme. Miss Carlotta Elliot was a highly acceptable vocalist.

Mozart's Clarinet Quintet is one of those works which age cannot wither nor custom render stale. To say the least, it is as much enjoyed now as at any period since 1789, when it was composed, and, as the performance on Saturday, the 19th ult., with Mr. Straus as leader and Mr. Lazarus in the solo part, was absolutely perfect, the audience had a rare treat. In effective contrast with Mozart's mellifluous strains was Schumann's Piano Sonata in G minor (Op. 22), which was rendered in a highly able manner by Miss Fanny Davies. Of Beethoven's Trio in G (Op. 1, No. 2), and Molique's Saltarella for violin it is unnecessary to say anything. Mr. and Mrs. Henschel sang in their best manner Boieldieu's Duet from "Le Nouveau Seigneur de Village."

We must finish our record this month by chronicling the return of Dr. Joachim on the following Monday. How the prince of violinists was welcomed, and how he justified his welcome by his magnificent playing, goes without saying. The choice of Dvorák's masterly Sextet in A (Op. 48) to open the Concert was peculiarly appropriate, as it was to the initiative of Dr. Joachim that the work was first introduced, attention thereby being drawn to the genius of the Bohemian composer. A work of Beethoven is, however, a *sine qua non* on these occasions, and choice fell on the bright and tuneful Quartet in G (Op. 18, No. 2). Schumann's Fantasia in A minor, for violin (Op. 131), is one of the unfortunate composer's latest works, and it reflects the mental dimness which was fast coming upon him. Still, Mr. Joachim naturally looks upon it with regard, as it was specially composed for him. As an encore he gave a movement from one of Bach's Sonatas. Miss Zimmermann was heard to such advantage in Schubert's Impromptu in C minor (Op. 90), and some of the Valses Nobles (Op. 77), that the audience would have been pleased had she played the entire set.

LONDON SYMPHONY CONCERTS.

Too much praise cannot be bestowed on Mr. Henschel for the enterprise and perseverance he is evincing in his arduous undertaking, but he has not, as yet, found his due reward in the patronage of the public. Not more than twice has St. James's Hall been full, and the attendance on some occasions has been wretchedly meagre. In other words, Mr. Henschel is experiencing the same fate that has befallen others who have believed, to their cost, in the existence of a widespread desire on the part of the public for orchestral Concerts. Thousands will flock to hear a sensational performer, or a work about which everybody is talking; but good sound, honest, artistic labour is regarded with as much indifference as ever. It is melancholy to be obliged to write thus, but it is of no use to blink the facts. In the general cultivation of music we are immeasurably in advance of our fathers, but some of the higher forms of the art are still only cared for by a select few. At the ninth Symphony Concert, on Friday, January 28, the Conductor ventured out of the ordinary track, with the usual result of empty benches. A selection of five numbers from Mozart's *opera buffa* "Cosi fan tutte" was given, the vocalists being Miss Larkcom, Madame De Fonblanque, Mr. Charles Kaiser, Mr. Thorndike, and Mr. Franklin Clive. The order in the score was not observed, but the lucid remarks on each number, including extracts from Otto Jahn's description of the opera, enabled the audience to realise the various situations, and so heightened their enjoyment of Mozart's delightful music. The same master's Symphony in E flat—perhaps the most truly melodious of all Symphonies—was also performed, and formed a welcome contrast to Brahms's clever but decidedly dry Pianoforte Concerto in D minor (Op. 15). Grand and even sublime as are some of the utterances of the composer whom Schumann "discovered," he is terribly unsympathetic when, metaphorically, he puts on the cap of the pedagogue and writes by the light of the midnight lamp, as he appears to have done in this instance. Mr. Max Pauer mastered the difficulties of the Concerto with apparent ease, and was duly applauded, but we refuse to believe that it will ever become a popular work.

The attendance was somewhat better at the next Concert, on Thursday, the 3rd ult., the principal attraction being undoubtedly Beethoven's Symphony in A, No. 7. Nor did those who came go away unrewarded, as a very fine and spirited rendering was given of the favourite work. The *Allegretto* was enjoyed so much that the audience asked for it a second time, though Mr. Henschel wisely declined the request; and at the close he received what is generally known as "an ovation." Miss Amina Goodwin also elicited much applause for her able rendering of a Minuet and Gavotte from Raff's Suite for pianoforte and orchestra (Op. 200); but we can only moderately commend Miss Hamlin's performance of Mendelssohn's *Scena* "Infelice." Schumann's fine Overture to "Genoveva" commenced the Concert, and Dvorák's highly characteristic Slavic Dance in C (Op. 46, No. 1), brought it to an effective close.

Mr. Henschel certainly made no concession to popular taste in drawing up the programme of the eleventh Concert, on Wednesday, the 9th ult., as it consisted almost entirely of works which appeal mainly, at present, to the artistic minority. One such is Brahms's first, and, as some consider, his finest Symphony in C minor. It is a truly great work, and the impression it made when first performed in this country at Cambridge, under Dr. Joachim, must be fresh in the recollection of all who were present on that occasion. The rendering by Mr. Henschel's orchestra was admirable, and the enthusiastic applause implied that the audience had fully appreciated the work. The greatest sensation of the evening, however, was produced by the wonderful capacity as a violinist shown by Miss Nettie Carpenter, in Max Bruch's Concerto in G minor. Tone, phrasing, and execution were alike remarkably good for so young a performer, and the future of Miss Carpenter will be watched with interest. Dr. Stanford's clever and humorous Overture to "The Canterbury Pilgrims" recalled pleasant recollections, and also regret that the necessity of chiefly considering provincial tastes compelled Mr. Carl Rosa to remove the Opera from his repertory after its first season. Beethoven's early and Mozart-like *terzetto* "Tremate, empi tremate," was well sung by Mrs. Henschel, Mr. Henry Piercy, and Mr. Eliot Hubbard.

We have often had to speak adversely of the Richter Concerts on account of their sectional character, but after his experience on Tuesday, the 15th ult., Mr. Henschel might declare that he has found the public sectional in its tastes. After trying Mozart, Mendelssohn, Brahms, and other masters in vain, he offered a programme of the Richter pattern, that is to say, Wagnerian selections, and a Beethoven Symphony thrown in, and succeeded in filling St. James's Hall with an enthusiastic audience. We do not profess to understand why this should be so; indeed, the narrowness of the public vision which such a state of things discloses is truly lamentable. At the same time it would be unduly severe to blame Concert-givers for occasionally offering a bait in order to secure a full house. With one exception the Wagner pieces were such as have been heard *ad nauseam* in St. James's Hall, namely, the Vorspiel and Liebestod from "Tristan und Isolde," *Pogner's* address from "Die Meistersinger," *Wotan's* Abschied with the Feuerzauber, from "Die Walküre," and the noisy "Huldigungs" Marsch. The vocal excerpts were sung, not declaimed, by Mr. Santley, who was in

excellent voice, but the orchestra was not sufficiently subdued for the full attainment of Wagner's intentions. There was one trifling novelty, a sketch entitled "Träume," for strings (without basses), clarinets, bassoons, and horns. It is a kind of reflection upon the love duet in "Tristan und Isolde," and was set as a song by the composer, and also as a violin solo. Both the latter versions have been published for some years, but the orchestral piece was given for the first time on this occasion. It was evidently much liked, but the Conductor declined to grant an encore. The Symphony was the "Eroica," which was finely interpreted and enthusiastically received.

Herr Joachim appeared at the thirteenth Concert, on the 24th ult., the magic of his name being, of course, sufficient to draw a capital house. London amateurs would indeed have disgraced themselves had they hung back on such an occasion. The principal solo of the famous Hungarian violinist was Brahms's Concerto in D (Op. 77), which was first performed by him at the Gewandhaus Concerts on New Year's Day, 1879. It has frequently been heard in this country, but we cannot regard it as one of its composer's most inspired utterances. The solo part is laboured and ungrateful to the player, owing probably to the fact that Brahms is not himself a violinist. Still, with Herr Joachim as the executant, it is by no means ineffective, the vigorous *Finale* especially proving satisfactory to the audience on the present occasion. After Beethoven's Romance in F (Op. 50) there was a persistent demand for an encore, but Mr. Henschel as persistently declined, to his great honour be it said. It was a great treat to hear one of Haydn's Symphonies once more. These charming works are, by some foolish caprice, now studiously neglected by concert-givers, but after the enthusiasm awakened to-night by the No. 9, in B flat, of the Salomon set, Mr. Henschel will be unwise if he does not frequently allow the name of the delightful old master to appear in his programmes. Sterndale Bennett's Overture to "Parisina" opened this Concert and Liszt's Hungarian Rhapsody in D (No. 2) concluded it. The performances throughout the evening were of unusual excellence.

MR. WALTER BACHE'S PIANOFORTE RECITAL.

A somewhat larger audience than usual assembled in St. James's Hall, on Monday afternoon, the 21st ult., when Mr. Bache gave his annual Recital. Whether this was because the programme was announced as miscellaneous, or because people are at last being converted to the truth as it is in Liszt, cannot be determined. At any rate, Mr. Bache continues to pursue his self-imposed mission with undiminished firmness, for besides the music of his revered master the scheme of the Recital only included a Prelude and Fugue of Bach, and Beethoven's Fifteen Variations in E flat to play the audience in, and Mendelssohn's Fantasia in F sharp minor (Op. 5) to play them out. The most conspicuous of Liszt's works was a so-called Fantasia *quasi* Sonate, "Après une Lecture de Dante." This is a most extraordinary composition, of which it is absolutely impossible to form any idea at a first hearing. Three themes were quoted in the programme, of which the first evidently represented the "Inferno," and the last the "Paradiso," but beyond this we could not trace any definite meaning in the constant progression of discords of which the piece is made up. A selection of four of the "Etudes d'execution transcendante" proved far more intelligible, and a transcription for two pianos of the picturesque symphonic poem "Mazeppa" came out very well. In this Mr. Bache was assisted by Mr. Fritz Hartvigson. If the audience did not appreciate the music, they did the admirable playing of Mr. Bache, recalling him several times in the course of the afternoon.

MR. SCHÖNBERGER'S PIANOFORTE RECITAL.

When this young pianist made his *début* before a London audience he was immediately hailed as a performer of no ordinary calibre, and as a natural consequence there was a large audience of connoisseurs at his second Recital on Wednesday, the 16th ult., at St. James's Hall. Sooth to say, however, as we have noted elsewhere, the strikingly favourable impression he made at the outset has scarcely been confirmed since. On the occasion now under notice his executive merits were fully displayed, but the defects of his style were unfortunately brought into greater prominence. These defects are precisely the same as those which prevent true critics from regarding Rubinstein as a perfect artist. The Ercles vein is suited neither to the one nor the other. Take, for example, Mr. Schönberger's rendering of Schubert's Sonata in A minor (Op. 42). Nothing more exquisitely refined and musical could be imagined than his delivery of the beautiful variations in the second movement, and nothing more at variance with the true canons of art than the pell-mell speed and fury with which he attacked the *Finale*. Mendelssohn's "Variations Sérieuses" suffered still more, the playing at times degenerating into a mere whirlwind of discord, in which it was difficult to distinguish wrong notes from right. Afterwards the performer calmed down and displayed the charm of his touch in some of Chopin's pieces and Raff's "Fileuse." Mr. Schönberger has exceptional gifts and he has youth on his side; it will be entirely his own fault if he does not develop into a great artist.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

A performance of Spohr's "Calvary," in some respects extremely remarkable, was given by this Society at the Shoreditch Town Hall, on the 21st ult. We need not here repeat what we have said elsewhere concerning the merits of this long neglected masterpiece; but it is only due to the energetic Hackney amateurs to say that they were the first to announce its revival. So far as regards the choir and orchestra, the rendering under Mr. Prout deserves to be praised in the highest terms. The choruses had been thoroughly mastered, and were sung not only with spirit and perfect precision, but with a large measure of refinement, the nuances being well observed. Spohr's *tempi* were kept throughout, greatly to the advantage of the music. The Society was not quite so fortunate with its soloists. Madame de Fonblanque was obviously out of voice, and being unable to attend the rehearsal, very properly resigned her principal air, "When this scene of trouble closes," to Miss Fusselle, who rendered it in a very praiseworthy manner. The tenor music was extremely well sung by Mr. Piercy, and Mr. E. Birch was also commendable; but Mr. Franklin Clive was not quite note-perfect, and was responsible for the only slip in the performance. We have not yet, however, mentioned that which rendered the occasion specially noteworthy. After the overture, Mr. Prout addressed the audience to the effect that, having regard to the solemn nature of the subject, applause would be unseemly, except at the end of each part. The result of this was twofold; the music was heard without interruption, and when a pause was made near the close, as is customary with this Society, to allow of early departures, profound silence was maintained, and no one stirred. Mr. Prout's innovation might well be copied on similar occasions. Great interest was taken in the revival, the hall being crowded, and money refused for all parts.

ROYAL COLLEGE OF MUSIC.

A Concert was held on the 10th ult., at which Beethoven's "Coriolan" Overture, Weber's Concertstück, Max Bruch's Violin Concerto (No. 1), and Mozart's Symphony in D (Hafner, 1782) afforded ample opportunities to the orchestra and soloists for proving their quality. Special indulgence was claimed for Mr. Sutcliffe, who, at very short notice, had undertaken to replace Mr. Inwards in the Violin Concerto, and acquitted himself excellently under the circumstances. Mr. Sutcliffe was also heard in Joachim's arrangement for orchestra and violin solo of Schumann's much-arranged Abendlied, which he gave with due delicacy of expression. Mr. Cook, who had charge of the solo instrument in the Concertstück, has a very clean, crisp touch, and a bright and alert style, and if his rendering failed to convey to the full the romantic and chivalrous sentiment which pervades this work, it was, at any rate, an agreeable and promising effort. The orchestra played very efficiently throughout, and although at times uncertain in the wind department, it should be noticed that the "extras" were fewer than we remember to have observed before. Besides the pieces already mentioned, three vocal numbers were included in the programme—"O tu Palermo"

(Verdi, "Vêpres Siciliennes"), sung with real dramatic instinct and intelligence by Mr. Price; Handel's "But who may abide," spiritedly given by Mr. Ridding; and Cherubini's "Ave Maria," in which the clarinet obbligato (Mr. Godfrey) deserves a word of commendation. In Professor Henry Holmes the orchestra had a sympathetic and conscientious Conductor. On the following Thursday Hummel's Septet received an excellent interpretation at the hands of Miss Grimson (piano), Mr. Carrodus (flute), Mr. Horton (oboe), Mr. Smith (horn), Mr. Kreuz (viola), Mr. Werge (violoncello), and Mr. A. Blagrove (double-bass), names which are interesting in more than one case as affording welcome proof of the transmission of musical talent. The chief credit of the performance undoubtedly rested with Miss Grimson, whose admirable phrasing and neatness of execution cannot be too highly praised. In Mr. Smith the College possesses a horn-player who is already competent, and is likely to become first-rate. Of the other players it will suffice to say that they were thoroughly at home in their parts. Miss Stone, who gave the Andante and Allegro (a most inappropriately named movement) from a Violin Suite in F, by F. Ries, showed a decided advance in breadth of tone and style since her last appearance at these Concerts. Improvement was also evidenced by Miss Berry, who sang "Ah se tu dormi" ("Giulietta e Romeo," Vaccaj) in very creditable style. Of the remaining numbers of the programme, a Fantasia and Fugue from Rheinberger's Sonata (No. 9), for organ, and Chopin's familiar Polonaise in A flat deserve notice. Of the former, Mr. Noble gave an intelligent though somewhat reserved rendering; while Miss M. Moore, if a little overweighted in the latter piece, played with the finished and unaffected style which Mr. Franklin Taylor invariably imparts to his pupils.

ST. MARYLEBONE PARISH CHURCH.

This spacious edifice was crowded to excess on the day after Ash-Wednesday (the 24th ult.), when Dr. Stainer's new work, "The Crucifixion," was performed for the first time. There was no cause for wonder at this. The performances of the same composer's "Daughter of Jairus" a short time ago had, no doubt, predisposed the local public in his favour, and, further, special musical services during Lent are happily becoming common. We have spoken at length of this beautiful setting of the "Passion" in our review columns, and therefore need only dwell here on the noteworthy features of the performance so far as may be done with propriety. There was a large and thoroughly efficient choir, all the choral portions of the work being rendered very nearly to perfection. Particular mention should be made of the vigour shown in the stirring chorus "Fling wide the gates" in the March to Calvary, and the refinement and true intonation in the unaccompanied number "God so loved the world." The names of the soloists were not given, but we may say without offence that they were well up to their duties, the tenor especially singing his effective part with taste and expression. The accompaniments were beautifully played, and the composer, who conducted, must have been well satisfied with the rendering of his work. Considering that the hymns were, of course, unfamiliar to the congregation, they were fairly taken up.

THE NATIONAL EISTEDDFOD.

Our readers are aware that this year the National Eisteddfod of Wales holds its meetings at Caerludd—otherwise London—and that the Albert Hall will be occupied for that purpose during four days in August next. The full programme is now before us, with particulars of numerous competitions in poetry, prose, translation, music, painting, sculpture, and design. We are here concerned with those in the department of music only, and to them shall confine our attention. For composition, nine prizes are offered, amounting in value to £101. They include £25 for the best sacred Cantata (soli, chorus, and orchestra); £10 for the best Congregational Anthem; £7 for the best Vocal Trio, Pianoforte Trio, and Part-song respectively; and £5 each for the best soprano, contralto, tenor, and baritone Solos. There is also a special prize of £25 for the best orchestral Overture, the donor of which has chosen his own adjudicators—Messrs. Stainer, Prout, and John Thomas. All these are restricted to Welsh competitors—that is to say, natives of Wales or Monmouthshire, persons of Welsh parentage, or who have lived in Wales during twelve months prior to the first day of the Eisteddfod. In the department of vocal and instrumental performance there are no fewer than twenty-one prizes, aggregate value £560, besides several gold medals. The first and second choirs (200 to 250 voices), in an open choral competition, will receive £200 and £50 respectively. In another competition of the same class (120 to 150 voices), limited to Welsh singers, the prizes are £100 and £25. A third, for male voices (50 to 70) and open to all, offers one prize of £50; another of £20 being connected with a sight-singing test. There is one prize (£10) for the best Vocal Quartet, and there are two of £5 for the best Vocal Duet—soprano and contralto, tenor and bass. The vocal solo prizes are nine in number, each value £5. In addition there is an orchestral band competition (£30), another in String Quartet playing (£10), and three prizes of £5 for pianoforte, harp, and harmonium solos. In each case, save the exception already pointed out, the adjudicators will be chosen from the following list:—Sir G. A. Macfarren, Signor Randegger, Mr. Joseph Bennett, Mr. John Thomas (Pencerdd Gwalia), Mr. Joseph Parry, Mus. Doc., Mr. David Jenkins, Mus. Bac., Mr. Emlyn Evans, Mr. J. H. Roberts, Mus. Bac., and Mr. John Thomas (Llanwrtyd). In connection with the competitions open to all comers, the jury consists of three Welshmen and three Englishmen, counting Signor Randegger as an Englishman by adoption. It is to be hoped that English choirs will enter for, at any rate, the greatest prize and make a good fight.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Instrumental chamber music, like Shakespeare, spells ruin for most of the caterers who have touched it in Birmingham of late years, and it seems pretty evident that the directors of the musical section of the Midland Institute can claim no immunity from the general fate. On one or two recent occasions the monthly Saturday Concerts have been well attended, but only when the instrumental features of the programme were supplemented by, or rather subordinated to, vocal attractions of a higher order than is customary at Chamber Concerts; when shorn of such exceptional baits for the groundlings, the Concerts have been given generally to a beggarly account of empty benches. That was the fate, at all events, of the monthly Concert on the 5th ult., when the instrumental performances of Mr. T. M. Abbott (violin), Mr. Edward Howell (violoncello), and Dr. R. M. Winn (pianoforte) were relieved only by the vocal essays of Mr. Edward Levetus. The chief features of the instrumental selection were Schumann's Pianoforte Trio in F (Op. 80), composed in 1847, Mendelssohn's B flat Sonata for pianoforte and violoncello, and a Romance for violin, by Max Bruch. The Schumann trio was admirably played throughout, but in the Mendelssohn duet there was an occasional want of spirit and contrast. The singing of Mr. Levetus was marred by an excessive vibrato, but his selection was a judicious one, and he sang with feeling and a certain refinement, his best efforts being perhaps Rubinstein's "The Dream" and Raff's "Mädchenlied."

Messrs. Harrison's third Subscription Concert, on the 7th ult., was signalised by the re-appearance in Birmingham, after an interval of many years, of the veteran tenor, Mr. Sims Reeves, whose performances on this occasion were distinguished by a refinement and expressiveness that repeatedly kindled the enthusiasm of the audience. His contributions included Handel's "Deeper and deeper still," with its customary sequel, "Waft her, angels"; Dibdin's "Tom Bowling," and a part in the old duet "All's well" with Mr. Santley. Mr. Reeves encountered a right royal reception from an overflowing and demonstrative audience, but, as on former occasions, he steadfastly refused to accede to all demands for repetitions. Mdlle. Antoinette Trebelli sang "Una voce poco fa" with rare charm and finish; Madame Patey especially delighted the audience in Spohr's fine song "Bright star of night" and Anderton's "Come to me, O ye children"; Mr. Orlando Harley's agreeable tenor voice was heard to advantage in "Love sounds the alarm"

(from "Acis and Galatea") and Balfe's "Good night, beloved"; Mr. Santley was in unusually good voice, and gave Purcell's "Let the dreadful engines" in grand style. In the instrumental department the honours were divided between Miss Nettie Carpenter (violin), Miss Fanny Davies (pianoforte), and Mr. Hollman (violoncello). The two ladies united with excellent effect in Grieg's Sonata in F, Miss Davies especially charmed the audience in Rubinstein's Valse Allemande, and Mr. Hollman, in two movements from Mendelssohn's duet Sonata in B flat and an "Air de ballet," *pizzicato*, by Léo Délibes, gave abundant proofs of his mastery of the instrument.

The undoubted success achieved by "Erminie," which first saw the footlights at Birmingham a couple of years ago, inspired high expectations of "Mynheer Jan," a new work by the same composer, which was produced at the Birmingham Grand Theatre, on the 7th ult. Herr Jakobowski, however, has not been so fortunate either in his libretto or in his musical inspiration as on the previous occasion, and though "Mynheer Jan" is considerably above the average of English comic operas, it has not taken the public by storm as "Erminie" did. The principal characters were sustained by Miss Camille d'Arville, Miss Violet Melnotte, Mr. Frank Wyatt, M. Marius, and Mr. Harry Paulton, all of whom spared no effort to make the production a success. It is scarcely necessary to add that the piece was sumptuously mounted, alike as regards scenery and costumes.

At Mr. Stockley's second Orchestral Concert, on the 10th, a work, new to Birmingham, was produced under the composer's direction in the shape of Dr. C. Villiers Stanford's "Elegiac" Symphony, suggested by Tennyson's "In Memoriam," and first heard at one of the Concerts of the Cambridge University Musical Society, on March 7, 1882. As the Symphony has since been given at the Gloucester Musical Festival, and various important Concerts in London and elsewhere, its construction and merits need not be discussed here, and it will suffice to remark that the Birmingham public were profoundly impressed by its solemn beauty and scholarly character, as was testified more particularly by their applause after the slow movement in F major, and the enthusiastic recall of the composer-conductor on the conclusion of the work. Among other interesting features of the Concert may be mentioned the Overtures to "Euryanthe" (Weber) and "Les deux Journées" (Cherubini), the Ballet music from Rubinstein's "Feramors," and Mendelssohn's Notturno from the "Midsummer Night's Dream." In one or two instances these performances would have benefited by an additional rehearsal, but the playing of the Symphony left little to be desired. Madame Clara Samuell and Mr. Robert Grice were the vocalists. The lady distinguished herself more particularly in Handel's "Lusinghe più care" and two chamber songs, Spohr's "Bird and Maiden" and Macfarren's "Pack clouds away," in which latter the clarinet part was capitally played by Mr. G. Pountney. Mr. Grice sang Handel's "Revenge, Timotheus cries," with considerable power and spirit, and was even more successful in "The sea rules all," from Smart's "Bride of Dunkerron." Mr. Stockley's conducting left nothing to be desired.

The Carl Rosa Opera Company commenced a three weeks' season at the Grand Theatre, on the 14th, but owing presumably to the numerous operatic series, comic and serious, good, bad, and indifferent, with which the local public had been plied during the previous two or three months, the measure of support accorded to the undertaking has thus far been inadequate. The most popular selections hitherto have been Bizet's "Carmen," Ambroise Thomas's "Mignon," Gounod's "Faust," Wagner's "Lohengrin," and F. Corder's new opera "Nordisa," which was given for the first time in Birmingham on the 22nd ult. Madame Marie Roze has won new laurels here as *Marguerite* and *Elsa*, which are likely to rank henceforth amongst her most attractive assumptions, and she has surprised her local admirers by the improvement in her voice, which seems to have recovered now much of the freshness and stability of former years. Madame Gaylord has been suffering from a slight cold and hoarseness, which have impaired her vocal effects; but her acting and phrasing remain as charming as ever. The light, brilliant, and flexible voice of Madame Georgina Burns continues to charm all hearers, and the new tenor, Mr. Edward Scovell, is making rapid way in popular favour in virtue of the warmth and spirit of his acting, as well as of the refinement of his singing.

The Midland Musical Society, which has succeeded the old Musical Association as the public musical caterer on Saturday nights at popular prices, continues to make steady progress, under the direction of Mr. H. M. Stevenson. On the 19th ult. a large audience assembled in the Town Hall to listen to a very creditable performance of F. H. Cowen's "Sleeping Beauty," by the members of this Society. The Saturday Organ Recitals of Mr. Astley Langston, relieved by occasional vocal solos, are also meeting with much favour here. Sunday musical entertainments are on the increase. A Concert of secular music, in which string and military bands took part, was given in the Great Hall at Aston Lower Grounds, on the 20th ult., when the principal vocalist was Miss Emily Parkinson. At Curzon Hall, Mr. Snazelle completed, on the same day, a Sunday series of sacred Recitals, in which he was assisted by other vocalists.

Of the Festival Choral Society's Concert, on the 24th ult., when Verdi's "Requiem" was performed for the first time in Birmingham, particulars must be reserved for next issue.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Hallé series of Concerts is coming to an end, not only as regards the present season, but unfortunately, according to the ill-fated announcements, with no prospect of their being resumed. This decision is regrettable, and whilst it was scarcely unexpected in view of the considerable falling off in the public patronage of these Concerts, it is difficult to understand why sufficient support has not been forthcoming to retain in Liverpool a further continuance of Mr. Hallé's organisation. It has, however, for some time been manifest in local musical circles, that on the principle of "a house divided against itself," either the Philharmonic Society or the Hallé Concerts must come to grief. Mr. Hallé has been, since his appointment to the Philharmonic Society three years ago, the Conductor of both organisations, and whilst the Society has possessed the advantage of a chorus and consequently the ability to give choral works, Mr. Hallé has, at his own Concerts, made up for the deficiency by a more numerous orchestra. The similarity between the two series of Concerts, which have for many years formed the staple of Liverpool's music, is sufficiently apparent to account for a loss of public interest in either the one or the other, and now the result is seen in the threatened termination of what had, through considerable uphill work and difficulty, established itself in popular favour as an organisation second to none in the kingdom. It is to be hoped, however, for the sake of Liverpool, that Mr. Hallé's decision is open to reconsideration.

At the sixth and seventh Concerts of the series, held on January 18 and the 1st ult. respectively, the chief orchestral features were a Scherzo Capriccioso in D flat, by Dvorák; an Andante in E flat, from an unpublished Symphony of Haydn's; Berlioz's Symphonie Fantastique in C; a Rhapsodie Hongroise, by Liszt, No. 2, in D; and Mozart's Symphony in C major, No. 34. The two Rhapsodies—for Dvorák's Scherzo may correctly be classified under the term—were new to Liverpool, and although naturally distinctive in their construction and general style, each created considerable interest. The former is a model of scholarly genius, full of intricate difficulties and constant modulations; and the latter is a composition of perfect symmetry and taste, without that excess of percussion and glitter which occasionally betrays itself in these Rhapsodies of the lamented Abbé. The Symphonie Fantastique of Berlioz is aptly so called, and its masterly construction and daring originality, apart from the weird effects produced, bear testimony to the budding genius of the then youthful musician. Mr. Hallé himself was the pianist at both of these Concerts, and his conspicuous ability, particularly in Mendelssohn's "Capriccio brillante" in B, was never shown to greater advantage. The purity of Mr. Hallé's style, and the clearness of his touch, added to his scholarly conception of the intentions of great works, constitute the best qualifications for the true execution of Concertos—

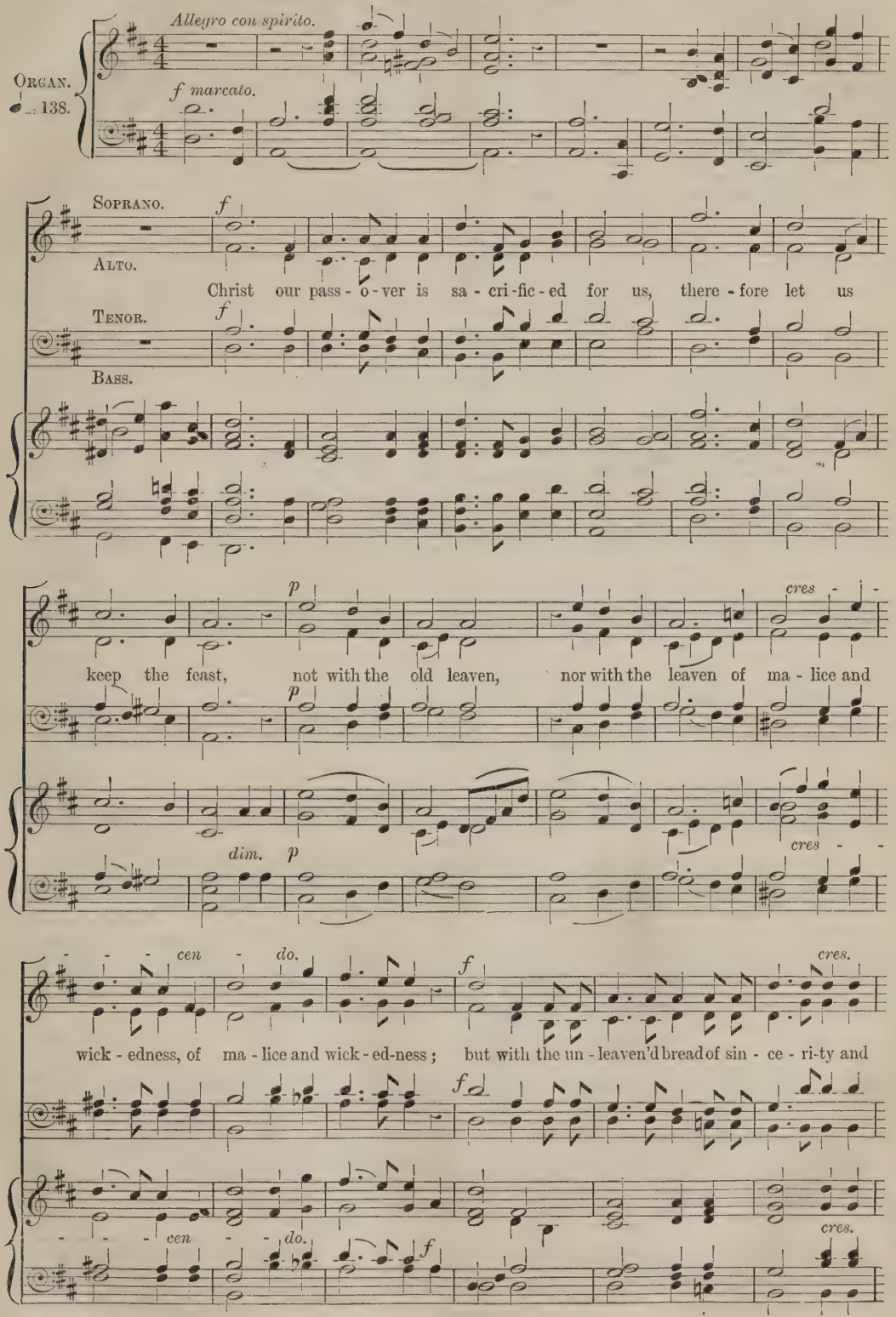
Christ our Passover is sacrificed for us.

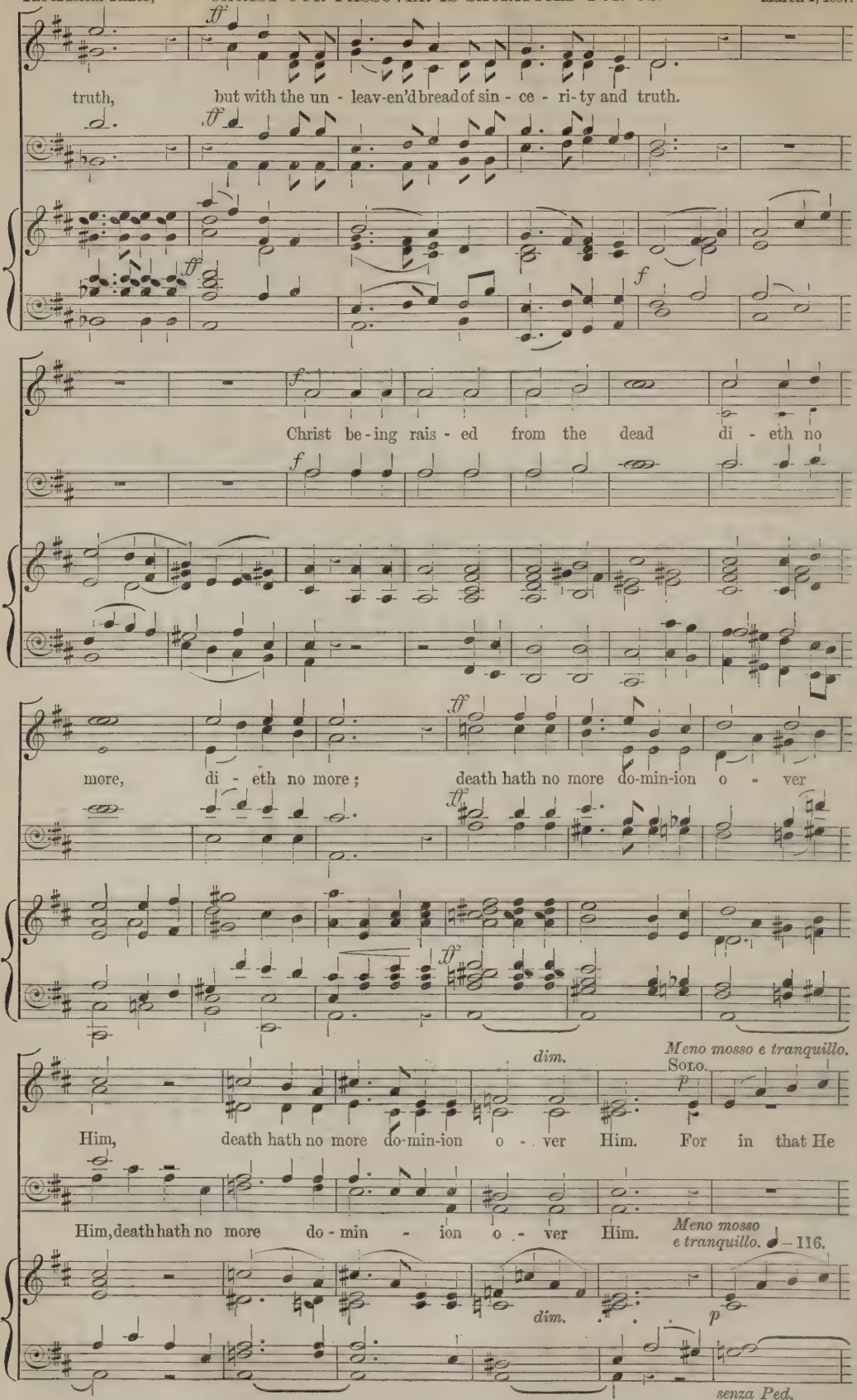
ANTHEM FOR EASTER.

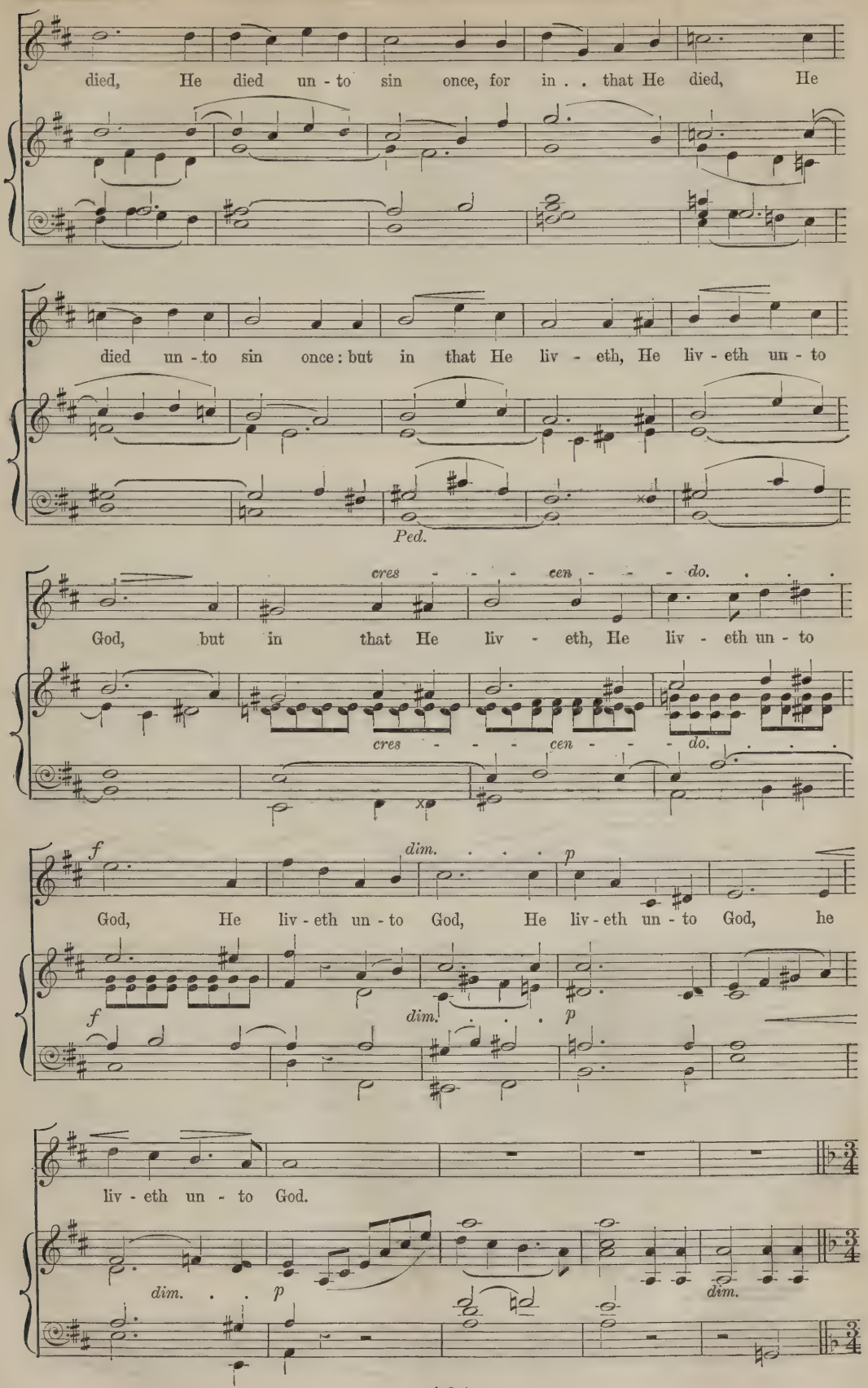
1 Cor. v. 7, 8; Romans vi. 9—11; 1 Cor. xv. 20—22.

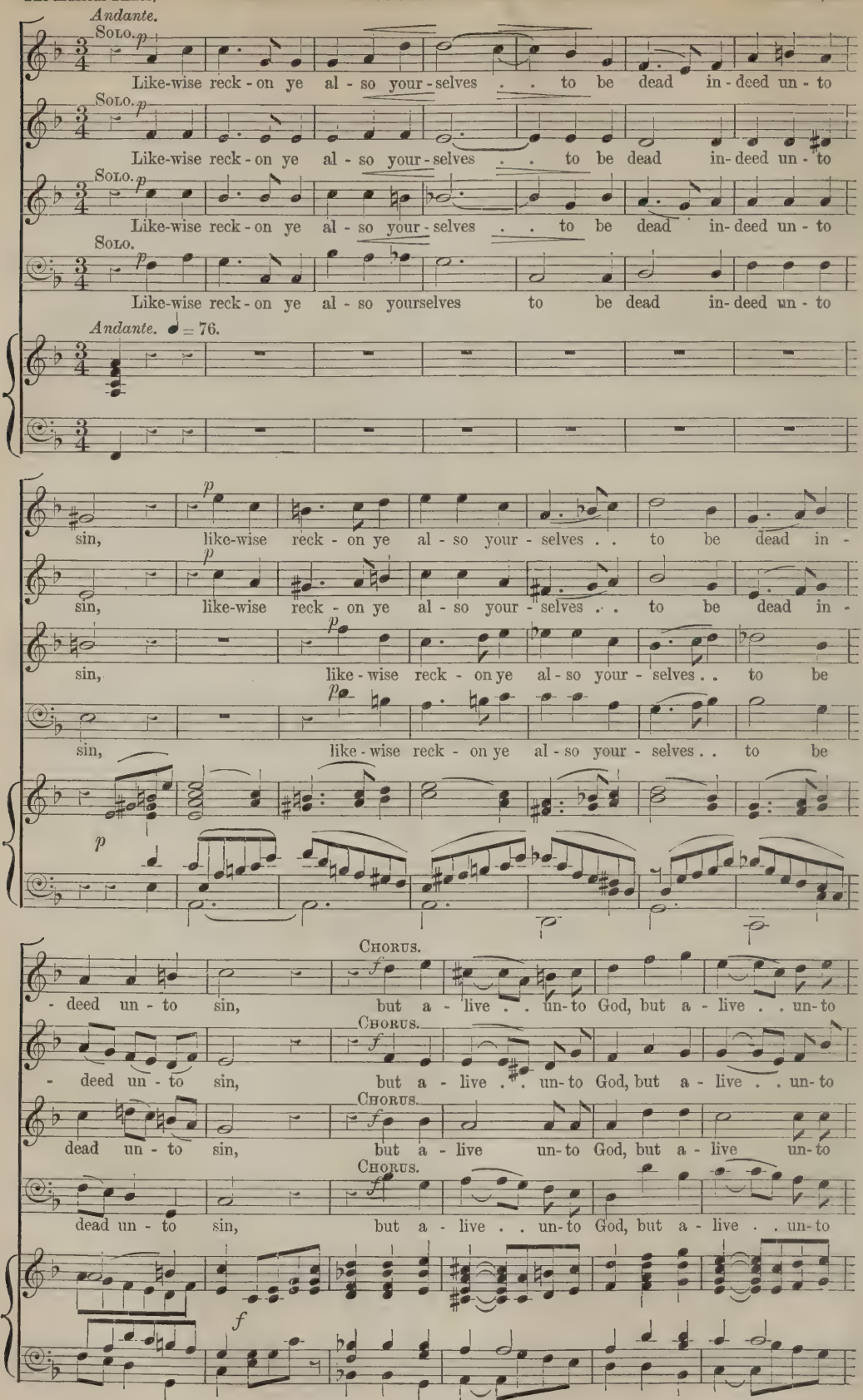
Composed by BERTHOLD TOURS.

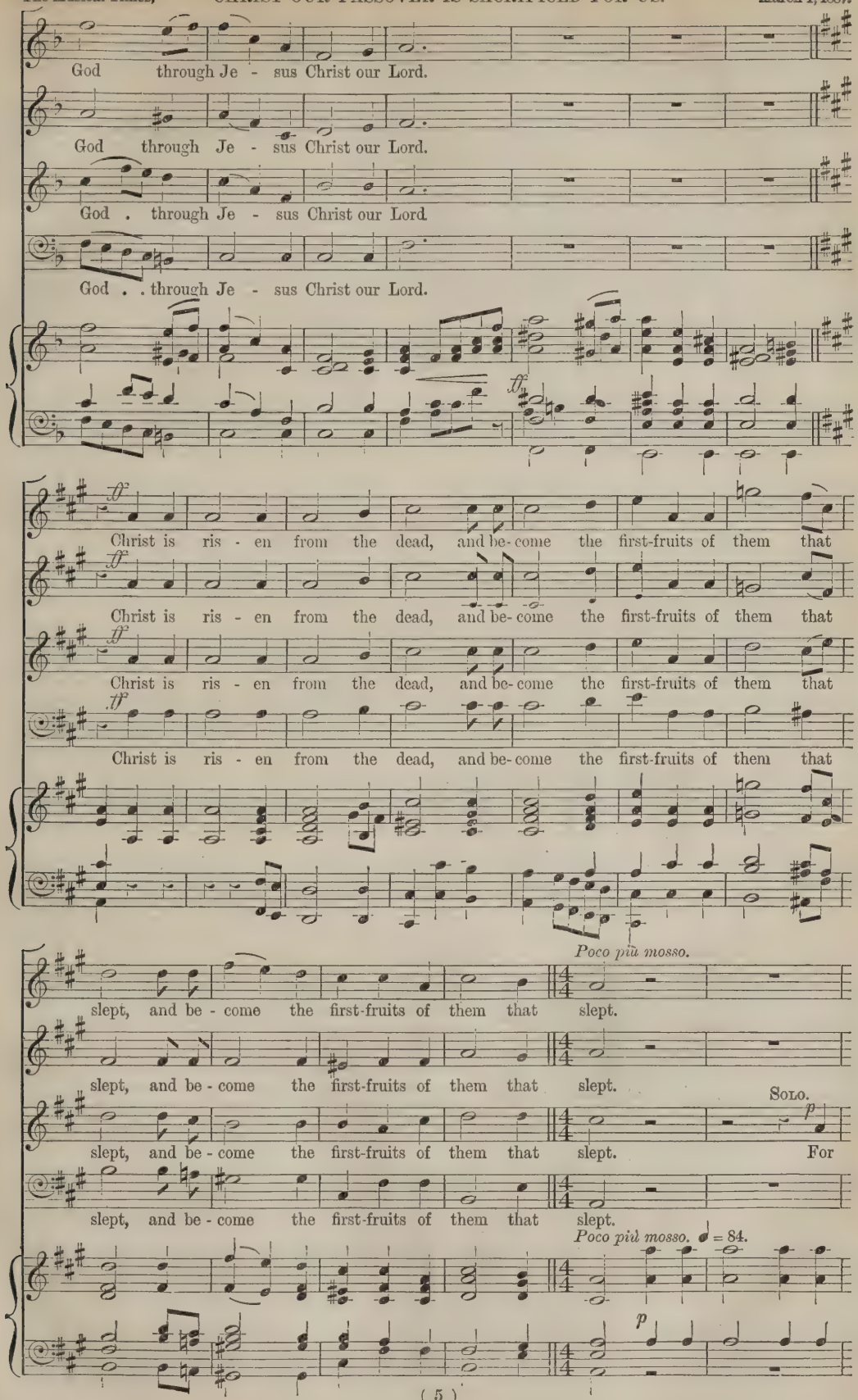
London: NOVELLO, EWER AND CO. 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

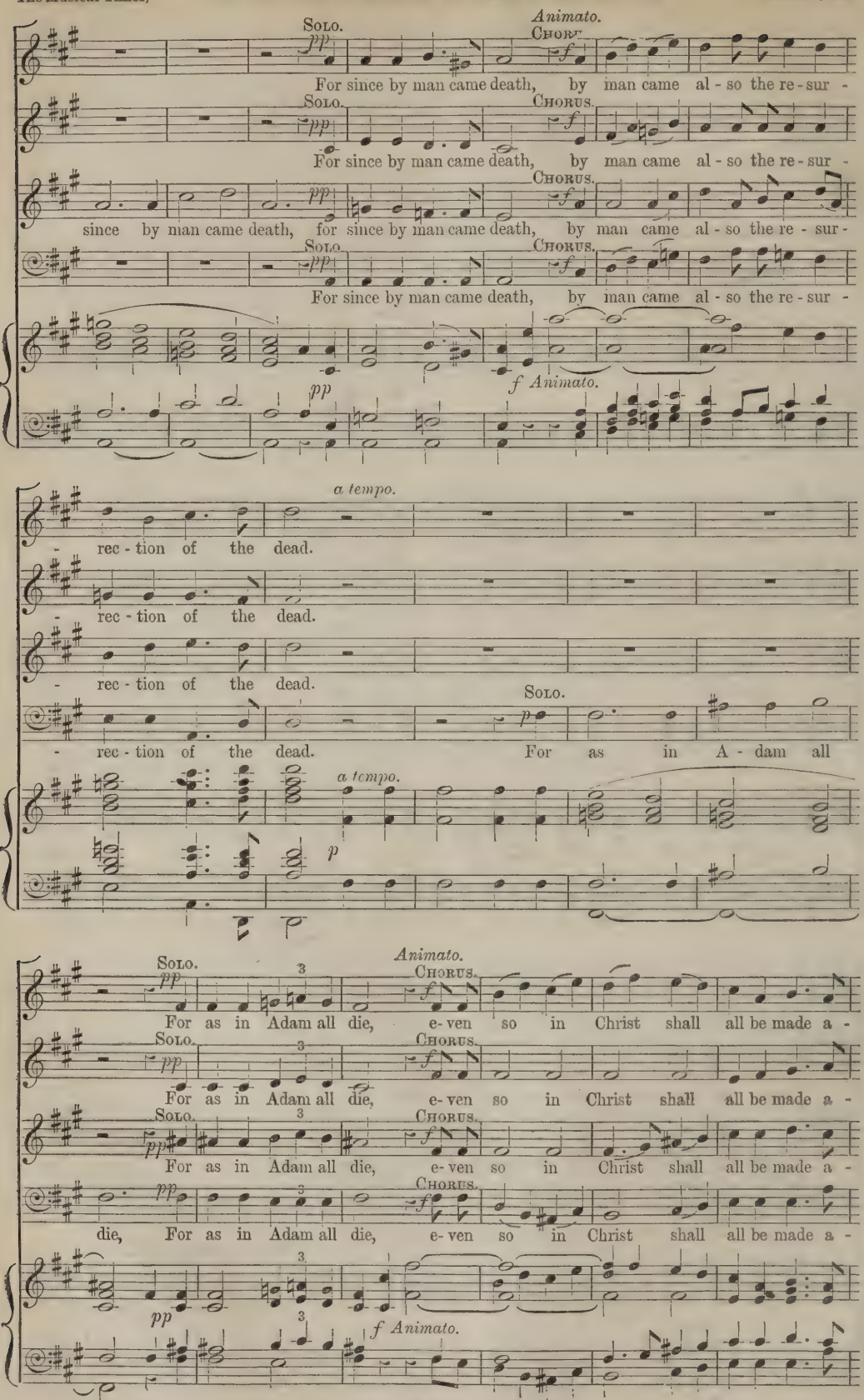

Allegro con spirito.
ORGAN.
♩ = 138.
f marcato.
SOPRANO.
ALTO.
TENOR.
BASS.
f
Christ our pass - o - ver is sa - cri - fic - ed for us, there - fore let us
p
cres - -
keep the feast, not with the old leaven, nor with the leaven of ma - lice and
dim. p
cres - -
cen - do.
f
cres.
wick - edness, of ma - lice and wick - ed - ness; but with the un - leaven'd bread of sin - ce - ri - ty and


truth, but with the un - leav-en'd bread of sin - ce - ri-ty and truth.
Christ be-ing rais - ed from the dead di - eth no
more, di - eth no more; death hath no more do-min-ion o - ver
dim.
Meno mosso e tranquillo.
Solo.
Him, death hath no more do-min-ion o - ver Him. For in that He
Him, death hath no more do - min - ion o - ver Him.
Meno mosso e tranquillo. ♩ = 116.
dim.
senza Ped.


died, He died un - to sin once, for in . . that He died, He
died un - to sin once: but in that He liv - eth, He liv - eth un - to
Ped.
cres - - - cen - - - do.
God, but in that He liv - eth, He liv - eth un - to
cres - - - cen - - - do.
f
dim. . . . p
God, He liv - eth un - to God, He liv - eth un - to God, he
f
dim. . . . p
liv - eth un - to God.
dim. . . p
dim.


Andante.
Solo. p
Like-wise reck - on ye al - so your - selves . . to be dead in - deed un - to
Solo. p
Like-wise reck - on ye al - so your - selves . . to be dead in - deed un - to
Solo. p
Like-wise reck - on ye al - so your - selves . . to be dead in - deed un - to
Solo. p
Like-wise reck - on ye al - so yourselves to be dead in - deed un - to
Andante. ♩ = 76.
p
sin, like-wise reck - on ye al - so your - selves . . to be dead in -
p
sin, like-wise reck - on ye al - so your - selves . . to be dead in -
p
sin, like - wise reck - on ye al - so your - selves . . to be
p
sin, like - wise reck - on ye al - so your - selves . . to be
p
Chorus. f
- deed un - to sin, but a - live . . un - to God, but a - live . . un - to
Chorus. f
- deed un - to sin, but a - live . . un - to God, but a - live . . un - to
Chorus. f
dead un - to sin, but a - live un - to God, but a - live un - to
Chorus. f
dead un - to sin, but a - live . . un - to God, but a - live . . un - to
f


God through Je - sus Christ our Lord.
God through Je - sus Christ our Lord.
God . through Je - sus Christ our Lord.
God . . through Je - sus Christ our Lord.
ff
Christ is ris - en from the dead, and be - come the first-fruits of them that
Christ is ris - en from the dead, and be - come the first-fruits of them that
Christ is ris - en from the dead, and be - come the first-fruits of them that
Poco più mosso.
slept, and be - come the first-fruits of them that slept.
slept, and be - come the first-fruits of them that slept.
Solo.
p
slept, and be - come the first-fruits of them that slept. For
slept, and be - come the first-fruits of them that slept.
Poco più mosso. ♩ = 84.
p


Solo.
Animato.
Chorus.
For since by man came death, by man came al - so the re - sur -
Solo.
Chorus.
For since by man came death, by man came al - so the re - sur -
Chorus.
since by man came death, for since by man came death, by man came al - so the re - sur -
Solo.
Chorus.
For since by man came death, by man came al - so the re - sur -
pp
f Animato.
a tempo.
- rec - tion of the dead.
- rec - tion of the dead.
- rec - tion of the dead.
Solo.
- rec - tion of the dead. For as in A - dam all
a tempo.
p
Solo.
Animato.
Chorus.
For as in Adam all die, e- ven so in Christ shall all be made a -
Solo.
Chorus.
For as in Adam all die, e- ven so in Christ shall all be made a -
Solo.
Chorus.
For as in Adam all die, e- ven so in Christ shall all be made a -
Chorus.
die, For as in Adam all die, e- ven so in Christ shall all be made a -
pp
f Animato.

Allargando.
rit.
- live, e - ven so in Christ shall all be made a - live. . . .
Allargando.
rit.
Allegro con spirito.
Più animato.
Glo - ry be to the Fa - ther, and to the Son, and to . . the Ho - ly Ghost;
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
Allegro con spirito. ♩ = 138.
Più animato.
As it was in the be - gin-ning, is now, is now, and
is now, is now, and
was in the be - gin-ning, is now, is now, and ev - er,
was in the be - gin-ning, is now, is now, and

ev - er shall be, as it was in the be - ginning, as it was in the be-ginning, is now,
ev - er shall be, as it was in the be - ginning, as it was in the be-ginning, is now,
ev-er shall be, as it was in the be - ginning, as it was in the be-ginning, is now,
ev - er shall be, as it was in the be - ginning, as it was in the be-ginning, is now,
rit.
Maestoso.
ff sempre.
is now, and ev - er shall be, . . . world with - out
end, . . world with - out end. . . . A - - - men.
Più lento.

perhaps the highest form of pianoforte music. Mr. Hallé's reception was, in this instance, of a particularly cordial nature, and he was compelled to satisfy the cravings of the audience by giving as an addendum Schubert's Moment Musicale in F minor. Miss Hope Glenn and Mdlle. Schneider were the vocalists at these two Concerts respectively.

The Philharmonic Society, in the regular sequence of the season's series, gave its seventh and eighth Concerts on January 25 and the 8th ult. The first was notable because of the re-appearance, after a somewhat lengthy interval, of Signor Piatti, who, in addition to some miscellaneous selections, played Molique's Violoncello Concerto with his usual perfect finish and ability. The Symphony was Gade in C minor, and, at the following Concert, Haydn's charming No. 7, in C. Beethoven's Choral Fantasia (Op. 80) also figured in this programme, but its rendition was scarcely as complete or satisfactory as might have been desired. Any deficiency in this instance, however, was amply atoned for on the part of the choir by the intelligence and care with which they sang, in the course of the evening, two part-songs by Sullivan and Pinsuti. Madame Marie Roze was the vocalist at this Concert, and won high favour by her rendering of three well known selections, "Divinités du Styx" from "Alceste," the "Habanera" from "Carmen," and Paladilhe's Serenade.

The opera season, extended as it was, has at length come to an end, and Mr. Rosa has left Liverpool to solicit the patronage of other sections of the provinces. His success here has been simply phenomenal, and whatever may be the experience of other musical ventures, it certainly appears to be an established fact that English opera, or at least the Carl Rosa organisation, has made for itself a certain and permanent home in Liverpool; and, as Mr. Rosa said, in a short speech from the stage on the last night of his many triumphs, we should be proud of the distinction of having given the lead in this respect.

We have already referred to the successful first production of Corder's "Nordisa." Notwithstanding its comparatively modest pretensions, its reception has been of the most hearty character, resulting in its constant repetition with unabated enthusiasm, and it now remains to be seen whether Liverpool's verdict will be permanently confirmed.

The last night of the season was devoted to a performance—the first in Liverpool for several years—of Flotow's "Martha." In this Mr. Seymour Jackson's singing, as *Lionel*, was marked throughout by great sweetness and taste. Madame Georgina Burns as *Martha*, Miss Marian Burton as *Nancy*, Mr. Leslie Crotty as *Plunket*, and Mr. Aynsley Cook as *Lord Tristan*, were equally successful, and combined in the presentation of a capital performance. Mr. Goossens directed the opera, and to him is due a considerable share of the success of the entire season.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The programme of the Gentlemen's Concert of January 31 was especially interesting, and it is not surprising that it attracted an unusually large and enthusiastic audience. The chief item was Dr. C. H. H. Parry's Orchestral Suite in A minor, not only a very musicianly, but in many respects a charming work, skilfully constructed and scored. Mr. Santley, as if to make it pre-eminently an English night, gave Purcell's "Let the dreadful engines" and the "Vicar of Bray," in addition to the dramatic "Son of the Ocean Isle," by Betterton (if that be the name of the author).

On the following Thursday, Mr. Hallé gave "Judas Maccabæus," upon which there has been quite a run this season. Mdlle. Trebelli made her first essay here in Oratorio music, and gave promise of great future success. Her voice—although rapidly gaining fulness—is as yet scarcely what we look for in "Mighty kings"; but in the quieter portions of the work Mdlle. Trebelli was admirable, and in clearness and finish of execution irreproachable. Miss Hilda Wilson and Mr. Lloyd were excellent, and Mr. Bridson distinctly advanced his reputation here.

For the 10th ult., Mr. Hallé arranged a very alluring programme, including the Overture "Der Freischütz" (splendidly given), Schumann's Symphony in C minor, Liszt's "Rhapsodie Hongroise" in D (No. 2), with Bach's Concerto in D minor and Mozart's in F, for three pianos. One of the largest audiences of the season was drawn by the unusual chance of hearing three such players as Miss Zimmermann, Miss Fanny Davies, and Mr. Hallé himself. Mozart's triple Concerto—said to be performed for the first time in this country—is a very agreeable, placid, and graceful work; and its execution was most finished and equal. The pianos accorded admirably in tone, and the players in neatness of execution and in style. That any great effect was created could not be averred, but everybody was pleased by the suavity of the music, and by the smoothness and delicacy of its presentation. Bach's work is of different calibre and more masculine vigour, displaying the unrivalled contrapuntal skill, as well as the ever fresh fancy of the great master. The vocalist of the evening, Miss Agnes Janson, made a very favourable impression in some Scandinavian and French songs. On the 17th ult., Mr. Hallé, for the first time since the severe illness which has so grievously interfered with his plans for the season, re-appeared as the solo pianist, playing with undiminished skill and ease Beethoven's "Waldstein" Sonata and Chopin's F minor Concerto. If Miss Emily Winant could sustain a steady pure tone, her powerful voice would be very acceptable; but an incessant *vibrato* is anything but agreeable. Moszkowski's Suite in F (Op. 39) was played for the first time, some portions being very pleasing. Concerning "Elijah" (given on the 24th ult.), I need not write.

Mr. de Jong concluded his series of Concerts on the 12th ult., with a party including Mdlle. Marimon (so long absent as to be quite unknown to many present Concert frequenters), Madame Sanderini, Miss Eleanor Rees, and Messrs. Guy and Maybrick, with Signor Mattei as pianist, and Signor Hegzesi as violoncellist. For his benefit Concert, on the 26th ult., Mr. de Jong announces a large party, and a mode of selecting a portion of his programme which has been tried at other Concert-rooms here, but not at the Free Trade Hall. I cannot think that the voting for the instrumental items is a very dignified mode of arranging the scheme, or calculated to raise the character of the speculation.

After the despatch of my last report, the Vocal Society, under Mr. H. Watson, gave a performance, with piano accompaniment, of Mendelssohn's "Athalie." The work was, of course, by the want of the orchestral accompaniments, shorn of much of its charm; but the body of tone produced in the choruses was mellow and pleasing, and the *ensemble* singing reflected much credit upon the Conductor.

On the 6th ult., Signor Risegari and his coadjutors gave their second Chamber Music Concert for the season. Clearly the change to Saturday evenings was a wise move; the audience was much larger than heretofore, and very enthusiastic. Mendelssohn's Quartet in E minor was deliciously played; and although Spohr's Duet in D major, for two violins, was a little short of perfection, Brahms's Sextet in B flat made full amends. The work is now so well known that no criticism is required of the performance, which was most creditable to all concerned.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The fifth Bradford Subscription Concert, which was given on January 28, was almost wholly divided between ballads and solo instrumental performances. The programme was an interesting one, and was carried out by several capable artists, four of whom were vocalists and three instrumentalists. Madame Valleria was heard to excellent advantage in two songs by Mendelssohn—a "Winter song" and "The Violet"—and Schumann's impassioned "Widmung," which latter was warmly encored. Miss Ada Doyle (contralto) sang in place of Miss Alma de Lisle, and met with a fair reception, although she had a cold, and was unable to do full justice to her selections. Mr. Charles Ellison, who is about to join the Carl Rosa Company, displayed his vocal abilities with favourable

effect, and Signor Foli "brought down the house" by his able rendering of Formes's song "In shelter and vale." The Concert opened with two movements from Mendelssohn's Trio in C minor, which were played by Mr. Tivadar Nachèz, Mr. Hollman, and Signor Bisaccia, and the only other concerted performance of the evening was a vocal quartet, by Brinley Richards. Miss Fanny Davies was the solo pianist, and she gave a brilliant rendering of Liszt's "Guomenreigen," and a fine interpretation of Chopin's Prelude in D flat, in addition to which she also played Schubert's Impromptu (Op. 142), a Barcarole by Mendelssohn, and a Valse by Rubinstein. Mr. Tivadar Nachèz established very favourable relations with the audience by his performance of two of Bach's compositions, an adaptation from one of Schumann's works, and two of his own compositions. Mr. Hollman's refined performance proved an enjoyable feature. Signor Bisaccia was the accompanist.

The sixth Subscription Concert, given in St. George's Hall, on the 15th ult., differed from its predecessor as much as one Concert could possibly differ from another. Almost everything was new, and the novelty was of a strikingly interesting character. Dvorák and Berlioz—to whom the Committee have latterly paid much attention, and whose works have met with ever-ready appreciation from the subscribers—were drawn upon for the chief portions of the music, the former being represented by "The Spectre's Bride," and the latter by "The flight into Egypt," from "The Childhood of Christ." The work of the Bohemian composer completely fascinated the audience, its graphic force and dramatic intensity, its fine descriptive themes and subtle forms of orchestration, sustaining attention from beginning to end of the gruesome story. The declamatory music assigned to the baritone was delivered by Mr. Santley with all that artistic capability which distinguishes him, and with energy sufficient for the exacting demands of the part. Miss Marriott and Mr. Lloyd sang the soprano and tenor parts, and it need scarcely be said that the music assigned to these chief actors was rendered with all possible effect. The chorus and orchestra did their work with finish. The selection from Berlioz's work, unlike the majority of his music, requires no great effort from executants, and the performance was in every respect as efficient as the rendering of any composition so simple and melodious should be. Mr. Lloyd sang the tenor solo with marked success. The rest of the programme included Wagner's orchestral poem the "Siegfried Idyll," Méhul's Overture to "Joseph and his Brethren," Beethoven's "Hallelujah," and Mr. Goring Thomas's "Kennst du das Land?" which last-mentioned item was given by Miss Marriott. The Concert was an unqualified success.

Mr. W. B. Sewell gave a choral Concert on the 5th ult., with the assistance of the members of the Bradford Festival Choral Society, Mr. Sewell's orchestral band supplying the accompaniment. Novelty was provided in the shape of Dr. Stanford's "The Revenge," which was followed by Mendelssohn's "Hymn of Praise." Dr. Stanford's work was given with great efficiency, and its striking themes and bold phrases told with much effect. Not only were the declamatory passages well sung, but the more subtle features of the music, such as the instrumentation descriptive of the heaving of the vessels, the chorus of the night, and many other picturesque incidents, were presented with no little skill. An equally enjoyable performance was given of Mendelssohn's Cantata, although it was evident that much more labour had been bestowed on the preparation of Dr. Stanford's work. The solo parts were in the hands of Miss Emilie Norton and Mr. J. Mellor, and Mrs. Muff joined Miss Norton in the duet. The band opened the Concert with a performance of Berlioz's "Hungarian March" and closed with the Overture to "William Tell." Mr. Sewell conducted.

The fifth of Mr. Ford's popular Concerts, given on the 16th ult., in the Leeds Coliseum, was a rare musical treat. The programme opened with Mozart's Clarinet Quintet, and closed with Schubert's famous Octet in F. The Octet occupied a little over an hour in performance, and an interval was wisely permitted in the middle of the work. Messrs. Holmes, Grimson, Gibson, Howell, Reynolds, Clinton, Wootton, and Paersch, the executants, gave a fine rendering of the work, and each in his turn made the most of the opportunities which are afforded for individual players as well as for the *ensemble*. The Quintet proved equally enjoyable, and the gracefulness of its forms, and the admirable management of the clarinet part, especially elicited admiration. The artists—Messrs. Holmes, Grimson, Gibson, Howell, and Clinton—acquitted themselves also in this instance with skill. The only instrumental solo was that of Mr. Holmes, who played a Ballad by his brother, Mr. Alfred Holmes—a charming little work free from showiness. The performance was so admirable that the audience insisted upon the re-appearance of Mr. Holmes. Miss Clara Perry was the vocalist, and her songs were "There's a bower of roses," from "The Veiled Prophet," and "Robert toi que j'aime." Miss Perry's efforts gained her an enthusiastic recall. The last Concert of the season is to be given this month, when Dr. Joachim, Signor Piatti, and Miss Fanny Davies will take part.

Dr. Stainer's Cantata "St. Mary Magdalen," and portions of Mr. Gadsby's Dramatic Cantata "The Lord of the Isles," were produced on the 14th ult., on the occasion of the first Concert of the Heaton and Frizinghall Choral Society, at the Bradford Church Institute. In spite of sundry misfortunes attending the Concert, a highly capable vocal effort was made by the Society. Mr. Gadsby's work was mercilessly cut up, owing to the lateness of the hour at which it was reached, but such numbers as were heard showed great power and strong originality. Miss Norton, Miss Richardson, Mr. Herbert Parratt, and Mr. Newton Laycock took part as soloists, the last-named gentleman officiating as substitute for Mr. Riley, who was indisposed. Mr. Stocks Hammond was the Conductor.

MUSIC IN THE WEST.

(From our own Correspondent.)

The third of Mrs. Viner Pomeroy's Classical Chamber Concerts was given at the larger of the Victoria Rooms, on the 2nd ult., and was well attended. Certainly the present arrangements appeared to "hit" the popular taste more decisively than the old seemed to do, and perhaps success of this sort is essential to the carrying on of the Concerts; but we confess to finding the programmes less interesting than formerly, more especially the one now under consideration. It consisted of Mozart's Quartet in C (No. 6), for strings; Rubinstein's Trio in B flat (Op. 52), for pianoforte, violin, and violoncello; Pianoforte Solos—(a) Etude, (b) Nocturne (Op. 55), (c) Valse (Op. 42), Chopin; and Haydn's Quartet in B flat (Op. 76), for strings. The executants were Mr. Henry Holmes (first violin), Mr. E. Woodward (second violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violoncello), Mrs. Pomeroy presiding at the pianoforte. The Quartets went very fairly. Mrs. Pomeroy acquitted herself well in the Trio, and her solos evidenced careful study. The vocalists were Miss Selina Quick and Mr. Henry Piercy, who were both encored.

The band of the Grenadier Guards, under Mr. Dan Godfrey, gave two very successful Concerts in Colston Hall, Bristol, on the 7th ult. There was a fair attendance in the afternoon, but in the evening the hall was densely crowded, and hundreds were turned from the doors. A very varied and popular programme was given, and the members of the band did themselves and their Conductor infinite credit by their admirable performance. The vocalists were Miss Jessie Royd and Mr. Hirwen Jones, both of whom are known in Bristol, and who were loudly applauded for their respective songs, and for a vocal duet, in which they were heard to great advantage.

The Bristol Musical Association gave its forty-fifth Concert at Colston Hall, on the 12th ult., to a very large audience, there being hardly a vacant seat in any part of the building. The programme was miscellaneous, consisting of overtures, choruses, and vocal and organ solos. One of the features of the Concert was a grand Jubilee March, which was specially composed for this Concert by Mr. George Riseley, by whom it was finely played. The principal subject was good and particularly well treated, and as a whole the composition was meritorious, and evidently produced a most favourable effect, the applause being vociferous; but Mr. Riseley held to his rule, and refused the encore which was loudly demanded. The vocalists

were Miss Marian Fenna, who has often visited Bristol, and Dr. Roxburgh, a well known amateur from Weston-super-Mare, who has never before sung for the Society.

On the 14th ult. Miss Farler gave her annual grand Ballad Concert, and, as usual, secured a most brilliant company of musicians, and we are glad to say that her energy was rewarded by a good attendance. The vocalists were Madame Valleria, Miss Ada Doyle, Miss Farler, Mr. Charles Ellison, and Signor Foli; pianoforte, Miss Fanny Davies; violin, Mr. Nachèz; violoncello, Mr. Hollman; Conductor, Signor Bisaccia. The playing of Miss Davies was that of a highly finished musician, and she has evidently caught the spirit of her teacher, Madame Schumann; she was also exceedingly happy in her selections, and deservedly gained a most hearty encore. We have heard Madame Valleria in better voice, but after each effort she was recalled; Miss Ada Doyle was well received, as was also Mr. Ellison, who sang with great taste, and Signor Foli was as popular as ever.

The third of Miss Lock's Chamber Concerts took place on the 16th ult., in the smaller of the Victoria Rooms, which seemed scarcely large enough for the audience, this being due partly no doubt to the announcement that Mr. Walter Macfarren was to contribute several pianoforte solos. The Concert opened with Beethoven's Trio in C minor, for pianoforte, violin, and violoncello, which was fairly rendered by Miss Mary Lock (who is a pupil of Mr. Macfarren), Messrs. Hudson and Pavey. Mr. Macfarren then gave Chopin's Nocturne in D flat, and afterwards the Valses in C sharp minor and D flat by the same composer, and later in the evening contributed the Rondino Espressivo and Impromptu Gavotte in A from his own pen, for which he gained hearty encomiums. Mendelssohn's Sonata in D, for piano and violoncello, opened the second part of the programme, and was well given by Miss Lock and Mr. Pavey. The vocalist was Miss Kate Nicholls, who contributed two songs in a very pleasing manner. Mr. Hudson also played a Romance for violin of his own composition, which evinced some musical talent, and Mr. F. Rootham did good service as accompanist.

As usual, the greatest interest was manifested in the annual "Ladies' Night" of the Bristol Orpheus Glee Society, and on the 17th ult. Colston Hall was thoroughly well filled with an expectant audience, whose hopes of an evening of rare music were not disappointed; for on this occasion the Orpheonists did more than sustain their well-known reputation, there really being hardly room for criticism throughout the performance of a long and varied programme. The Conductor, Mr. George Riseley, took his place at the desk at eight o'clock, amid loud applause, and the following pieces were performed:—Part 1, "The National Anthem," arranged in five parts by G. Riseley; "Strike the lyre," J. Cooke; "Hymn to Night," Beethoven; "Hushed in death," H. Hiles; "Image of the rose," Reichardt; "Jubilee Ode," G. Riseley; "Drink to me only with thine eyes," arranged by G. Riseley; "The martyrs of the arena," L. de Rille; "The dying child," Viotta; "Jubilee Choral Song," W. Macfarren. Part 2, "Highland war song," W. Macfarren; "Ossian," Beschnitt; "Love and wine," Mendelssohn; "Hours of beauty," Hargreaves; "The sad autumn winds," Root and Riseley; "The Retreat," L. de Rille; "Absence," Hatton; "The Chafers," Truhn. The arrangement of the "National Anthem" was effective, and Mr. Riseley was peculiarly happy in the harmonising of "Drink to me only with thine eyes," in which the alto solo was well sung by Mr. Jones, of Bristol Cathedral. For special commendation we should select the "Hymn to Night," the sustained delicacy of which was most remarkable; the vigorous and dramatic singing of "The martyrs of the arena," and the exquisite tenderness of Viotta's lovely composition. Mendelssohn's "Love and wine" was very finely given, and "The Retreat," which is an old favourite, was more successfnl than ever. The choir did not seem to flag in the least, but gave "The Chafers" even a little too "fast and furiously," if anything, though certainly it was a fault on the right side. Mr. Dyer sang the solo in "The sad autumn winds" with very good effect. It remains to say a word of the "Jubilee" compositions, which were specially written for this Concert. The harmony of Mr. Riseley's was musicianly and well considered, and exhibited sound knowledge and no mean skill. Several of the modulations were extremely pleasing, and though the first and second subjects were not particularly striking, the one in A flat, introduced in the latter part of the composition, was truly musical, and was very artistically presented. The "Ode" is certainly a very creditable production, and it received full justice at the hands of the Orpheonists. The numbers of the singers were slightly in excess of previous years, and the choir was particularly well balanced. The voices were distributed as follows—seventeen altos, twelve first tenors, twelve second tenors, eighteen first basses, and sixteen second basses. Mr. Riseley has every reason to be proud of the entire success of the Concert, which result could only have been obtained by the most earnest and anxious study on the part of both Conductor and choir. The wise rule of "no encores" was inflexibly adhered to.

The same Concert party (with the exception of Miss F. Davies), engaged by Miss Farler, at Bristol, on the 14th ult., gave a Concert at the Assembly Rooms, Bath, on the 11th ult., when the programme was mainly the same, and calls for no special remark.

The principal musical events in Exeter during the past month have been a Concert at the Victoria Hall by the artists of Mr. Mapleson's Opera Company, and Mr. Farley Sinkins' Subscription Concerts, which took place in the New Theatre, on Monday, the 21st ult. At the latter, the principal feature was the superb performance by a portion of the band of the Coldstream Guards (numbering about twenty), under the conductorship of Mr. C. Thomas. Weber's "Jubilee" Overture, Rossini's Overture to "William Tell," a selection from "Tannhäuser," and various smaller works were given in a manner which afforded great pleasure to the audience. The vocal portion of the programme was contributed by Mdlle. Marimon, Madame Sanderini, Miss Eleanor Rees, and Messrs. Henry Guy, Maybrick, and Farley Sinkins; and the pianoforte and violoncello solos by Signori Tito Mattei and Hegyesi added much to the interest of these excellent and very successful Concerts.

Miss Aylward gave two Chamber Concerts at the Assembly Rooms, Salisbury, on the 15th ult., when she was assisted by Messrs. Burnett and Richardson (violins), Mr. J. S. Little (viola), and Mr. W. E. Whitehouse (violoncello); the vocalists being Miss Amy Aylward and Mr. Herbert Thorndike. The programme included Mendelssohn's Quartet in E flat (Op. 12) and his C minor Trio; Schumann's Quintet in E flat (Op. 44), and Gade's Trio in A minor (Op. 29), &c. To Miss Aylward a special word of praise is due for the admirable way in which she performed her solos, two pieces by Henselt, Rubinstein's Barcarole, and a Mazurke and Romanze, by Rheinberger, for the left hand only.

A special Musical Service was held in St. Thomas's Church, Salisbury, on the 18th ult., when Part I. of Farmer's "Christ and His Soldiers" was excellently rendered by an augmented choir and full band. Mr. South (Cathedral Organist) presided at the organ, and Mr. Augustus Aylward (Organist of the church) conducted.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Mr. Stavenhagen's Recital took place on the afternoon of January 22, in the Music Hall. The programme consisted of Beethoven's Sonatas in E minor (Op. 90) and in C sharp minor (Op. 27), Liszt's Variations on a theme by Bach, "Weinen und Klagen," and compositions by Liszt, Chopin, and Schumann (Papillons, Op. 2). The gifted artist interpreted the various compositions included in his selection in a masterly style.

On January 24 the sixth Choral Union Orchestral Concert took place; Mr. John Dunn was solo violinist, and performed Niels Gade's Concerto for violin and orchestra, and a Fantasia on "Otello," by Ernst. The remainder of the programme consisted of Schubert's "Rosamunde," Godard's Canzonetta in B flat, Hermann Goetz's Symphony in F, and Auber's Overture to "La Sirène." Miss Thudichum was vocalist, and sang very charmingly "Qui

la voce," from "I Puritani," "The Tear," by Rubinstein, and "Im Herbst," by Robert Franz.

At the seventh Concert, on January 31, selections from Mackenzie's "Troubadour" and Berlioz's "Faust," Mozart's Symphony in D, and Max Bruch's Concerto for violin and orchestra were performed, and found much favour with the audience. Mr. Maurice Sons was solo violinist, and acquitted himself like a true artist in his rendering of the Concerto. Miss Agnes Janson's three songs included an admirable rendering of the popular Habanera, "L'amour est un oiseau," from "Carmen."

In aid of the Railway Guards' Widows' and Orphans' Fund, two Concerts were given on the evening of the 4th and the afternoon of the 5th ult. Popular vocal music constituted the chief part of the programme. The vocalists were Miss Annie Grey, Miss Adelaide Mullen, Miss Marian Williams, and Messrs. Bernard Lane, Bantock Pierpoint, and Thurley Beale. Miss Bertha Brousil contributed two violin solos in her usual finished style, and Mr. Wilhelm Ganz accompanied.

Mr. Henry Waller gave a Pianofore Recital in the Queen Street Hall, on the 5th ult. Among the compositions played by the Concert-giver were Schubert's Fantasia in C major, Beethoven's Sonata in C minor (Op. 13), and selections from Schumann, Chopin, and Liszt.

The last Orchestral Concert for this season, under the auspices of the Choral Union, took place on the evening of the 7th ult. Wagner's Overture to "Tannhäuser," Romance in C, from Mozart's Serenade for strings in G major, and Liszt's Rákoczy March, were the principal instrumental selections. Miss Amy Sherwin sang with great taste and finish a Recitative and Aria of Mozart, and Mr. John Probert gave "Dalla sua pace," from Don Giovanni. Beethoven's Choral Symphony (No. 9) completed the Concert. The task assigned to the members of the chorus in the Symphony was beyond their powers, and the music was only indifferently rendered. The soloists were, besides Miss Sherwin and Mr. Probert, Miss Annie Layton and Mr. Glencorse. Mr. Manns conducted.

An amateur Orchestral Concert was given on the evening of the 8th ult. The principal items of the programme were Mendelssohn's Scotch Symphony, and Goltermann's Concerto in D minor, for cello and orchestra, the cello part being ably interpreted by Mr. Carl Hamilton, the Conductor of the Society. Mrs. Ellis gave three songs, which were much appreciated.

A Concert, in connection with the annual Reid Festival, was given in the Music Hall, on the afternoon of Saturday, the 12th ult., thus affording us two opportunities of hearing Mr. Charles Hallé and his orchestra, whom Sir Herbert Oakeley had engaged for the occasion. Beethoven's Grand Overture in C ("Weihe des Hauses"), Schumann's Symphony in C major, selections from Rubinstein's "Bal Costumé," and an Entr'acte from "Lohengrin" were the principal orchestral numbers. Mr. Charles Hallé's solos were Chopin's Impromptu in F sharp, and Heller's "La Truite," besides the solo part of two movements of a Pianoforte Concerto, by Tschaikowski. Mr. Edward Lloyd gained great applause for his rendering of Handel's "Sound an alarm," a recitative and aria, from Halévy's "La Juive," and two Gipsy Songs, by Dvorák.

The Reid Concert proper took place on the evening of the 14th ult., and opened, as usual, with General Reid's Pastorale, Minuet, and March, played in memory of the composer, whose bequest affords Edinburgh this Concert. Spohr's Overture to "Jessonda," Chopin's Pianoforte Concerto in F minor, Beethoven's Seventh Symphony in A, Mendelssohn's "Midsummer Night's Dream" music, Liszt's Hungarian Rhapsody in D, and the Overture to "William Tell" were the remaining orchestral numbers. Mr. Charles Hallé played the piano part of the Concerto. The vocalists were Miss Amy Sherwin and Mr. Edward Lloyd. Miss Sherwin sang a scena and aria from Weber's "Freischütz," and "Couplets du Mysoli," from David's "Perle du Brésil," and, as an encore, Sir Herbert Oakeley's setting of the Laureate's words, "Home they brought her warrior dead." Mr. Lloyd's selections were Beethoven's "Adelaide," and "Ad Amore," by Sir Herbert Oakeley, both being enthusiastically encored. The Concert was a lengthy one, but its success was undoubted, and it fully maintained the reputation it has earned as the event of our musical season.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(From our own Correspondent.)

The Choral and Orchestral Series of Concerts ran on till the 12th ult. I need not give the particular dates of Concerts since my last letter, but may mention some of the principal musical works and selections performed. These were as follows:—Suite from Mackenzie's opera "The Troubadour,"—viz., Prelude to first act and Jeu de Paume, Masque Music and Entr'acte to act three, well executed and warmly received; Mendelssohn's Concerto for Violin and Orchestra, Mr. Sons, soloist; Beethoven's Eighth Symphony, finely performed; Mendelssohn's Scotch Symphony; Paraphrase for Violin and Orchestra on Walther's prize song in "Die Meistersinger," the violin part played by all the violins; and Hungarian Rhapsody "Teleki," Liszt. In completion of a performance of the set of nine symphonies by Beethoven, the ninth was included in one of the last Concerts of the series. A better interpretation could hardly have been given of this stupendous conception, yet I cannot say that the audience enjoyed the Symphony as they undoubtedly had all the others of the set. The evident strain on the voices where these join, not to remark critically on this part of the work itself, took away from the enjoyment perhaps anticipated, and the feeling seemed to be one of relief rather when the whole was over. Miss Amy Sherwin, Miss Annie Layton, Mr. J. Probert, and Mr. A. Black were the quartet in the Symphony. The Overture to "Tannhäuser" was played at this Concert. Following this, the twelfth Subscription Concert, came a performance of Mendelssohn's Oratorio "St. Paul." Taken altogether, a better rendition of this great work was never before given in this neighbourhood. The choruses were, as a rule, sung with nobility and refinement, due, in the first place, to the earnest and conscientious training of Mr. Allan Macbeth; the orchestra played with its accustomed skill, and the whole was under the experienced direction of Mr. Manns. The quartet of principals was the same as above, with the exception of Mr. W. H. Burgon as the bass.

Plebiscites were taken at the Saturday and Tuesday Concerts in regard to the music desired to be heard again on the last night of the season. Our audiences are pretty conservative, and cannot be got out of their old groove. As was to be expected, the Overtures to "Tannhäuser" and "William Tell," and the Pastoral Symphony, were highest in the voting, and these, with other selections in favour, were duly included in the programme on that occasion. The hall was filled to its utmost capacity, many who desired to be present being unable to gain admission. The audience was most enthusiastic, as may be supposed, and at the end of the Concert they recalled Mr. Manns again and again. Mr. Manns, who was evidently much gratified by this mark of confidence in and esteem for him, made a short speech, and said that he hoped to return in December next.

From one cause and another the Concerts have not been so successful, in a pecuniary sense, as they might have been, though latterly the attendance was all that could be wished. The reason of the want of success this year is not certainly to be found in any deterioration of the orchestra, in the character of the music brought forward, or even in the standing of the soloists, instrumental and vocal, engaged. The chief explanation no doubt lies in the evident disposition in the community to economise. I do not feel inclined to attribute much to the attacks on the scheme which have been persistently made by one or two of the local journals. The journals referred to are not important enough in standing to admit of their animadversions having had much, if any, influence on the mind of the public.

A Concert was given on the 18th ult. by the choir of Kilmalcolm Parish Church, when H. Farmer's Mass in B flat was performed. Mr. J. C. Fyfe conducted.

A performance of Haydn's Oratorio "The Creation" was given by the Paisley Choral Union, on the 14th ult., in the G. A. Clark Town Hall. There was a choir of two hundred and fifty voices and the orchestra numbered forty. Mr. J. Barr conducted.

The choir of Langside Free Church gave a very good performance of Jackson's Cantata "The Year," on the

11th ult. The Musical Association of Caledonia Road United Presbyterian Church gave a Concert, on the 15th ult., at which Dr. Stainer's "Daughter of Jairus" was performed, with organ and vocal solos, anthems, &c. Mr. J. M. Kerr, Organist of the Church, conducted, and Mr. G. W. Hopper, of St. Mary's, Partick, accompanied on the organ.

The second of Mr. Cole's series of four Chamber Concerts was given on the 17th ult., in St. Andrew's (Berkeley) Hall. The programme comprised Mozart's String Quartet, No. 21, in D; Sonata for violin and piano, Rubinstein (Op. 19), first movement; also the Quintet, strings and piano, of Brahms (Op. 34), the latter a remarkably fine composition. Messrs. Cole, Iff, Daly, Walton, and A. Woolnoth (piano) were the executants, and Miss Sneddon was the vocalist.

The following arrangements have been made for the second half of the season: — Pollokshields Society, Gadsby's "Lord of the Isles"; Dennistoun Society, Such's "Narcissus and Echo"; Hamilton Choral Union, Cowen's "Rose Maiden"; the Normal School Association, under Mr. D. B. Johnstone, Dr. A. L. Peace's "St. John the Baptist."

The Wishaw Choral Union gave a performance of Gounod's Trilogy, "The Redemption," in the Town Hall, on the 3rd ult. The choir numbered over 100, and the orchestra about forty. Misses Adelaide Mullen and Annie Layton, Messrs. Bernard Lane and Bantock Pierpont were the principals; Mr. Robert Wardrop conducted, and Miss Gowans acted as organist. The performance was altogether a highly creditable one. The influence of music like "The Redemption" in such districts as Wishaw, where the surroundings and occupations are not by any means conducive to refinement, cannot be over-estimated.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

The principal Orchestral Concerts recently held took place at Cardiff, on the 2nd ult., and at Aberdare, on the 10th. At the former, the Cardiff Orchestral Society went through a varied programme at the Park Hall, in the presence of a large audience, the rendering of Haydn's "Farewell" Symphony being one of the leading features. The soloists were Miss Hilda Wilson and Mr. Barrington Foote, who were very well received; and Mr. Frank Lambert gave a clever performance on the violoncello. The Conductor was Mr. S. Fifoot, and the accompanist Mr. J. E. Deacon. The Aberdare Concert, the third promoted by the Aberdare Orchestral Society, was held at the Temperance Hall. It was attended with great success. There was a band of forty performers, under the leadership of Mr. T. Carrington, and several orchestral selections were given in a very creditable manner. The vocal artists were Miss Lizzie Williams, R.A.M., and Mr. John Henry, R.A.M. (in the absence of Mr. Henry George). Mr. F. Lambert, Cardiff, made a favourable impression as violoncello soloist, and Mr. James Livsey, Cardiff, was well received as cornet soloist. A. G. Crowe's Valse, "Little Sailors," was performed in characteristic fashion by thirty boys and girls from Park Schools; harp soloist, Miss A. T. Jones, R.A.M.; accompanist, Mr. W. J. Evans; Conductor, Mr. Charles Chew.

Mr. Dodd's Concerts at Cardiff have again been fairly patronised by the public. On the 10th ult. he paid a visit to Merthyr for the first time with several artists, and gave a Concert at the Temperance Hall. Miss Meredyth Elliot was exceedingly effective, and received an encore for each of her songs. Mr. Videon Harding, in "Maid of Athens" and "Queen of the Earth," was also encored. Signor Scanda, mandolinist, gave one or two artistic performances that were locally regarded as of a novel character. Signor Quaglia, who took part in several duets with him, and was specially noticeable for his light fingering of the piano, produced quite a sensation with his humorous Italian and French songs. Mr. Dodd was also applauded without stint for the manner in which he rendered several comic vocal sketches.

The annual Concert and distribution of awards to the students of the Musical College of Wales took place at Swansea, on the 4th ult. Mr. Jude, Liverpool, read his report as to the results of the examination, and complimented the principal, Dr. Parry, on the high state of proficiency attained by his pupils.

On the 7th ult. a Concert in aid of a charitable purpose was held at the Temperance Hall, Merthyr, at which the vocalists were—Miss Ruth Davies, Miss Lucy Clarke, Cardiff; Messrs. J. Richards, G. Jenkins, W. Phillips, and Sandford Jones. The Merthyr Orpheus Society, led by Mr. W. H. Powell, gave several selections. Miss P. M. Walker accompanied.

At Caersalem Chapel, Bargoed, on January 27, a performance of "Joshua" was given by the local Harmonic Society. The soloists were Madame Gertrude Lewis, Cardiff; Miss Marian Price, Mr. E. Hughes, and Mr. Gwilym Thomas, Porth. The orchestra was under the leadership of Mr. Roberts, Cardiff. Mr. H. P. D. Phillips was accompanist.

The annual Concert of the Zoar Harmonic Society, Merthyr, on the 17th ult., attracted a large audience. The orchestra was furnished by the Cyfarthfa String Band (Mr. G. C. Bowden), and the leading vocalists were Miss Nellie R. Rees, Miss Morgan, Mr. Dan Beddoe, and Mr. J. Williams, Mountain Ash. A short miscellaneous programme having been given, a rendering of Gaul's "Holy City" Cantata, followed. The choir was conducted by Mr. J. Sandbrook.

An Eisteddfod will take place at Bridgend on June 27. The chief prize will be £70 and a gold medal to the Conductor for the best rendering of "Come with torches" (Mendelssohn), and two guineas to every unsuccessful Conductor.

A special meeting of the Llandaff Diocesan Church Choral Association, called to consider the desirability of holding a Welsh Jubilee Festival at Llandaff Cathedral, took place on the 4th ult., at Cardiff, under the presidency of the Lord Bishop of Llandaff. A number of clergymen, besides Mr. Brooksbank, Organist of Llandaff Cathedral, and Mr. Thomas Williams, Organising Master to Welsh Choirs, were present. It was explained by the Rev. J. Rees, Pentyrch, near Cardiff, that the Dean of Llandaff had readily consented to grant the Cathedral for festival purposes in the morning. It was also proposed that there should be an Oratorio performance in the evening. Archdeacon Bruce, Newport, observed that a special Jubilee service would be held at the Cathedral, on June 20, and it would not be well to have one clashing with the other. Neither ought the Monmouthshire Annual Festival of the Parochial Choirs at the Cathedral to be pushed into a corner. After a discussion, it was agreed that the Annual Church Choral Festival should be held on July 14, and the special Jubilee Festival on August 17. It was also decided that the Oratorio to be performed should be "The Messiah." It is believed about 1,500 choristers will sing on these occasions, and it is intended to have orchestral as well as organ accompaniments, and to engage leading soloists. A committee is working out the details.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, February 10.

Operatic affairs are still uppermost in the minds of the musicians and music patrons of New York. The German season at the Metropolitan Opera House will be finished ere this is read, but its influences will remain not only in the American metropolis but throughout the country. The last month has added nothing to the list, the first performances during that period having all been revivals. The operas thus brought forward were "Fidelio," "Die Meistersinger," and "Rienzi." The greatest interest attached to the three performances of Beethoven's only opera, which for the first time in many years was received by the public with great enthusiasm. It occupied a place in the plans of Dr. Damrosch, when he undertook the experiment three years ago that has turned out to be so successful; but after three performances the efforts to rehabilitate it were abandoned. As in the case of "Tristan und Isolde," it was only put into the scheme this year because Herr Seidl, Herr Niemann, and Fräulein Lehmann pleaded earnestly for the privilege of interpreting it. Director Stanton held out against the request for a long time, meeting all arguments in favour of the work by a reference to the box-office record of three years ago,

which showed that the last performance then had yielded only 500 dollars. Finally he consented again to make the experiment, and announced two representations, one with Fräulein Brandt as *Leonore*, the other with Fräulein Lehmann. The reception of the work was so enthusiastic that an extra performance was given (the *Florestan* in each case being Herr Niemann), at which the receipts, exclusive of the stockholders' subscriptions, amounted to 4,600 dollars. Since then, those who are given to seek explanations for musical phenomena have been busy putting forward grounds for the sudden change in feeling toward the much-loved, much-neglected, and much-misunderstood masterpiece. Undoubtedly the success was due in a great measure to the peculiar virility and dramatic intensity which Herr Seidl, and the artists with whose methods he is in such complete and hearty sympathy, infused into the work. The analogy between its interpretation and that which Herr Seidl has given the A major and C minor Symphonies was plain, and the enthusiastic acceptance of one work argued also the enthusiastic acceptance of the others. The revival of Wagner's "Meistersinger" has not been so successful, though the performances have in some respects, notably in the portrayal of the comedy element in the work, surpassed those of last year. The work came late, owing to the fact that the institution was left without a *Walther* by the failure of Herr Zobel. It was necessary that Herr Alvary should learn the part, and as he had also to "create" *Merlin*, the second Wagnerian novelty promised us, "Siegfried," has had to go by the board. Herr Niemann made an effort to rub up his recollection of the latter drama (which he studied in 1876 at the request of Wagner, but did not sing), but found it too much of a task, and as the management had brought forward "Tristan" without having promised it, and it showed a tendency to grow in public favour with each representation, "Siegfried" was postponed until next season.

The triumph of "Tristan und Isolde" has been so great that the artists themselves have not ceased to marvel at it. Last Monday evening it had its eighth representation, and the audience was the most numerous ever gathered inside the walls of the Opera House. Tickets in the hands of speculators brought from three to six times their fixed value. The occasion was the farewell of Herr Niemann, who set sail for Germany two days later, with the echoes of an ovation such as he had probably never received before ringing in his ears. Herr Niemann's departure was preceded by the re-entrance of Herr Anton Schott in "Rienzi." It is doubtful whether anything can work serious injury to the season at this late day, but in the interest of truthful history, it must be said that the revival of "Rienzi," and the return of Herr Schott, cannot be said to put an artistic crown on the work of the institution. There is only one view of the matter which makes the revival worthy of attention; it is interesting as affording an opportunity to those who find pleasure in studying the current of musical affairs, from the fact that coming after the enthusiastic reception of Wagner's masterpieces in comedy and tragedy, it affords a point of view from which to study the real feeling of the public toward the Wagnerian art. It is an open secret that Director Stanton, by the force of circumstances, was obliged to amend his plans touching the repertory, and practically to yield the list to Wagner. The propulsive force came from the treasurer's office. The plans to give ballet in grand style, and the representations of "Aïda" and "Merlin" had to be abandoned in order to satisfy the wishes of the public. When the season is ended we shall be in a position to discuss the sincerity of the appreciation which Wagner's works have called forth. At present we can no do more than say that, in point of popularity, as evidenced by the participation of the public, the list of operas at the end of the season will be headed by "Tristan und Isolde," with "Tannhäuser," second, and "Die Meistersinger," "Lohengrin," and "Die Walküre" above the first of the non-Wagnerian works. With this fact associate these other, namely, that in spite of the brilliancy of the Italian season at the Metropolitan Opera House four seasons ago, it cost Mr. Abbey a quarter of a million dollars, and that the owners of the Academy of Music, the old home of Italian opera, have advertised it to be sold, and the drift of American taste with respect to the lyric drama ought to become obvious enough.

On February 28, the German Company will yield the Metropolitan Opera House to the American (or, as it is now called, the National) Opera Company, for a season of five weeks. This season will bring forward one novelty, Rubinstein's "Nero," which is underlined for performance on March 7. The Company has occupied a good deal of space in the public prints because of its financial embarrassments, which are stupendous, and would have crushed the life out of any less hardy institution; but it has met with hearty support in its tour through the States, and its continuance is probable, if not certain. In operatic matters of the lighter sort, the only facts worthy of record are the astonishing prosperity of "Erminie" at the Casino, where it is nearing its 250th representation, and the failure of Farnie and Audran's "Indiana" at the Star Theatre, where it was brought forward by Mr. McCaull. Mr. Thomas's Popular Concerts will be resumed on February 22, by which time the public will be in a condition to appreciate the privilege of taking their eyes off operatic scenes. Unusual interest in orchestral performances has been aroused by the diversity in ideas of interpretation which has been exemplified thus far in the Concerts of Mr. Thomas, Mr. Van der Stucken, and Herr Seidl. To these we are now to have added three Concerts in Steinway Hall, by the Boston Symphony Orchestra, under the direction of Mr. Gericke. It is a question now whether this organisation is not, by virtue of its composition and the high degree of training to which Mr. Gericke has brought it, the finest band in the country, and the musicians and critics of New York are on the *qui vive* to learn whether the sceptre, which New York has wielded so long, is to pass over to Boston.

On February 26 Mr. Van der Stucken will bring out the most interesting novelty of the season, after "Tristan und Isolde." This is Berlioz's opera, "The Trojans in Carthage," which, in an adaptation made by H. E. Krehbiel, will be performed with an ample chorus and orchestra as a dramatic cantata. To fit it for such a performance, the work has been carefully pruned of ineffective material, and a feature has been added, the effect of which will be studied with interest. In place of dramatic action there will be a reciter, who, in the manner which in ancient times was admired, will relate such portions of the story of Æneas and Dido as are not comprised in the portions of the opera to be sung. These narrations have been written in blank verse and rhymed pentameters, and an effort has been made to adjust their melody and movement to the music with which they are brought in contact. The opera, as is well known, failed utterly when brought out in Paris at the Théâtre Lyrique, in 1863, for reasons which a study of the book and score and the musical character of the French make plain enough. If Mr. Van der Stucken wins appreciation for it in America, it will doubtless be because his excisions heighten its effectiveness, and that its undeniable beauties are of a kind that find more eloquent expression in the concert-room than in the theatre.

A multitude of minor matters crowd forward for mention, but considerations of time and space forbid. The performances of Gounod's "Redemption" in Boston, under the direction of Mr. Archer, and of Mr. Cowen's "Sleeping Beauty" in Cincinnati, under the direction of Mr. B. W. Foley, however, deserve record at least. In New York scarcely a day passes without a Concert deserving of serious consideration. Some of them are scarcely mentioned in the newspapers. Heretofore the cultivation of chamber music has been neglected here, but this season we have four excellent organisations engaged in its performance, and a quickening of interest in this respect seems likely to result from the growing custom of engaging these organisations for social receptions. The organists, too, have developed unexpected activity, and we have regular Concerts by Mr. Samuel P. Warren (*facile princeps* among American players), Mr. Gerrit Smith in the South Church, and Mr. John White in Chickering Hall. Mr. Warren's Recitals are in continuance of a project undertaken several years ago and never abandoned, to expound the entire body of organ literature to its lovers. I can do nothing better to show his methods than to reproduce at random one of his programmes that lies before me. Here it is:—

Mr. Warren's eightieth Organ Recital in Grace Church, January 27, 1887.—Choral Fugue, "Pignus futuræ," Mozart (transcribed by W. T. Best); "Ave Maria," Liszt; Sonata (No. 4, Op. 115), Merkel; Andante con moto in G minor, A. P. F. Boely; Postlude, J. E. West; Prière, A flat (Op. 56, No. 2), Guilmant; Scherzo Symphonique (Op. 55, No. 2), Guilmant.

OBITUARY.

The death is announced, at Paris, on the 9th ult., of M. Auguste Désiré Bernard Wolff, for thirty years head of the firm of Pleyel, Wolff et Cie. M. Wolff received a musical education at the Conservatoire, and rose to be a professor of the piano in that institution. But his mark was made not so much in playing upon the instrument as in perfecting its structure. He is credited with having invented some improvements, and having discerned the merits of others so far as to adopt them. The double escapement, short grands, over-stringing, metal bars, the transposing pedal, the tonal pedal, and the pedalier are all of them devices coming under one or other of the categories above named. Together they gave great distinction to M. Wolff's management of the firm, and enrolled his name among those of the men who have contributed most fully to the present perfection of the household instrument. M. Wolff had reached the age of sixty-five years.

The Westminster Orchestral Society gave the second of a series of three Concerts, on the 16th ult., at the Town Hall, Westminster, when several features of especial interest were presented in the programme. Amongst these must be named, in the first place, a performance of Beethoven's second Symphony, as satisfactory as it was highly creditable to an orchestral body consisting almost exclusively of amateurs. The production of Sir Arthur Sullivan's Violoncello Concerto in D major also deserves special mention, the work having been only once publicly performed (Signor Piatti played it at the Crystal Palace in 1866), and it remains as yet in manuscript. Although an early composition, the Concerto is well written for the instrument, and more especially in the second of its three movements (*Andante expressivo*) exhibits melodic charms which make it a matter of regret that it should not be more frequently heard. It was efficiently interpreted by Mr. J. Edward Hambleton. The proceedings of the evening also included the same composer's "Di Ballo" Overture, and the *Allegretto grazioso* from the incidental music to "Henry VIII." Master Gerald Walenn cleverly played a Scène de Ballet, by De Bériot, and Miss Blanche Murray and Mr. T. J. Grylls contributed vocal numbers. Mr. Charles Stewart Macpherson conducted with ability, and with the able and painstaking forces under his command the successful progress of the Society, now in its second season, would seem to be assured.

At the Hôtel Drouot, Paris, there was sold, on the 5th ult., the musical effects of the late M. Abel Boujour, a well known player and connoisseur of fine instruments. The principal objects of interest were two notable violoncellos by Stradivarius, and a bow by the celebrated Francis Tourte—the latter a unique specimen, being as perfect as the day it left the maker's hands—the stick an octagon, mounted in tortoiseshell and gold. This lot brought the highest price yet paid for a bow at a public auction, being knocked down to the English dealer, Hill, of Wardour Street, for the sum of £44. The Stradivarius violoncellos, which were of the early period, and not remarkable specimens, fetched high prices. Both were exhibited as part of the French contribution by the deceased owner in the "Historic Music Loan Collection" in the gallery of the Royal Albert Hall, 1885, and attracted there some attention. The one bearing date 1689 realised the sum of £760, and was purchased by M. Delsart (Professor at the Conservatoire). The other, dated 1691, was bought by an agent of M. Hollmann (the well known violoncellist) for the sum of £480. A Francesco Ruggerius violoncello fetched the sum of £128. It is instructive to notice the increased number of Stradivarius instruments now purchased by performers.

The second Concert of the Highbury Philharmonic Society for the present season, was given on January 31, at the Highbury Athenæum, before a large audience. The programme comprised Villiers Stanford's Cantata, "The Revenge," and Randegger's "Fridolin." Both works were well rendered. "The Revenge" is now well-known to the majority of London musicians, and the better it is known the more it is liked. In "Fridolin" the solos were taken by Madame Farnol, Mr. Bridson, Mr. Frank Ward, and Mr. Charles Banks (a pupil of Mr. Holland), all of whom were highly efficient. The choir, of about 100 voices, was numerically hardly powerful enough for the large orchestra, but the members endeavoured to make up this deficiency by extra vigour, and they also sang with due attention to light and shade. The most successful of the choral numbers were the Chorus of Handmaidens, by the ladies of the choir, and the Dramatic Chorus of Smiths, by the male voices. The band played the difficult accompaniments in both works effectively, and Mr. G. H. Betjemann conducted with firmness and care.

Miss Madeline Hardy gave her annual Concert on Monday evening, the 14th ult., at Brixton Hall, in the presence of a crowded audience. The *bénéficiaire* was assisted by Miss Ethel Winn, Madame Antoinette Sterling, Miss Rhoda Sutherland (pupil of the Concert-giver), Mr. John Probert, Mr. S. Santon, Mr. James Budd, Mr. Richard Temple, Miss Kate Chaplin (violin), Mr. G. T. Miles (harp), Mr. A. E. Godfrey (organ), and Miss Kate Cheyne (pianoforte). Miss Hardy met with a hearty reception for each of her selections, which included Felicien David's "Charmant Oiseau" and Cecile Hartog's "The year's at the Spring." Madame Sterling was greeted with enthusiasm, special mention being due to her clever rendering of Dr. A. C. Mackenzie's new song "A dear wifey," a composition perfectly worthy of the well-known composer. Mr. Sidney Naylor and Mr. A. H. Fox accompanied.

The Association of Lay Helpers held their annual Festival on Monday evening, the 21st ult., in St. Paul's Cathedral. The Service commenced with the processional hymn, "Onward, Christian Soldiers," in which (as also subsequently in the Anthem) two trombones and a cornet were used to support the voices, in addition to the organ, with an exceedingly good effect. The Magnificat and Nunc dimittis were sung to Cooke in G, and the Anthem consisted of the last three movements of the "Woman of Samaria," namely, the tenor air "His salvation is nigh them that fear Him," and the two concluding choruses "I will call upon the Lord" and "Blessed be the Lord God of Israel." The whole of the music was sung with great precision and steadiness and correctness of intonation by the amalgamated choirs. Dr. G. C. Martin (the choirmaster of the Association) presided at the organ, and Mr. C. E. Miller conducted.

The three prizes of £3, £2, and £1 offered by the Committee of the Manchester Sunday School Union, for original Sunday School Hymn Tunes, suitable for insertion in their selection of Festival Hymns for Whitsuntide, &c., 1887, have been awarded as follows:—The first to Caleb Simper, Organist of St. Mary Magdalene, Worcester, for his setting of "How calmly the evening"; the second to Dr. William Spark, of Leeds, for his setting of "God o'er all the earth is King"; and the third to W. B. Bell, Organist of St. Stephen's, Elton, Bury, Lancashire, for his setting of "Awake, for the trumpet is sounding." The number of tunes sent in was 790, and the number of competitors 232.

The fourth annual re-union and dinner of the Musical Fraternity of Brighton, took place at the Criterion, West Street, on the 12th ult., Mr. Frank J. Sawyer in the chair. A large number of toasts were proposed, and excellent speeches were made by some of the eminent musicians present, amongst whom was Mr. F. Corder, who, after thanking the company for proposing his health, said that he hoped to reside in Brighton to the end of his life. A musical entertainment was given during the evening, in which Messrs. Kuhe, Corder, Dr. Shadwell, Messrs. G. Crook, T. Albery, G. Cole, W. H. Judd, H. Trist, and A. Galloway took part.

At the last monthly meeting of the Musical Association, held on the 7th ult., Dr. W. H. Monk in the chair, Dr. C. W. Pearce read a paper "On the treatment of Ancient Ecclesiastical Melodies in Modern Instrumental Composition." Dr. Pearce gave an interesting account of the derivation of these ancient tones; he showed the use to which they were put in the Mediæval Church, and answered certain objections that have been raised against their modern use. Some ingenious illustrations adapted by Dr. Pearce for pianoforte, violin, and violoncello were performed by himself, Master P. V. Sharmann, and Mr. E. Woolhouse. The skilful way in which Dr. Pearce had interwoven the various melodies in these trios met with much approval from the members present. On the conclusion of the paper, a discussion took place, in which Sir George Grove, Mr. G. A. Osborne, Mr. T. L. Southgate, the Chairman, and others joined.

A Concert was given by Mr. Frederick Bevan at Brixton Hall, on Monday evening, the 7th ult., when he appeared in the dual capacity of singer and composer. As the former, Mr. Bevan earned warm manifestations of approval by his interpretation of Sullivan's "Thou'rt passing hence," Weiss's "Village Blacksmith," and, as an encore, "The Vicar's Song," from Sullivan's "Sorcerer." Mr. Bevan's only composition in the programme was his new song "Watching and Waiting," for which Miss Eleanor Rees obtained a well merited encore. The remaining artists were Miss Mary Davies, Miss Ethel Winn, Miss Lena Law, Mr. Edward Lloyd, Mr. Edward Dalzell, Signor Tito Mattei (pianoforte), Herr Poznanski (violin), and Mr. Turle Lee (accompanist). Part-music was fairly rendered by the members of the St. George's Glee Union, under the direction of Mr. J. Monday.

Mr. Charles Dowdeswell, joint Hon. Sec. of the Wagner Society, delivered the second of his course of lectures upon Richard Wagner's "Ring of the Nibelung," at the Surrey Conservatoire of Music, at Clapham, on the 1st ult. The subject of the discourse was "The Walkyrie," which was subjected to a detailed analysis, in the course of which some of the more obscure passages of the poem were elucidated. An extract from the "Mahabharata" was read as bearing upon the second scene of Act II. During the evening a large part of Act II. and the final scene were well rendered by Miss Clara Leighton, Messrs. Tapley and Hoefler. A well-known amateur pianist, who manifested singular *verve* and insight into Wagner's intentions, played the difficult accompaniments. The subject of the next lecture is "Siegfried," when the "Waldweben" and "Awakening of Brunnhilde" will be given.

The West London Male Voice Union gave its second Smoking Concert this season on the 5th ult., at Ladbroke Hall, Notting Hill, which was filled to overflowing. The programme consisted of solos, part-songs, and glees—"Go, idle boy," "L'ape e la Serpe," "Phillis dyes her tresses black," and Dr. Bridge's setting of Tennyson's quaint poem "The Goose" being the most successful. The execution of the various pieces by the choir showed that much care had been bestowed on the rehearsals by the able Conductor, Mr. Albert Reakes. The soloists were Mr. Charles Chilley and Mr. Vaughan Edwardes, both of whom were in excellent voice. Two violin solos, Andante (de Beriot) and "L'Aragonesa" (Alard), were given with good effect by Mr. Percy Webster. Mr. F. G. Cole, F.C.O., ably presided at the piano.

Mr. W. G. Wood's second Organ Recital in the Presbyterian Church of England, Crouch Hill, took place on the 24th ult. Mr. Wood's selections comprised Bach's Toccata and Fugue in D minor, Mendelssohn's Sonata in F minor, compositions by Smart, Lemmens, Batiste, &c., and an "Allegro in form of Minuet," of his own, and played for the first time. The choir of the church sang "Lift up your heads" ("Messiah"), and Barnby's "O how amiable."

Madame de Pachmann (Maggie Okey) made a very successful *début* in Berlin last month. Her performance was received with great favour, and the Crown Princess personally congratulated the English artist upon its character. Mr. and Madame de Pachmann will return to England in May, but it is not expected that the Russian pianist will appear in public.

The Committee of the Maas Memorial Fund recently held their final meeting at Beaufort House, Strand, Mr. Joseph Bennett in the chair. The Hon. Secretary, Mr. Charles Lyall, reported that the fund amounted to £558 9s., of which £259 17s. 7d. was absorbed by the monument and incidental expenses, leaving a balance of £298 11s. 5d. The Committee unanimously resolved to invest this amount in government or corporation stock, and with the proceeds found an annual "Maas Memorial Prize," to be awarded, after competition, to the best tenor singer at some public school of music. Messrs. J. Bennett, G. H. Johnstone, W. A. Barrett, and C. Lyall were appointed trustees.

The members of the Grosvenor Choral Society held their 180th monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 18th ult. The first part consisted of a miscellaneous selection, the solo vocalists being Madame Wilson-Osman, Mr. Musgrove Tufnail, Mr. W. Powell, Mr. Barton, and Mr. W. C. Burridge. Hofmann's Cantata "The Legend of the Fair Melusina" formed the second part. This was very successfully rendered both by choir and soloists, the characters of *Melusina* and *Count Raymond* being given with striking dramatic effect by Madame Wilson-Osman and Mr. Musgrove Tufnail. Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

The Easter Eisteddfod at Abergavenny promises to be a great success, notwithstanding the counter attractions at Pontypool and other places on Easter Monday. The Marquis of Abergavenny has consented to act as president for the day. The musical adjudicators are Mr. E. H. Turpin, London; Mr. Emlyn Evans, Hereford; Mr. C. C. Caird and Mr. Throne Biggs, Abergavenny. There are three prizes for the principal event—£100 and gold medal, £75 and silver medal, and £50. Mr. T. P. Price, M.P., gives £10 for harp playing, and Major Herbert offers £5 5s. for the quartet "Ar-hyd-y nos."

We are informed that the Academical Board of Trinity College, London, has decided to apply to its musical faculty the system of correspondence classes which has of late become so popular in other departments of education. Musical students living in remote districts will be admitted to the harmony and other theory classes on the same terms as students actually attending the College, will go through the same systematic course of preparation for the College examinations and those of the Universities, and will rank according to their respective standing with the regular students of the College.

A Concert was given at the Lancaster Hall, Notting Hill, on the 9th ult., by Mr. Norman Abbott. Songs were effectively rendered by Madame Minnie Gwynne, Miss Wilhelmina Percy, and Messrs. C. E. Deane, E. J. Field, and Sydney Beckley; and Miss Lilly von Kornatski achieved great success in pianoforte solos by Stephen Heller. A feature of the evening was the violin playing of Miss Clara Titterton, R.A.M., who in David's Andante and Capriccio, and two solos by Papini, exhibited great breadth of style, pure intonation, and much feeling. Mr. Norman Abbott was an efficient accompanist.

Pattison's Cantata "John Bull and his Trades," was performed in character by the Wycliffe Chapel Choir, London, at their "At Home," on Friday, the 11th ult., under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C. An enthusiastic audience testified by repeated applause to the excellent rendering of the work, which was accompanied by Miss Bonallack, G.S.M., who with Miss Merritt, Mr. C. H. Rowcliffe, and Mr. Merritt played Haydn's "Surprise" Symphony, Mendelssohn's "Wedding March," a selection from Gounod's "Faust," and a "Galop di Bravura," by Schulhoff.

On the 1st ult., a Concert was given at St. George's Mission Room, Kensington, in aid of the Sunday School Fund. The vocalists were Miss Adelaide Mullen, Mrs. Harris, Miss Patti Winter, Mr. A. Lennox Hill, Mr. Lion, and Mr. Henry Beaumont. A violin solo was given by Herr Karl Ryall, two flute solos by Mr. George Ham, who gave considerable promise as a flautist, and a pianoforte solo by Miss Eugenie Caverhill-Shiels. Mr. G. F. Huntley conducted.

A successful Concert was given, under the direction of Herr F. Von Zastrow, at the Kensington Town Hall, on the 16th ult., before a numerous audience. The artists who assisted were Miss José Sherrington, Miss Berta Foresta, Madame Madge Inglis, Mr. William Nicholl, Mr. John Bridson, Chevalier Robbia (pupil of Paganini, and Court violinist to H.M. the Queen of Spain and H.M. the Emperor of the Brazils), and Mr. Alfred Allen, who, besides officiating as accompanist, contributed three pianoforte solos. Miss Sherrington and Mr. Nicholl were highly successful in their solos.

Miss Maud Cameron gave her Annual Concert at the Surry Masonic Hall, Camberwell, on Monday, the 14th ult. The *bénéficiaire* was in good voice, and sang Sullivan's "Thou art weary" so well that a hearty encore resulted. The following artists assisted:—Miss Bertha Moore, Miss Matilda Roby, Miss May Hughes, Madame Raymond; Messrs. Reginald Groome, Arthur Weston, Frederick H. Cozens, James Budd, and Alfred Grieve; solo pianoforte, Madame Emily Tate; solo violin, Mr. S. Oakley Parrott. Mr. John Harrison played the accompaniments in his usual faultless style.

The applications from candidates for Open Scholarships at the Royal College of Music are as follows:—Singing (five scholarships), 182 candidates; Pianoforte (four scholarships), 221 candidates; Organ (one scholarship), eighteen candidates; Violin (two scholarships), seventy-five candidates; Violoncello (one scholarship), six candidates; Composition (one scholarship), nine candidates. The preliminary examinations are to take place at local centres on the 2nd inst., and the final examination at the College towards the end of the month.

The Examination for the Degree of Doctor in Music at the University of Oxford, and the Second Examination for the Degree of Bachelor in Music, will be held in October next. For the last-named examination, in addition to the usual subjects, there will be required a critical knowledge of Beethoven's "Fidelio" (including E major Overture only) and Mozart's Symphony in E flat. All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

The Woodside Park Musical Society gave an excellent performance of Mendelssohn's "Elijah," on the 17th ult., at Woodside Hall, North Finchley, under the direction of Mr. Alfred J. Dye, A.Mus. The soloists were Miss Mary Beare, Madame Florence Winn, Mr. Percy Palmer, and Mr. Bridson, all of whom acquitted themselves admirably. The chorus consisted of eighty voices, and the accompaniments were well rendered by a professional string quartet, led by Mr. S. Dean Grimson. Mr. J. G. Callcott presided at the harmonium, and Mrs. Williams at the piano.

The prospectus of the Brighton Sacred Harmonic Society, under the conductorship of Mr. Robert Taylor, announces three Concerts for the season 1887. At the first, on the 31st inst., Beethoven's Mass in C and Rossini's "Stabat Mater" will be performed; at the second, on June 16, selections from Haydn's "Creation," Handel's "Coronation" Anthem, and Sullivan's "Martyr of Antioch"; and at the third, on November 10, Costa's "Eli." The leader of the band is Mr. W. Baker, and Mr. J. Spearing, jun., presides at the organ.

The members of the Holborn Choral Society, gave the first Concert of their second season in the Holborn Town Hall, on the 10th ult. The first part of the programme consisted of Prout's Cantata "Alfred," which was extremely well rendered, the solo vocalists being Miss Chapuy, Mr. Thurley Beale, and Mr. W. Price. The second part was miscellaneous; the vocalists were Miss Chapuy, Miss A. Brooks, Mr. Hutchinson, and Mr. A. Greenwood. Mr. Tobias Matthay contributed pianoforte solos, and Mr. Webster a solo on the organ.

At the new Great Assembly Hall, Mile End, on the 5th ult., Mendelssohn's "Hymn of Praise" and a miscellaneous selection were performed. The solo vocalists were Mesdames Pauline Cramer and Clara West, Messrs. A. Kenningham and P. Lewis; leader of the band, Mr. Zerbini; organist, Mr. D. Callow; Conductor, Mr. G. D. Winter.

A Musical and Dramatic Recital was given on the 15th ult., at the Nineteenth Century Art Galleries, when Mrs. Chillingham Hunt ably played pianoforte pieces, by Reinecke, Liszt, and Godard; and Mrs. M. A. Carlisle was much applauded in vocal solos, by Pratt, Marzials, Campana, and others. Mr. Chillingham Hunt, who contributed a number of dramatic recitations, including scenes from "Hamlet" and from "The School for Scandal," met with a full measure of appreciation on the part of a numerous and critical audience.

We understand that arrangements have been made for the four Concerts of the newly-formed Electro Harmonic Society. They will be given in the Banquet-room of St. James's Hall, on the evenings of the 25th inst., April 29, May 27, and June 24. The last date has been fixed with the idea that many electricians from the Colonies and British dependencies will then be present in London in connection with the Jubilee celebration, and that this will be an opportunity for friendly meeting between them and their English *confrères*.

On Thursday, the 17th ult., a performance of Handel's "Jephtha" was given at the Assembly Hall, Mile End, by the Handel Society, under the direction of Mr. F. A. W. Docker. The solo parts were entrusted to Misses Marian Fenna, Griffiths, and Paget; Messrs. Probert and Wing. The excellent rendering of the choruses bore testimony to the zeal and intelligence of the director; the orchestral accompaniments were generally well played, and the performance throughout reflected credit on the Society. Mr. E. G. Croager presided at the organ.

A prospectus of the Highbury New Park School of Music, at the Highbury Athenæum, seems to promise an excellent institution for the high class training of students in that district. The list of professors is extremely good in every department, and the appointment of Mr. Charles Fry shows that the important item of Elocution will be carefully attended to. The principal is Mr. Oscar Kronke, and the examiners Mr. W. A. Barrett and Mr. Ebenezer Prout, Mr. Barrett being also named as Musical Lecturer.

Signor Mancinelli's "Isaiah," to be produced at the Norwich Festival in October next, is a dramatic Cantata. Among the personages who figure in it are the Prophet, King Hezekiah, and Sennacherib, as well as several imaginary characters. The music is set to a Latin text, which will be rendered into English by Mr. Joseph Bennett. Messrs. Chappell and Co. have secured the work for England.

The Smoking Concert, on the 12th ult., at the Peckham Conservative Club, was under the direction of Mr. Walter W. Hedgcock, who played a Mazurka by Pessard, and a Tarantelle by Moszkowski. He was assisted by Mr. James Budd (who was successful in a new song by Molloy, "The Lads in Red"), Messrs. Henry Yates, J. R. Jekyll, F. Budge, W. H. Simons, E. Watkins, W. G. Hazelgrove, and Musgrove Tufnail. There was a crowded attendance.

Mr. H. W. Weston, F.C.O., Organist and Choirmaster of Balham Parish Church, gave an Organ Recital on the new Organ at St. Barnabas', Kentish Town, on the 19th ult. The programme included Mendelssohn's Third Organ Sonata; a Fugue on the name "Bach," by Schumann; a Passacaille, by Couperin; and works by Handel, Rheinberger, Stephens, Lemaire, and Ravina. Madame Wilson-Osman was the vocalist, and Mr. Weston accompanied.

Mr. Wm. Carter gave a Scotch Concert at the Albert Palace, on the 12th ult. His spirited Ode "Victoria," served to introduce a new tenor, Mr. Philip Tomes, who should prove an acquisition to concert-givers. Madame Antoinette Sterling and Mr. Ernest Birch met with a flattering reception, and Mr. Carter's Choir sang some excellent Scotch glees.

We are informed by Mr. Charles Lunn, whose fifth edition of his work, "The Philosophy of Voice," has now been for some time before the public, that he is desirous of adding some important matter on the subject in a sixth edition, which he hopes shortly to publish.

Mr. Joseph Bennett has accepted the post of musical adjudicator at the Eisteddfod to be held in Dolgelley on New Year's Day next.

The Queen has accepted the dedication of a Jubilee Anthem, written by Dr. J. F. Bridge, and has approved of its being included in the Jubilee Service to be held in Westminster Abbey. The Anthem was performed some time ago before the Queen at Osborne by part of the Abbey Choir, under the direction of the composer. It will be published by Messrs. Novello, Ewer and Co. shortly.

On the 21st ult., a Concert was given at the Lecture Rooms, Stoke Newington, by Miss McDonnell and Miss Kate Milner. The vocalists were Miss Florence Monk, Miss Susetta Fenn, Miss Kate Milner, Mr. Sinclair Dunn, Mr. Lovett King, and Mr. H. Prenton. Miss McDonnell and Miss Farries presided at the piano. A long and well selected programme gave much pleasure to the audience.

Miss Lydia Davis gave her second Concert at Bolingbroke Hall, Battersea, on the 18th ult. The artists were Madame Wilson-Osman, Miss Hellaby, Miss Lydia Davis, and Mr. Tom Maude; and the work, Howell's Cantata "Song of the Months," was effectively rendered by Miss Lydia Davis's Choir. Mr. Knott, A.R.A.M., was an able Conductor.

Mr. Alfred Probert gave his first Annual Ballad Concert on the 7th ult., at Myddleton Hall, Islington, assisted by Miss Amy Sargent, Miss Ethel Harwood, Miss Annie West, Mr. M. Ryan, Mr. Alfred Probert, Signor Villa, Mr. Ernest Probert, and the Arion Glee Club; pianists, Mr. Churchill Sibley and Mr. Alfred Cox.

The Stratford Musical Festival, for the encouragement of the study and practice of music, is announced to be held in the Town Hall on April 30 and May 2. Competitions in the several branches of the art are set forth in the prospectus, as usual; and the distribution of prizes, concert, &c., will take place on May 3. The judges are Messrs. Fountain Meen, Ebenezer Prout, and Frederick E. Walker.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, have recently given the following performances:—On January 26, "The Messiah," at St. Augustine's, Bermondsey; on the 2nd ult., "Elijah," at St. Stephen's, Poplar; and on the 16th ult., "Samson," at Christ Church, Watney Street. Mr. E. H. Turpin accompanied on the organ on each occasion.

If it be true, as reported, that the manager of La Scala has failed, the disaster should, probably, be ascribed to "Otello," which has killed every other attraction of the season. Till that opera was brought out, people reserved themselves for it, leaving the theatre empty. The two performances since given can have gone but a little way to make up for lost ground.

Special Services will take place at the Church of St. Marylebone on each Thursday evening in Lent. Dr. Stainer's new Cantata, "The Crucifixion," was performed at the opening service on the 24th ult., and will be repeated on the 10th and 24th inst., and April 8. A selection from Gounod's "Redemption" will be sung on the 3rd, 17th, and 31st inst.

Her Majesty the Queen has graciously accepted a copy of the Jubilee Cantata "The Victorian Age," set to music by Mr. J. L. Roeckel, the words by Mr. F. E. Weatherly, M.A., lately published by Messrs. Curwen and Sons.

Mr. Carl Armbruster completed his interesting course of lectures on "Modern composers of Classical Song" at the Royal Institution, on the 19th ult., the attendance throughout having been a very good one, and the lecturer's discourse meeting with much appreciation.

Dr. A. H. Mann has written a Jubilee Te Deum for orchestra, organ, and chorus, which will be performed at King's College, Cambridge, and also at Beverley Minster, in both cases with orchestra.

As a report of the death of Mr. A. Fowles is in circulation in England, we are requested by him to state that he is living, and principal bass at the New American Church, Avenue de l'Alma, Paris.

Bach's "Passion" (St. John) will be given with orchestral accompaniments, at Holy Trinity Church, Stroud Green, N., on three evenings in Lent—viz., 16th, 23rd, and 30th inst. The admission to the church will be free.

The second performance of Verdi's "Otello" took place on Sunday, the 13th ult., the composer being present. It is described as of better quality than the first, and as received with acclamations. Verdi once more obtained the highest honours at the hands of his countrymen.

We understand that Sir Arthur Sullivan's Cantata "The Golden Legend" will be performed twice in Berlin during Holy Week, under the composer's direction. It is hoped that Madame Albani may be induced to sing in it.

Gounod's "Mors et Vita" will be sung at St. Stephen's, South Kensington, on the Friday evenings in Lent, at eight o'clock, with orchestral accompaniment. The harp accompaniment will be played by Mr. Cheshire.

For the forthcoming Jubilee of Her Majesty, we are informed that Dr. Bradford is writing a Sacred Cantata, entitled "The Song of Jubilee," for solo voices, chorus, orchestra, and organ.

We are pleased to be able to state that Mr. Carrodus, who left England for Monte Carlo, at the end of January, has returned much benefited in health, and will at once resume his professional duties.

REVIEWS.

The Crucifixion. Words selected and written by the Rev. J. Sparrow-Simpson. Music by J. Stainer. [Novello, Ewer and Co.]

When Dr. Butler preached his memorable sermon on the beneficent influence of music, in September last at Gloucester, he probably had no idea that he was indirectly pleading for the foundation of a new style or school of sacred composition. That our cathedrals and churches should be more extensively utilised than formerly for musical performances—or rather services—is a proposition with which all, save those who still retain antiquated prejudices, will agree. But then the question arises—what kind of works should be selected for gatherings specially intended for the "common people"? In the nature of things, performances of standard oratorios with full orchestra and a large choir, can only be given at infrequent intervals, and though the most rigid musical purists could not object to selections rendered with only organ accompaniment and a miniature chorus, yet a feeling of regret that the masterpieces of the great composers should be presented with maimed rites is inevitable. The logical conclusion is, therefore, that works specially written for the services of song now being organised on all sides should be invited, and a new field for the exercise of our leading composers' abilities thereby opened up. As a type of what such works should be, Dr. Stainer's "Crucifixion" will naturally command attention apart from its own intrinsic merits. Structurally, it is as simple as possible. Only two solo voices are required, a tenor and a bass, and no orchestra is needed, the accompaniments being specially written for the organ only. As in the Passions of Bach, hymns are introduced in which the audience or congregation can join. Lastly, "the performance will probably not extend over forty minutes in duration, thus giving an opportunity for a suitable address if thought advisable." The work is described as "a Meditation on the sacred passion of the Holy Redeemer," and Mr. Sparrow-Simpson's book follows the lines of the first part of Gounod's "Redemption," except that there is no prologue. We fancy the influence of the French master may be traced in the nature of the text. The language of Scripture is frequently utilised, but by no means closely followed; and, speaking generally, the lines are characterised by extreme pietism and glowing sentiment, especially in the hymns. As an example of the author's fervid style, we quote a few lines from a hymn entitled "The Mystery of the Divine Humiliation":—

Once the Lord of brilliant seraphs,
Winged with love to do His will,
Now the scorn of all His creatures,
And the aim of every ill.

* * * * *

From the "Holy, Holy, Holy,"
We adore Thee, O most High,
Down to earth's blaspheming voices,
And the shout of "Crucify."

Cross of Jesus, Cross of Sorrow,
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled!

But though Mr. Sparrow-Simpson is intensely earnest, he never degenerates into the objectionable realistic style adopted by some hymn writers of the present day, and there is nothing in his book to offend either churchman or dissenter. Turning to the music, the first feature which strikes our attention is the singularly happy union of artistic feeling with simplicity. Dr. Stainer has fully studied the capacities of ordinary church choirs, and yet has contrived to impart a flavour of high-class musicianship to almost every number. A brief survey of the score will serve to confirm this statement. After a few bars of introduction in C sharp minor, the tenor commences the narration, which quickly yields to No. 2, "The Agony." In this the Redeemer is personified by the bass soloist, the chorus responding in beautiful though subdued accents. The narration is then resumed in a kind of accompanied Recitative, full of melodic interest and happy turns of harmony. Especially effective is the use of the "Neapolitan sixth," at the words "scourged Him." In the next number, entitled "Processional to Calvary," we are specially reminded of "The Redemption." The points of resemblance are the key, A minor, and the mixture of instrumental writing with chorus and soli. But whereas Gounod's March is designedly brusque, that of Dr. Stainer is tender and sad for the most part, and after an effective climax it dies away *pianissimo*. Passing over Nos. 4 and 6 (narration) and No. 5 (the hymn quoted above), we come to a somewhat remarkable tenor air "King ever glorious." In this, the key and measure are changed every few bars, and yet the music is not in the least patchy. The climax is really fine, and, well sung and accompanied, this solo could not fail to make a marked impression. The next important number is an unaccompanied chorus, "God so loved the world," which is extremely well written, though perhaps it is less original than the foregoing. From here to the end the music increases in interest. After an expressive "Litany of the Passion" for the choir and congregation, there is a beautiful duet for the soloists "So Thou liftest Thy divine petition," which Spohr might have signed. The composer has here surpassed all his previous efforts, but he has yet something finer in reserve. This is virtually the final chorus "From the throne of His cross," a piece strongly rhythmical, and written in plain four-part throughout, yet intensely expressive. The earnest pleading character of the music at the words "O come unto Me," is even more striking than Gounod's treatment of the same or similar lines. After the Narrator has described the closing scene of the awful tragedy, the work ends with a hymn "All for Jesus." To assert that Dr. Stainer's Cantata—for so we suppose it must be termed—will be in extensive demand, is to utter a perfectly safe prediction. Structurally, technically, and artistically, it is precisely suited to its purpose.

Introduction and Allegro for the Organ. Magnificat and Nunc dimittis in E flat. By W. G. Wood. [Weekes and Co.]

MR. WOOD might have given his organ piece a less modest and indefinite appellation. It is virtually an overture, or the first movement of a sonata, being in strict form, and worked out with considerable elaboration of the subject-matter. The themes are well contrasted, and the general style is modern, yet broad and dignified. Somewhat too long for a church voluntary it would make an extremely effective item in a recital programme. The qualities noted above are also found in the setting of the evening canticles. It is eminently church-like and yet flowing and melodious, and may be briefly described as one of the best services which have come under our notice for some time.

Les Mendelssohn-Bartholdy et Robert Schumann. Par Ernest David, Lauréat de l'Institut. [Paris: Calmann Lévy.]

IN reference to M. David's volume, the reviewer has a disagreeable but perfectly straightforward task to perform, that of exposing a very gross case of wholesale and unacknowledged pilfering. The chapters on the Mendelssohn family consist of copious extracts from the letters and family records published in 1879 by Mendelssohn's nephew, Herr Sebastian Hensel, strung together by a slender narrative largely borrowed from Sir George Grove's admirable article, and supplemented by a translation of Mr. Henry Chorley's account of his last meeting with Mendelssohn given in his volume "Modern German Music." This last loan is acknowledged—not so the liberal extracts to which M. David has helped himself from Sir George Grove's article—with the exception of one anecdote. Where M. David introduces any original matter he is generally incorrect. Thus he confuses Sarah Austin with Jane Austen, speaks of Mr. Chorley as the editor of the *Athenæum*, and gives the following apocryphal illustration of Mendelssohn's dislike of national airs, on page 95. "Il ne fit usage qu'une seule fois de mélodie populaire, dans le but de flatter la reine Victoria: c'est dans la fin de sa symphonie écossaise, dédiée à cette princesse, et même cette unique tentative n'est pas très heureuse; car cette mélodie ne s'accorde en rien avec ce qui la précède: elle arrive on ne sait pourquoi et déconcerte l'auditeur. Mendelssohn n'a adapté cette mélodie à sa symphonie que pour justifier le titre d'*Ecossaise* qu'il lui donna." As if, apart from the incorrectness of the statement, the whole work was not redolent of the Highlands! In these chapters on the Mendelssohn family, however, M. David has some lingering shreds of compunction as to the duty of acknowledging his sources of information. But when he comes to deal with Schumann he casts all shame aside and has palmed off as an original "biographical study" of that composer, a close translation—barring a few gratuitous blunders—of Herr Spitta's article in Grove's Dictionary. There is no word of acknowledgment from beginning to end of the article, but at the conclusion of the whole book, he has had the sublime assurance to print the list of Schumann's works "d'après la liste dressée par M. Philipp Spitta pour le 'Dictionary of Music and Musicians' de Sir G. Grove," as though in proof of his honesty. Here again, as in the case of Mendelssohn, M. David's meagre additions to his loans are generally irrelevant or incorrect. Such a work suggests curious reflections on the morality of the author, his poor opinion of the intelligence of his readers, and his sovereign contempt for the castigation that is sure to befall him at the hands of his more scrupulous colleagues.

FOREIGN NOTES.

THE following anecdote anent the origin of Verdi's new opera, recorded in the *Corriere del Mattino*, may be given a place in these columns: "Verdi," says the journal quoted, "was first induced to undertake the composition of 'Otello' on the occasion of his 'Messa da Requiem' at La Scala, for the benefit of the sufferers by the inundations at Ferrara. The next day he gave a dinner to the four principal solo singers, at which were present several friends, among them Signor Faccio and Signor Ricordi. The latter laid siege to the Maestro, trying to persuade him to undertake a new work. For a long time Verdi resisted, and his wife declared that probably only a Shakespearian subject could induce him to take up his pen again. A few hours later, Faccio and Ricordi went to Boito, who at once agreed to make the third in the generous conspiracy, and two days after sent to Verdi a complete sketch of the plan for the opera, following strictly the Shakespearian tragedy. Verdi approved of the sketch, and from that moment it fell to the part of Giulio Ricordi to urge on the composer and the poet by constant reminders. Every Christmas he sent to Verdi's house an 'Otello' formed of chocolate, which, at first very small, grew larger as the opera progressed. Verdi did not wish to include choruses in his opera, but yielded to the fact that they were indispensable in the present condition of operatic art. It was he, also, who desired that the opera should open with the tempest."

Signor Arrigo Boito, the composer of "Mefistofele," whose opera "Nero" still awaits completion, is said to be engaged upon another operatic work founded upon the story of "Hero and Leander."

A new opera "Jacopo," by the Maëstro Leonardi, is to be produced next season at the Apollo Theatre of Rome.

Herr Angelo Neumann, the energetic *impresario*, is preparing—at the instigation, it is said, of the music-publishing firm of Lucca, at Milan—for an operatic tour through

Italy when, in addition to Wagnerian music dramas, operas by Mozart and Weber, as well as Beethoven's "Fidelio," will be produced.

Herr Franz Rummel's Concerts of chamber music have continued to attract numerous and appreciative audiences at Berlin during the past month.

The selection from M. Gounod's "Mors et Vita," given at the Conservatoire Concert of the 13th ult., consisted of the following numbers—viz., "Lacrymosa," "Quid sum miser," "Felix culpa," "Judex," "Pie Jesu," and Agnus Dei," and special importance attaches to their production at the leading institution in question, since the work had hitherto only been heard in the French capital at the Trocadéro. M. Arthur Pougin refers to the performance in *Le Ménéstrel* in the following terms:—"The portions selected by the Conservatoire of M. Gounod's Oratorio have produced a sensation, and their success, more especially that of the "Judex," far surpassed anything witnessed during the Trocadéro performance last year. It should be added, moreover, that Madame Krauss . . . rendered full justice to the music of the master, that excellent artist being ably seconded by Madame Marie Masson, MM. Auguez and Rinaldi. The most pathetic and powerful quartet with a chorus, which constitutes the "Quid sum miser," more particularly afforded Madame Krauss an opportunity for the display of her superb qualities, which also shone at their brightest in the soprano solo "Felix culpa." Amongst the numbers represented in the programme, the inclusion of the "Judex" was a particularly happy choice; the superb instrumental prelude to this nobly inspired piece, the beautiful phrase given to the violins, the effect of which, marvellous enough from the outset, increases tenfold when it comes to support the powerfully written choral *ensemble:* all this combined to produce a most profound impression upon the audience."

M. Bourgault-Ducoudray, the French composer, has just completed an opera in four acts.

Señor Sarasate will give three Concerts with orchestra at the Salle Erard, at Paris, during the present month.

At the Paris Grand Opéra, 194 performances have taken place during the past season, of which forty-four were devoted to Massenet's "Le Cid," thirty-one to "Faust," twenty-four to "L'Africaine," twenty to "Les Huguenots," fourteen to Reyer's "Sigurd," twelve to "Guillaume Tell," ten to "Robert le Diable," eight to "Rigoletto," eight to "La Favorita," seven to "La Juive," six to Paladilhe's "Patrie," and four to "Der Freischütz."

Auber's "La Sirène," after a lapse of some twenty-five years, was revived last month at the Paris Opéra Comique with complete success, the principal *rôles* being in the hands of Mdlle. Merguiller and M. Lubert, who were most ably supported by M. Carvalho's excellent company. "La Sirène" was first produced, under the composer's direction, in March, 1844, in Paris.

Under the title of "Souvenirs d'un impresario," a volume is about to be published by the Paris firm of Ollendorff, which cannot fail to be interesting, the author being no other than the celebrated operatic *entrepreneur*, M. Maurice Strakosch.

It is stated in German papers that Miss Lina Ramann will complete her interesting biography of Liszt during the present year. The first part of the work, which was published some years since, brought the career of the Abbé up to the year 1840, and was written under Liszt's personal direction; there can be no doubt, therefore, that the remaining portion of the biography will be founded upon equally reliable information.

Herr August Göllerich has compiled a complete list (recently published in the *Wiener Musikalische Zeitung*) of the compositions of the late Franz Liszt, wherein he enumerates no less than 1,122 works as emanating from the pen of the great pianist-composer. Of that number 385 are original compositions, 264 are transcriptions of his own, and 442 transcriptions of works by other composers; the remainder being revised editions of other composers' works. Herr Göllerich, who, it may be added, is one of Liszt's latest pupils, has lately undertaken, in conjunction with Herr August Stradal, the performance on two pianofortes of the *entire* series (viz., fourteen) of the symphonic poems of his master, in the course of three Concerts given in the Austrian capital. More remarkable still, the extraordinary experiment was entirely successful, the Concerts being well-attended by a highly appreciative audience.

A promising young singer, Fräulein Hedwig Sicca, pupil of Herr Julius Stockhausen, has lately made her *début* in German concert-rooms, where her sympathetic soprano voice and excellent training have met with universal recognition.

According to a recently published report, the Stuttgart Conservatorium is just now attended by 528 pupils, out of which number 89 are foreigners—viz., 46 English, 39 from the United States, 3 from India, and one from Africa.

A new opera entitled "Das Ellishorn," by Herr Rudolf Raimann, is in course of being mounted at the Munich Hof-Theater.

An excellent performance of Byron's "Manfred," with Robert Schumann's music, was recently given (for the first time here) at the Stuttgart Hof-Theater, under the direction of its able capellmeister, Dr. Klengel.

A theatre constructed upon the model of the Bayreuth Festspielhaus, and capable of accommodating some 3,000 spectators, is just now being built at Buenos Ayres.

M. Saint-Saëns's opera "Henri VIII," will shortly be performed, for the first time in Germany, at the Frankfurt Stadt-Theater.

Dr. Hans von Bülow will give a series of four Beethoven Recitals in the German capital during the early part of the present month.

Richard Wagner's book, entitled "Oper und Drama," has been translated into Italian by Dr. Cesare Pollini.

A correspondent writes to us from Frankfurt-on-Main: "It may be of interest to your readers to hear that an opera, by Herr Anton Urspruch, has been accepted for performance at the Stadt-Theater, the libretto whereof is founded upon Shakespeare's drama 'The Tempest.' The new work, which bears the title of 'Der Sturm,' will be produced during the present season, of which it will be one of the principal novelties."

"Nationalism in Music," having asserted itself with undeniable brilliancy during the last few decades in Russia, has just met with a significant recognition on the part of the Czar. The German Theatre in St. Petersburg, which has received an imperial subvention for the last fifty years, is to be closed; and the grant is to be given to a new theatre, at which Russian opera and ballet are to be performed.

Anton Rubinstein has, it is announced in St. Petersburg papers, resumed the post of director of the Conservatoire of that capital (which he resigned some twenty years since), in the room of M. Davidoff, the late principal of that institution.

A new opera entitled "Os Dorias," by the Portuguese composer, Augusto Machado, has been brought out with conspicuous success at Lisbon. The libretto is founded upon Schiller's drama of "Fiesco."

Georg Unger, the Leipzig tenor, who sang the part of *Siegfried* at the first performance of Wagner's "Der Ring des Nibelungen" in 1876, at Bayreuth, died on the 2nd ult., at Halle, in the fiftieth year of his life. Herr Unger was also favourably known to English audiences, he having been one of the German artists taking part in the memorable Wagner Festival performances held in London some ten years since.

We also notice in our obituary column the deaths of Frederick Lablache, the son of the celebrated operatic singer, and of Auguste Désiré Bernard Wolff, chief partner in the firm of Pleyel, Wolff & Cie., and a professor at the Conservatoire of Paris.

CORRESPONDENCE.

MUSIC IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A great deal has been said and written during the last few years about the progress of music in this country, but when we look into the facts they are not so encouraging as they may appear to be. I refer now to the poor attendance at many of our best Concerts, and especially at the London Symphony Concerts instituted by Mr. Henschel. The admirable readings of many of the well known classics,

as well as of the new compositions which Mr. Henschel and his magnificent band have given us, surely merit the attention of every earnest amateur who is really striving to follow in the higher walks of art. What I refer to is the more noticeable at the present time, as there is now no other regular series of orchestral Concerts going on in London proper. If these Concerts are withdrawn from want of sufficient patronage, a great many people, in common with myself, will begin to think that we are going backwards instead of forwards.

I am, Sir, your obedient servant,

February 16. FORWARDS.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—A Concert was given at the Town Hall, on Thursday, the 10th ult., in aid of the Great Western Railway Servants' Widow and Orphan Fund. The Concert was organised by Mr. F. T. Angle, assisted by Mr. Arthur Angle (violin), Mr. J. Pomeroy (violoncello), Mr. Throne Biggs (pianist), and the members of the Abergavenny Orchestral Society, conducted by Mr. C. C. Caird. The vocalists were Miss Shipton, Miss A. Llewellyn. Mr. A. D. Jones, Mr. Rowland Addams-Williams, and Mr. E. G. R. Richards. The programme, which included the "Cornelius" March (Mendelssohn), and Suppé's Overture *Poet and Peasant* was excellently rendered. It is hoped that Mr. Angle will have the pleasure of handing over a handsome sum to the fund after paying expenses.

ABINGDON.—A very successful Concert was given by the Orchestral Society, in the Corn Exchange, on Wednesday, the 16th ult., under the direction of Mr. H. B. Wilsdon. A programme, selected from the works of Haydn, Mozart, Schubert, Massenet, &c., was played by the band in a very satisfactory manner, conducted by Mr. Wilsdon. The leader was Mr. G. H. Betjemann, who also gave solos by De Beriot, Chopin, and Sarasate, his brilliant performance of which was greeted with enthusiastic applause. The vocalist, Mrs. H. S. Clench, contributed two songs. Mrs. Slade Baker accompanied.

BAKEWELL.—The first Concert of the Choral Society was given in the Town Hall, on Monday, the 7th ult., when Handel's *Judas Maccabæus* was performed. The principal vocalists were Miss Fusselle, Miss Hadfield, Mr. F. Gilman, and Mr. J. W. Maltby. There was an efficient band, led by Mr. E. King; and Mr. T. Mellor, Organist of the Parish Church, conducted.

BELPER.—The Musical Society gave its first Concert this season, on Thursday, the 3rd ult., in the Public Hall. The work performed was Haydn's *Creation*. The principal vocalists were Miss Fusselle, Mr. E. Dunkerton, and Mr. F. Gordon. The band (led by Mr. W. S. Woodward) and chorus numbered 120 performers. Mr. A. Mellor presided at the organ, and Mr. J. B. Mellor, of Bakewell, conducted.

BOSTON, MASS.—A performance of Mendelssohn's *Athalie* was given in the Music Hall, on Thursday, January 27, by the Cecilia Club and the Boston Orchestral Club. The Concert was under the direction of Mr. B. J. Lang (Conductor of the Cecilia), Mr. B. Listemann (Conductor of the Orchestral Club) leading the violins. The solos were excellently sung by Mrs. Whitney, Mrs. Ipsen, and Miss McLain, and the choruses were all most satisfactorily rendered. The lyrics were read by Mr. H. M. Ticknor. The Orchestral Club is in its third season, and numbers about sixty-five players, all amateurs, except the double-bass and a few of the wind instrument performers.

BURNLEY.—The ladies of the Singing Class conducted by Mr. Cruickshank, Mus. Bac., Oxon., gave their annual Concert on January 28, in St. Peter's Schools, before a large audience. Madame Sainton-Dolby's Cantata *Florimel* formed the first part, the chief solos being well rendered by Mrs. Arthur Towneley-Parker. The other vocalists were Misses Horner, Nuttall, and Thornton, and the Rev. A. B. Edelstone. Miss Partridge contributed a pianoforte solo, and two duets were given by Miss M. Edmondson and Miss Grimshaw. Mr. Cruickshank, presided at the harmonium, and Mr. Fred Myers was the accompanist.——The Vocal Union, conducted by Mr. W. A. C. Cruickshank, recommenced rehearsals on the 2nd ult., the first work chosen being Villiers Stanford's new Cantata *The Revenge*.

CALNE, WILTS.—A Concert was given at the Town Hall, on Tuesday, the 15th ult., by the choir of the Parish Church, assisted by several ladies and gentlemen. The first part of the programme consisted of sacred music, chiefly from the works of Mendelssohn, the solo parts being well rendered by Miss Rich and Mrs. Hitchcock. Gounod's "There is a green hill" was excellently rendered by Miss Wallington. The second part opened with a pianoforte solo by Mr. Pullein, the parish church Organist (Mendelssohn's Third Overture), which was performed in a masterly style. Mr. Joy and Mr. Godfrey also contributed songs with success. The Conductor (Mr. Pullein) deserves the thanks of the public for his successful efforts in putting forward a really first-class programme of music.

CARLISLE.—On the 11th ult., Messrs. B. Scott and Son gave their second annual Concert in the Drill Hall. They were fortunate in securing the services of Mr. Charles Hallé (and his full orchestra of seventy-five performers), and of Mrs. Hutchinson as vocalist. The Concert opened with Overture "Der Freischütz," which was well performed; then followed Mendelssohn's G minor Pianoforte Concerto, Mr. Hallé playing the solo part with great brilliancy; but the feature of the evening was Beethoven's Symphony in C minor (No. 5), which was rendered by the orchestra in a faultless manner. Mr. Hallé contributed two pianoforte solos, and Mrs. Hutchinson's songs were excellently sung. There was a large audience, and the Concert was one of the most successful ever given.

CHELTENHAM.—A Concert was given by the members of Herr August Lortzing's Ladies' Choir, on the 10th ult., when *The Eve of the Festa*, a Cantata, by Ernest Ford, was performed. Dr. A. E. Dyer played the pianoforte accompaniment, and the solos were sung by members of the choir. In the second part of the programme the Minnesingers gave some part-songs very successfully, and two choruses were well rendered by the Ladies' Choir. Mr. Montague Worlock contributed songs, which were well received, and Dr. Dyer's pianoforte solo, and a part-song for female voices, with accompaniment for guitars, was encored.——The members of the Choral and Orchestral Society, under the direction of Mr. J. A. Matthews, gave a Jubilee Concert at the Assembly Rooms, on the 15th ult. The great attraction was Sir Arthur Sullivan's Cantata *The Golden Legend*, which was excellently rendered, and most enthusiastically received. The principal vocalists were Miss Fannie Bristowe, Miss Hope Glenn, Mr. James Gawthrop, and Mr. Watkin Mills. Amongst the most effective of the many attractive numbers in the work may be mentioned Ursula's song of thanksgiving, "Virgin who lovest" (charmingly sung by Miss Hope Glenn); the duet in the final scene (rendered to perfection by Miss Bristowe and Mr. Gawthrop); and the beautiful unaccompanied hymn "O gladsome light," finely sung by the choir. The bells cast for the performance of the work at the Leeds Festival were requisitioned for the evening, and played by Mr. A. W. Halbert. Mr. J. A. Matthews has received from General Sir Henry F. Ponsonby, by command of the Queen (to whom a copy of the programme was forwarded), a letter of thanks and recognition. At the conclusion of the last rehearsal at the Assembly Rooms, an offering in the shape of five beautifully designed silver jewels, with a gold lyre in the centre of each, were presented to Mr. Matthews by Mr. H. G. Workman, the energetic steward, on behalf of the donors, for the use of the stewards and Conductor on all public occasions.

COVENTRY.—The members of the Musical Society gave their second Concert, in the Corn Exchange, on the 17th ult. The programme consisted of Cowen's Cantata *Sleeping Beauty*, and a miscellaneous selection. The principal artists were Mrs. Mason, Mrs. Castings, Mr. Reakes, Mr. Johnson, and Mr. Ward. Mr. A. Herbert Brewer was the Conductor and accompanist.

DERRY.—The re-opening of the Cathedral took place on Friday, the 18th ult., the building having been closed for enlargement for the past ten months. The opening ceremony was most impressive, no less than eight Bishops of the Church of Ireland being present, including the Archbishop of Armagh and the Archbishop of Dublin. The sermon in the morning was preached by His Grace the Primate, and in the evening by Dr. Reichel, the Bishop of Meath. The Anthem for the opening service, "O sing unto the Lord," was specially composed for the occasion by Mr. D. C. Jones, the Organist of the Cathedral. There has been erected in the Cathedral, according to specifications prepared by the Organist, a large four manual organ, by Messrs. P. Conacher & Co., of Huddersfield. The instrument contains fifty-six stops, and is blown by an "Otto" gas engine placed in the crypt. It is generally acknowledged that the Cathedral now contains one of the finest organs in Ireland.

DONCASTER.—Messrs. Meacock's Concert, at the Corn Exchange, on the 2nd ult., was a decided success. The principal artists were Madame Valleria, Miss Doyle, Mr. Charles Ellison, and Signor Foli, vocalists; Mr. Tivadar Nachèz (violin), Mr. J. Hollman (violoncello), and Signor Bisaccia (pianoforte). An important feature in the programme was Mendelssohn's Trio in C minor (admirably rendered by the instrumentalists above named), the miscellaneous selection which followed being warmly received by an enthusiastic audience.

DOVER.—The second Concert of the season was given by the members of the Harmonic Society, at the Town Hall, on Thursday evening, the 17th ult., when Mendelssohn's *Lauda Sion* and Cowen's Cantata *Sleeping Beauty*, were admirably rendered. The solo vocalists were Miss Fusselle, Miss Thomas, Mr. Ralph Dawes, and Mr. Celli. There was an efficient staff of instrumentalists, including members of the Royal Engineers. Mr. J. W. Howells conducted, and Mr. Cecil Gann officiated as leader.

DUBLIN.—The Dublin Popular Concerts have now reached their third season, and it may be added with the most brilliant success. At the first Concert, Mozart's Quartet in E flat, for pianoforte, violin, viola, and violoncello, received a very satisfactory rendering by Messrs. Collisson, Lauer, Griffiths, and Rudersdorff. The second Concert was devoted almost entirely to those modern composers who are deeply tinged with a national spirit. Grieg's Sonata in F, for violin and pianoforte, was magnificently played by Mdlle. Anna Lang and Mr. Collisson, both artists being called at the conclusion to receive a perfect ovation. Some of Dvorák's Gipsy Songs were sung by Mr. Walter Bapty with much refinement, and Mdlle. Agnes Jansen, the new Swedish contralto, gave several of her National melodies in very good

style. At the third Concert the programme consisted chiefly of Handel's music, the artists being Madame Sinico, Mr. Collisson (pianoforte), and Herr Eckener (violin). The fourth Concert was principally devoted to ballads, the vocalists being Madame Enriquez and Mr. Henry Beaumont; Herr Rudersdorff (violoncello) and Mr. Collisson (pianoforte). The fifth Concert was scarcely up to the usual standard, although Madame de Lido sang well, and Herr Arttim Blüthner gave a good rendering of Liszt's Rhapsodie Hongroise, No. 13. At least four thousand people flocked to the sixth Concert. Miss Mary Davies was, as she always is in ballads, a model of perfection, and Madame Camilla Urso (who created an effect some ten years ago at the Concerts of the Old and New Philharmonic Society, London) was the violinist. Mr. Collisson and Mr. Digby Berkeley were the pianists. The seventh Concert was extremely interesting, an excellent programme being provided, which was well rendered by Madame Urso, Signori Papini and Esposito. At the last Concert of the series Mr. Collisson, the talented Conductor and pianist, took his third annual benefit, and was received with the utmost enthusiasm. The Dublin public owes Mr. Collisson a deep debt of gratitude for his valuable services. He is a Graduate in Music of Trinity College, Dublin, and a Licentiate of Trinity College, London, which distinction he won some two years ago, when he was but nineteen years of age.

Falkirk.—An excellent Concert was given by Herr Houfer, in the Town Hall, on the 9th ult. The Concert-giver's performances on the violin were much appreciated, and he was ably assisted in the instrumental department by Mr. C. Hall Woolnoth (pianoforte) and Mr. James Walton (violoncello). The vocalists were Miss Amy Sherwin and Mr. James Fleming, whose songs were highly successful.

Faversham.—A Concert, under the direction of Mr. Hobday, was given in the Institute, on the 2nd ult., with much success. The artists were Miss Lena Law and Mr. W. Nicholl, vocalists; pianoforte, Miss Ethel Boole; violins, Herr Kummer and Mr. Charles Ould; viola, Herr Heydrick; and violoncello, Mr. A. Brousil. A miscellaneous programme was well rendered.

Furness Vale.—Mr. John Towers, Musical Director of the Manchester Vocal Society, delivered an address entitled "How to Sing," in the Mission Schoolroom, on the 5th ult., which was very favourably received by an enthusiastic audience.

High Wycombe.—The members of the Choral Society gave their second Subscription Concert of the season in the Town Hall, on the 14th ult. The programme included Stainer's *St. Mary Magdalen*, which was admirably rendered, and a short miscellaneous selection, comprising songs and part-songs by Pearsall, J. C. Bridge, Blumenthal, Sullivan, &c. The principal artists were Miss Katherine James, Mrs. Shepley, Mr. Hagyard, and Mr. Wilfred; Conductor, Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. There was a large and enthusiastic audience. Sir Arthur Sullivan's Oratorio, *The Light of the World*, is announced for the last Concert in April.

Kettering.—Dr. Stainer's *Daughter of Jairus* was performed by the members of the Choral Society, on the 7th ult., under the direction of Mr. H. G. Gotch. There was an efficient band of thirty performers, and the solo vocalists were Miss Vinnie Beaumont and Mr. E. Dunkerton. In the second part, besides songs and part music, Mozart's Eighth Concerto for pianoforte and orchestra was performed, with Miss Mary Frances Howard as soloist.

Kew.—The second Concert of the Kew Ladies' Singing Class, under the conductorship of Mr. Harry E. Warner, Organist of the Royal Church, was given on January 25, at the Boat House, in aid of the Organ Fund. The first part consisted of Henry Smart's Cantata for female voices, *King René's Daughter*. The artists were Miss Alice Parry (Medalist, R.A.M.), Miss Selina Quick (Medalist, R.A.M.), and Miss F. Slater, who were thoroughly satisfactory. The choruses were sung with much taste and precision, that with trio, "Sweet the Angelus is ringing," being deservedly encored. The second part of the programme was miscellaneous, and included two compositions by Mr. Warner, the first a Gavotte for orchestra, and the second a Quartet for two violins, cello, and piano, which was well rendered by Miss Jessie Hudson, Mr. H. E. Warner, Mr. Frank Figg, and Miss Scott. Mr. Sydney Beckley contributed two songs, which were encored, and Mr. Harry E. Warner performed Mendelssohn's Capriccio in E minor, and Henselt's Study in F sharp, "Si oiseau j'étais," the latter being redemanded.

Leicester.—The programme of Mr. Harvey Löhr's Chamber Concert, on Tuesday, the 1st ult., was exceedingly interesting, and included the Sonata in F of Beethoven (Op. 17), for horn and pianoforte, excellently played by Mr. Probin and Mr. Löhr, the *Larghetto* and *Rondo* from Mozart's third Horn Concerto in E flat, in which Mr. Probin's refined style and pure tone were advantageously displayed, and Handel's Suite in G minor, finely rendered on the pianoforte by Mr. Löhr. Mr. Löhr was assisted by Mr. Whitehouse (violoncello), the two artists uniting their talents with much success in Beethoven's Sonata in A major (Op. 69). Mr. Whitehouse also played a solo, and Miss Ambler won a hearty recall for her charming singing of some well chosen songs.——Hector Berlioz's *La Damnation de Faust* was given by the Philharmonic Society on the 10th ult., at the Temperance Hall, with marked success. The principal vocalists were Miss Mary Davies, Mr. Lloyd, Mr. Pyatt, and Mr. Santley, who, it is needless to say, were thoroughly satisfactory in the arduous music entrusted to them. The choruses were finely rendered throughout, under the conductorship of Mr. Ellis (who must have worked hard to ensure such a satisfactory result), and the band, led by Mr. Val Nicholson, was everything that could be desired. During an interval in one of the rehearsals of the work, a beautiful silver-mounted ivory *bâton* was presented to Mr. Ellis, the honorary Conductor, by the tenors and basses of the Society, in recognition of the time and attention he had devoted to them during the preparation of *Faust*. The presentation was made by Mr. J. Herbert Marshall, and gracefully acknowledged by the recipient.

Londonderry.—The members of St. Columb's Choral Union gave their first Concert of the season, in the Union Hall, on Tuesday evening, the 8th ult., when Barnett's *The Building of the Ship* was performed. The solo parts were sustained by Miss Mary Russell and Miss Alex Elsner, of Dublin, and Messrs. J. Cattley and J. Hemingway, of the Cathedral choir. The choir, under the conductorship of Mr. D. C. Jones, F.C.O., sang extremely well, all the leads being taken up with remarkable precision. The second part of the programme was miscellaneous, the item which evoked the most enthusiasm being Gluck's "Che faro," which was admirably sung by Miss Elsner.

Luton.—An Organ Recital was given at Christ Church, on the 9th ult., by Mr. A. J. Lambert, Organist of the Church. The programme included March (Zimmermann), Study (Chipp), Minuet and Trio (Mozart), Andante (Grison), and March from *Naaman* (Costa); Mr. J. Heald sang "Deeper and deeper still" and "Waft her, angels" (Handel), and "Be thou faithful" (Mendelssohn). The Recital gave great satisfaction.

Maidenhead.—The Philharmonic Society gave its second Concert of the season in the Town Hall, on Tuesday evening, the 15th ult., before a large audience. The chief item in the programme was a selection from *St. Paul*. The principal artists were Miss Katherine James, Mr. Hagyard, and Mr. Shepley. The second part of the Concert included two movements from Beethoven's Symphony in D—Larghetto and Finale—Boccherini's Minuet, &c. The Concert was most successful. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

Malvern.—Mr. W. Elzy gave two benefit Concerts at the Assembly Rooms, on the 10th ult., before large audiences. The vocalists were Mrs. Mason, Miss Helen Dew, and Mr. Sims Reeves; Signor E. Rubini (solo pianist), Messrs. Hartung and Eisen (violins), Daeblitz (viola), Hofmayr (cello), Larkin (contra-basso), and Mr. H. Nicholson (flautist). At the evening Popular Concert, Mr. Bickley's Birmingham Glee Union also assisted.

Manchester.—The members of the Vocal Society, under the direction of Mr. John Towers, gave a Popular Concert on Saturday evening, the 12th ult., in the Hulme Town Hall, which was well filled. The artists were Miss Baron, Miss Eveleen Byran, Miss Marie Melvern, Miss Christine Smellie; Messrs. Byron Dewhurst, W. T. Naworth, Arthur Hewitt, J. W. Lee, C. Orton, and N. Whittaker. Pianoforte solos were contributed by Miss Clara Hughes, and a varied selection of part-songs, motetts, choruses, &c., by the choir of forty voices. The accompaniments were efficiently played by Mr. J. E. Davies, pupil of Mr. Towers.

Middlesborough.—The Amateur Vocal Society held its second Subscription Concert in the Temperance Hall, on the 16th ult., before a large audience. The first part of the programme was devoted to an excellent rendering of Cowen's Cantata *The Rose Maiden*, the solos in which were sung by Miss Fanny Moody, Miss Isabel Conny, Mrs. Whatford, Mr. T. H. Armstrong, and Mr. W. Riley, Mrs. R. H. Chilton presiding at the pianoforte. In the second part, which was miscellaneous, Miss Moody was highly successful in all her songs. The Conductress was Mrs. Whatford.

Mirfield.—The members of the Battyeford Amateur Musical Society gave a Concert, in the Town Hall, on Thursday evening, the 17th ult. The first part of the programme consisted of C. H. Lloyd's *Andromeda*. The rendering of the work was on the whole satisfactory. The principals were Madame Emilie Clarke, Miss Richardson, Mr. S. Thornborough, and Mr. Dan Billington. The choir did their part well, and showed that the training of the Conductor, Mr. J. H. Rooks, of Bradford, had been appreciated, and that master and chorus were in perfect touch. The second part consisted of a miscellaneous selection of songs and music.

Mold, North Wales.—*The Messiah* was given by the Choral Society before a good audience on the 14th ult., under the direction of Mr. F. M. Watkins, Organist of St. Asaph's Cathedral. The solos were ably rendered by Miss Vinnie Beaumont, Miss Griffiths, Mr. Levison Myatt, and Mr. Bingley Shaw. "I know that my Redeemer," by Miss Beaumont, and "Why do the nations," by Mr. Shaw, were splendidly sung and received well-merited encores. The choruses were given with good effect.

Montreal.—Sir Sterndale Bennett's Sacred Cantata, *The Woman of Samaria*, was given for the first time in Canada, under the directorship of Mr. Charles A. E. Harriss, on the 15th ult. It is surprising that amongst the many Choral Societies in the Dominion, this well-known work should have been so long passed over, and its performance, therefore, reflects much credit upon the Point St. Charles Choral Union, which is a new organisation, consisting for the most part of working hands from the Grand Trunk Terminus. The Cantata was rendered in a highly satisfactory manner, with a chorus of 100 voices, soloists, and orchestra, and before a very large audience.

Netherton.—On Monday, the 7th ult., the members of Mr. T. Ashton's singing class gave a capital rendering of the *Creation*, in St. John's Chapel, with band and organ accompaniment. The principal vocalists were Miss Fraser Brunner, Mr. H. Mobberley, and Mr. Udall. Mr. Ashton conducted, Mr. J. Hale led the band, and Mr. J. Harris (Organist of Hagley Church), officiated at the organ.

Northfleet.—The members of the Gravesend and Milton Choral Association gave their twenty-third Concert, on Tuesday, the 8th ult., at the Factory Hall. The vocalists were Miss Hope Glenn, Mr. Charles Chilley, and Mr. Frederic King, all of whom elicited the warmest applause. Mr. Carrodus, announced as the solo violinist, was unable to be present on account of indisposition; but Herr Poznanski took his place, and, by his brilliant and artistic playing, fairly aroused the enthusiasm of the audience. The members sang a selection of four-part songs, with a style and finish that reflected much credit upon the Conductor, Mr. Charles R. Green, the singing of the Jubilee Ode "Victoria," by Wm. Carter, being most enthusiastically received. Mr. Howard Moss, besides playing a pianoforte solo, by Scharwenka, accompanied throughout the evening in a most efficient manner.

Norwich.—The members of the Musical Union gave their first Concert of the present season, on the 17th ult., in St. Andrew's Hall. The principal items in the programme were Mozart's *First Mass*, in which Miss Luckett, Miss Alden, Mr. H. J. Brookes, and Mr. W. N. Smith sustained the solo parts, and Mendelssohn's *13th Psalm* for solo and chorus, the solo being admirably sung by Miss Alden. The

instrumental part was well played by a small string band, under the leadership of Mr. F. W. B. Noverre. One of the most enjoyable features of the evening was a Trio, by Dr. Bunnett, for pianoforte, violin, and violoncello, well rendered by the composer, Mr. Noverre, and Mr. Price. Mr. Lain presided at the organ, and Dr. Bunnett conducted. At the last rehearsal of the Society, prior to the Concert noticed above, Mr. Goldsmith, in the name of the members, presented the Conductor with a silver-mounted ivory *bâton*, as a mark of the esteem in which he was held, and as an acknowledgment of the trouble taken by him in training the choir. After Dr. Bunnett had thanked the members for their elegant gift, and expressed the hope that the future of the Musical Union would be even brighter than the past, the hon. secretary (Mr. S. N. Berry) and the Organist (Mr. W. Lain) were severally testimonialised, the former being presented with a gold signet ring and the latter receiving a handsome diamond scarf pin. All these gentlemen have worked hard for the Society, and it must be very gratifying to them to find their services so much appreciated.

Pudsey.—The Committee of the Sunday School Union recently offered three prizes of £2, £1, and 5s., for psalm tune and chorus, suitable for Whitsuntide outdoor singing, the competition being open to the United Kingdom. Twenty-one compositions were sent in, the judge being Mr. S. Wilson, A.C., Stanningley, whose decision has given general satisfaction. The following are his awards:—1st prize (tune, "Tayport"), Mr. T. H. Salter, Bradford; 2nd prize (tune "Irton"), Mr. Henry Firth, Strawberry Mount, Romley; 3rd prize (tune "Gordon"), Mr. B. Butterfield, Woodville Place, Hunslet Carr, Leeds.

Rhyl, North Wales.—The members of the Philharmonic Society gave their second Concert this season, on the 15th ult., the programme comprising "*God, Thou art great*," "*Hear my Prayer*," and a miscellaneous second part. The principal vocalists were Miss Vinnie Beaumont and Mr. Levison Myatt, assisted by Mrs. Walter Davies and Mr. Robert Hughes. Miss Hughes presided at the pianoforte, and Mr. F. C. Watkins, of St. Asaph, conducted.

Ross.—A performance of Mendelssohn's Oratorio *St. Paul* was given on the 15th ult., by the Vocal Union, at the Corn Exchange. In addition to the members of the Society, the able assistance of Miss Julia Jones, Mrs. Charlesworth, Mr. G. Tattersall, Mr. Charlesworth, and Mr. Ineson was obtained, and, under the excellent direction of Mr. L. S. C. Moss, the Hon. Conductor, a highly satisfactory rendering of the work was presented to a large audience. The singing of the choruses was exceedingly good throughout.

Rushden.—Mr. J. E. Smith gave his annual Evening Concert, on the 10th ult., in the New Hall, which was crowded. Mr. Smith was assisted by Miss L. Ferrari and Miss Hipwell, vocalists; Mr. John Cheshire, solo harp; and Mr. G. Clayson, solo flute.

St. Leonards.—On January 27, Mr. W. Goss Custard's Oratorio Choir gave a highly successful rendering of Gaul's Cantata *The Holy City*, at Christ Church, before a large audience. The solos were excellently sung by Masters Humm, W. Redfern, and E. Watts, Mr. A. W. Chesterfield, and Mr. Thomas Kempton. The most effective choruses were "Let the Heavens rejoice," and "Great and marvellous are Thy works." Mr. Custard, to whom the credit of training the choir is due, conducted, and Master W. H. Custard, who is but fifteen years of age, presided with admirable skill at the organ.

Scunthorpe, Lincolnshire.—The members of the Choral Society gave a Concert, on the 9th ult., which was highly successful. *The Wreck of the Hesperus*, and other works, were sung very creditably by the choir; Miss Vinnie Beaumont, Mr. Dunkerton, and Mr. Dalby being the solo vocalists. The Rev. F. A. Jervis conducted, and the Rev. W. Insull presided at the pianoforte.

Southsea.—A festival, in connection with the Dedication Service, was given in St. Paul's Church, on January 30. In the morning Gounod's Messe Solennelle (Communion Service) was sung. In the afternoon "Incline Thine ear" (Himmel), "God is a Spirit" (Bennett), "Jerusalem" and "Be thou faithful unto death" (*St. Paul*), "Pro peccatis" (Rossini), "Hallelujah" (Beethoven), were rendered; and in the evening, "O for the wings of a dove" (Mendelssohn), "Nazareth" (Gounod), and Beethoven's "Hallelujah." The solo vocalists were Miss Jessie Royd, Mr. Sylvester, and Mr. Willoughby. Mr. Lovegrove presided at the organ, and Mr. Behr conducted. Mr. Behr's Choral Society sang the choral portions during the day.——Mr. Charles Behr gave an Organ Recital in the Elm Grove (Baptist) Chapel, on the 3rd ult., which was well attended. The programme was selected from the works of the best masters, and every item was excellently rendered. The vocalist was Mr. George Willoughby.

Stalybridge.—An excellent performance of Mendelssohn's *Elijah* was given, on the 10th ult., by the members of the Harmonic Society, at the Mechanics' Institute. The principal vocalists were Miss Julia Jones, Miss Dews, Mr. Mahlon Firth, and Mr. Thomas Kempton, who created a marked effect in the part of the Prophet, the air "It is enough," especially being sung with true artistic expression. The choruses were well rendered. Mr. A. Owen was Conductor, and Mr. S. Hall presided at the harmonium.

Thornton Heath.—The Musical Society gave its second Concert of the thirteenth season at the Public Hall, on Wednesday, the 16th ult. The programme was miscellaneous, and included Mendelssohn's Motett, "Judge me, O God," Schumann's "Gipsy Life," and two new part-songs, composed by Mr. Ernest Kiver, and dedicated to the members of the Society, entitled "An evening love song" and "Vesper Hymn." The solo vocalists were Miss Mary Beare, Mr. Gregory Hast, and Mr. Charles Ackerman, all of whom acquitted themselves admirably. Madame Gregory Hast accompanied with much ability, and also contributed two pianoforte solos, which were re-demanded. The choruses were well sung by a choir of about fifty voices, Mr. Kiver's compositions receiving a well-merited encore. Mr. Kiver conducted with his usual skill and ability.

Timaru, New Zealand.—Handel's *Messiah* was given in the Presbyterian Church, on December 21 last, with much success. The principal vocalists were Miss Innes, Mrs. Rout, Miss Lack, Signor Morley, and Mr. Ziesler, all of whom were highly efficient. The singing of the choruses reflected the utmost credit upon Mr. Wolf's training, and a good word must also be said for the able manner in which he conducted the Oratorio. The orchestra was thoroughly satisfactory, especially in the Pastoral Symphony.

Toronto.—The production of Dvorák's Cantata *The Spectre's Bride*, by the Philharmonic Society, on January 25, was a marked success, the Pavilion Music Hall being crowded in every part, and the music being received with the warmest marks of approval. No criticism upon this now well-known work is necessary; but it must be said, to the great credit of Mr. Torrington, that the difficult choral parts were rendered so perfectly as to evidence beyond doubt the care which must have been bestowed upon the rehearsals. An interesting event in connection with the performance was the *début* of Miss Ada Arthurs, who sang the music of the heroine with charming effect throughout, and made a highly favourable impression upon the audience. The other solo parts were well given by Mr. Whitney Mockridge (tenor) and Mr. George Prehn (bass). In the second part of the Concert, Miss Arthurs displayed her exceptional powers to the utmost advantage in a selection of Italian music, all of which she executed with perfect accuracy, and with an ease which showed the result of the sound training to which she had been subjected during her residence in Italy. The orchestra was led by Mr. Bayley, and Mr. Torrington conducted with his usual skill and intelligence.

Trowbridge.—A musical evening was given at the Wesleyan Chapel, on the 1st ult., which proved a great success. The programme was entirely sustained by Miss Marie Gane, Mr. E. T. Morgan, Mr. W. Jones, and Mr. W. Thomas. Solos, duets, and quartets were given from oratorios by Mendelssohn, Mozart, Spohr, Rossini, &c. Mr. B. New presided at the organ as soloist and accompanist.

Upminster.—A Concert in aid of the new Club and Reading-room, which is to be shortly opened, was given on the 15th ult., under distinguished local patronage. The programme had to be amended in some respects, owing to the unavoidable absence of Mr. Walter Mackway, whose place was taken most efficiently by Mr. St. John Robinson. The first item was an instrumental duet by Miss Palmer and Miss Matthews. The duet "Maying," sung by Mr. Robinson and Miss McKrill with much feeling, elicited great applause, as did also the admirable rendering of Rubinstein's "Venetian boat song" by Miss B. Murray and Miss McKrill. Mr. Lionel Moore (baritone) sang songs in excellent voice and style. Mr. G. Wingrove convulsed his audience with laughter and amusement in his humorous sketch, called "A silver wedding."

Wellington, N.Z.—The first Concert of the eighth season of the Harmonic Club was given on December 20, 1886, under the direction of Mr. Robert Parker. The programme included Sterndale Bennett's *May Queen*, Gade's *Spring's Message*, and miscellaneous items; the most important of the latter being Volkmann's Serenade for Strings in F, and Mendelssohn's Serenade and Allegro Giojoso for pianoforte and orchestra. Bennett's work was given with spirit, and thoroughly enjoyed by the audience, as was also Gade's charming work for chorus. The pianoforte part in Mendelssohn's Serenade was admirably sustained by a lady member of the club, and Volkmann's music was most expressively played by the strings, ably led by Mr. F. M. Wallace, a violinist well known in London, but now on a short visit to New Zealand. Mr. Wallace also gave a masterly performance of Rust's Sonata in D minor. An interesting number in the programme was the chorus, with tenor and soprano solos, of the "Messengers of Peace," from *Rienzi*, which was conducted by Mr. Rous Marten, who had efficiently conducted the Club Concerts during Mr. Parker's absence in England.——On December 23, a Christmas performance of *The Messiah* was given in St. John's Presbyterian Church, in aid of a local charity. The chorus numbered about 120 voices. Mr. F. M. Wallace led the orchestra, Mr. Harland presided at the organ, and Mr. R. Parker conducted.

Whitton.—The members of the Choral Society gave their first Concert on the 8th ult., at the Schoolrooms, under the direction of the Society's Conductor, Mr. Stretton Swann. The artists were Miss Morecombe, Miss Sheard, Miss Smith, Mr. Curlerne, and Mr. Barrett. The Part-songs were selected from the compositions of Stevenson, Hatton, Smart, &c. The programme was exceedingly well rendered. Mr. R. L. Swann accompanied throughout in a very able manner.

Worcester.—Mr. Spark brought another series of Concerts to a successful close on the 7th ult., in the Public Hall. The vocalists were Madame Valleria, Miss Ada Doyle, Mr. Ellison, and Signor Foli. The violin playing of Mr. Tivadar Nachèz was a feature of the evening, and Signor Bisaccia presided at the pianoforte with marked ability. There was a large audience.

Worthing.—The annual Concert of the Sacred Harmonic Society was given at the Assembly Rooms, on Thursday evening, the 17th ult., before a large audience. Spohr's *Last Judgment* was performed as the first part, the second being miscellaneous. The principal vocalists were Miss Ada Beck, Miss Marian Ellis, Mr. W. Nicholl, and Mr. Musgrove Tufnail, who were supported by a very efficient orchestra and chorus. In the unavoidable absence of Mr. Aylward, Mr. Burnett conducted with marked skill.

Organ Appointments.—Mr. Alfred W. Tomlyn, F.S.Sc. A. Mus., to Girvan Parish Church.—Mr. H. A. Wheeldon, F.C.O., to St. Mark's, Myddleton Square, Clerkenwell.—Mr. Francis Adams, Organist and Choirmaster to Bexley Heath Congregational Church.—Mr. Ernest Harris, to Clent Church.—Mr. Robert Greir, to St. Barnabas', Rotherhithe.—Mr. Frank Major, Organist and Choirmaster to Hendon Parish Church.—Mr. E. Neville Bailey, Organist and Choirmaster to the Parish Church, Alton, Hants.—Mr. H. Caledfryn Williams, Organist and Choirmaster to the Bedford Congregational Church.—Mr. C. T. Dee, Organist and Choirmaster to All Saints' Parish Church, Wokingham.—Mr. A. Hopkins Allen, to the Parish Church, East Woodhay, Hants.—Mr. W. C. Stevenson, Organist and Choirmaster to Dean Parish Church, Edinburgh.

Choir Appointments.—Mr. William Brand (Alto), to St. Michael and All Angels', Paddington.—Mr. D. Sutton Shepley, Gentleman of Her Majesty's Chapel Royal, St. James's.

DEATHS.

On January 23, at Hampstead Gardens, Henry Brooks, aged 72.

On January 25, at Holywell, aged 74, Rowland Hugh Pritchard, composer of Welsh Hymn-tunes.

On January 29, at his residence, James Russell, of 16, Elsham Road, Kensington, and High Street, Oxford, in his 84th year.

On Sunday, January 30, at his residence, 51, Albany Street, N.W., Frederick Lablache.

On January 31, at Brighton, aged 38, Mrs. Watts, widow of the musical *entrepreneur*, George Watts.

On the 9th ult., at Paris, in his 66th year, Auguste Désiré Bernard Wolff, of the firm of Pleyel, Wolff and Co., Paris and London.

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And tells as it scuds of a tempest nigh,
And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters:—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm fiend hath flown, and the waves are asleep;
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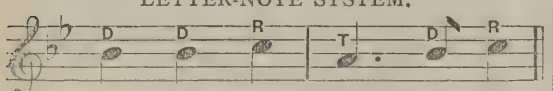

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1887.

BEETHOVEN: THE MAN.*

There is nothing so attractive to men as a great example of their kind. The world hungers for personal details about a hero. What is he like? What are his habits? his preferences? his aversions? So the questions run, and the querists will have an answer, to the great encouragement and profit of imaginative people who professionally undertake to supply it. Let me then endeavour to place before you Beethoven, the man. I will bring him as near to you, as truthfully outlined, and as faithfully coloured as the materials made available by those who knew him allow. Of course I can tell you nothing absolutely new, but it is possible for me to present in a compact and ordered form the information scattered over many volumes.

BEETHOVEN'S PERSONAL APPEARANCE.

A great diplomatist is credited with saying that "language was given us to conceal our thoughts." In Beethoven's case it might almost be declared that the art of the limner was designed to show what a man is *not* like. Sir George Grove says that "the portraits and busts of Beethoven either idealise him into a sort of Jupiter Olympus, or rob him of all expression." You can verify that remark by a call upon your own recollection. The Olympian Beethoven is familiar to everybody. He generally stands out from the background of a stormy sky, as a wielder of thunderbolts should, he knits his brows and frowns fiercely at the spectator, he strikes an attitude intended to be imposing, and wraps his cloak around him with the studied effect of a sculptor's model. That is one of the Beethovens evolved by artistic imagination, and no more like the real man than the "Napoleon crossing the Alps" of the painter David resembles the young General who rode meekly over the mountains on a led mule. The inane Beethoven is absolutely a libel. You know the shock hair, the gloomy forehead, dull eyes, and coarse mouth of the draughtsmen who, missing the sublime, succeed in achieving the ridiculous. That is not Beethoven either. Two or three more or less faithful likenesses exist, but the best is unsatisfactory. Why? Because the man's face was continually changing its expression, and he could never be made to sit still. Had he lived at a later time, he would have been the despair of photographers, assuming—which is a great deal to assume—that he ever consented to face a camera. Even the instantaneous process would scarcely have caught him, to say nothing about the probability of his smashing negative after negative in the height of supreme disgust. After all, we must go to the word-pictures of those to whom his appearance was familiar. These mainly agree, and it is not difficult, by their help, to conjure up the real man.

Let it be supposed that we are walking in the streets of Vienna any time in the early "twenties." Our attention is attracted by the behaviour of the passers-by. They turn and follow with their eyes a pedestrian who trudges along heedless or oblivious of the notice he receives. "Who is he?" we ask, and the polite Viennese scarcely hides a look of wonder at our ignorance as he answers, "Beethoven." We catch up the master forthwith, and take a mental photograph of his appearance. Five feet five inches in height; shoulders broad; general make sturdy and strong. His complexion is rather red just now, indicating a recent visit to the country, but his town-hue may be described as rather yellow. He wears a mass of unkempt grey hair, that escapes from under the brim of his hat and is blown about by the wind. His head is large; his forehead broad and high. The eyes are black or brown, we hardly know which; their straightforward gaze is abstracted; they see little. The nose is somewhat broad; the mouth not badly formed, though the under-lip protrudes; its expression is firm and decided. The lower jaw is massive, and down the centre, as well as each side, of the chin runs a deep furrow, which gives that part of the face a peculiar appearance. He wears a beard of several days' growth, and on his cheeks and upper lip are marks of razor cuts. Walking, as he does, with hands clapsed behind him, it is necessary for him to lean forward a little. For clothes he has the hat of the period, set straight upon his head; stand-up collar, a necktie carelessly put on, a frock-coat buttoned only round the waist, baggy trousers, and low shoes tied with a black ribbon. His general appearance is of the kind known as "seedy." As we observe these things a friend approaches him, and the master comes out of his abstraction. He smiles, and immediately the gloomy face is lit up as by a heavenly radiance. It is like the first ray of spring darting upon a wintry landscape. We feel attracted to him at once, believing that the inner nature of the man is reflected in that smile. But at some remark of his friend, he bursts into a peal of loud laughter. What a change! His large head—here I quote his friend, Schindler—seems to grow larger, his face becomes broader, and he might not inaptly be likened to a grinning ape. The laugh subsides as quickly as it arose; the beautiful smile returns, and, when his friend passes on, the face resumes its first expression, and the eyes their far away look.

But we have not yet seen the man in his impressive aspect. As he goes down the street, searching out a theme, mayhap, for one of his immortal compositions, an idea occurs to him. His whole appearance—again Schindler is my authority—undergoes a sudden and striking change. There is an air of inspiration and dignity in his aspect, and his diminutive figure seems to tower to the gigantic proportions of his mind. While his eyes roll and flash brightly, he takes out a book of coarse music paper, jots down the thought, returns the book to his pocket, and resumes his walk, unmindful of the little crowd that has gathered to look on. Such was Beethoven, as his contemporaries have pictured him.

PERSONAL CHARACTERISTICS AND HABITS.

We have just seen Beethoven in a somewhat slovenly walking dress. But after his first year or two in Vienna, he was at all times, and in all places, careless of personal appearance. In the early days he dressed as fashion dictated, and actually wore a double eye-glass and a sword. Beethoven with a sword! He soon gave this up, putting it off as David put off the cumbersome armour provided for him by King Saul. Ever afterwards he dressed to please himself. At home he took this matter very easily indeed. When Czerny first visited the master, he found him wearing some loose hairy stuff that gave him the appearance of Robinson Crusoe; his beard was half-an-inch long, his hair stood up in a thick shock, and his ears were filled with cotton wool, which had been steeped in some yellow liquid. Altogether he was not a pretty object to look at. His appearance, moreover, scarcely suggested cleanliness. Yet he had a passion for the outward application of water, and, absorbed in some musical thoughts,

* A Lecture delivered at the Midland Institute, Birmingham, by Joseph Bennett.

would go on plashing it about till it stood in pools on the floor, soaked through to the ceiling beneath, and led to quarrels with his landlord. Such forgetfulness of surrounding circumstances was an exceedingly characteristic trait. His friend, Count Browne, once presented him with a horse, and Beethoven actually bestrode it a few times—that must have been a sight! But he soon became oblivious of the animal, and so remained till a very long bill for corn and hay came in. Meanwhile a servant had been letting out the steed for his own profit.

On another occasion he took a lodging in the country, and hired a four-horse waggon to convey his goods from town. We are told that there was very little furniture, but a good deal of music. The procession set out, the master marching in front of the horses, and all went well till rural sights and sounds, of which he was passionately fond, began to work their spell. Then Beethoven wandered off into the fields and the waggon went on without him. It was dusk when he entered the chosen village, and there he found his goods shot down in the market place to the admiration of the natives. The waggoner, tired of waiting for his eccentric employer, had left them and gone back to Vienna.

Always proud and irritable, Beethoven became positively bearish as his deafness, and his morbid sense of it, increased. A thousand stories are told of his ungovernable outbursts of short-lived temper, for at heart, as I shall presently show, he was amiable and affectionate. His passionate fits and strange caprices made him terrible as a guest. On one occasion he ran away from a country house because his host was too polite. He could not bear to be asked every morning if he was quite well. Neither could he endure being pressed to play in society, though he would sometimes sit down to the pianoforte uninvited. His host once threatened, in a sportive manner, to shut him up in the house if he were not more agreeable. On this Beethoven rushed off to the nearest town, three miles away, hired a carriage, posted back to Vienna, went home, seized a bust of the gentleman who had offended him, and dashed it to pieces. In another house, because a young nobleman persisted in talking while he was playing, he rose and exclaimed, "I play no longer for such hogs." At a rehearsal, the third bassoon's absence greatly irritated him. Seeing this, his good friend, Prince Lobkowitz, sought to treat the matter as a joke, which only angered Beethoven more. On leaving the rehearsal, and passing the Prince's house, he ran into the courtyard and, with all his might, shouted "Ass of a Lobkowitz." The master's caprices were sometimes extraordinary. When living under the roof of Prince Lichnowsky, his kind host, knowing the temper of the man, ordered the servants to answer Beethoven's bell first on all occasions. This came to the composer's ears, and so annoyed him, that he went out and engaged a servant of his own. So, when Lichnowsky and Schindler exerted themselves strenuously on behalf of a Concert about to be given for the performance of the Choral Symphony, Beethoven suspected them of an ulterior motive, and thus wrote to the Prince: "Falsehoods I despise. Visit me no more. There will be no Concert." To Schindler he wrote, using the offensive third person singular: "Visit me no more till I send for you. No Concert." All these incidents point to a morbid state of sensibility which was equivalent to a disease. The true and better nature quickly asserted itself after every outbreak, and was so good that the master's friends, even those of the highest rank, freely forgave his petulance and rudeness as a misfortune rather than a fault.

Beethoven enjoyed a joke very much, but preferred that one of his friends, rather than himself, should be the object of it. Occasionally his practical humour was not in the best taste. A lady once wrote begging a lock of his hair. He sent her some goat's hair, and the poor woman, knowing no better, prized it highly. Beethoven, too much enjoying the joke to keep silence, talked of it, and presently received an angry letter from the lady's brother. At once he repented, and sent his fair correspondent the keepsake desired, accompanied by a handsome apology. When Himmel improvised on the pianoforte at his request, he exclaimed, after some time, "Well, when are you going to begin in earnest?" Himmel resented the speech at the moment, and did not forget later to pay the master back in his own coin. Asked by Beethoven, in a letter, for the latest Berlin news, Himmel announced the discovery of a lantern for the blind. Away went our simple musician into society with his wonderful piece of information. When the joke dawned upon him he was furious. He never wrote to Himmel again. His letters are full of witticisms, various in kind—puns, nick-names, misspellings, and so on. Nick-names were very liberally bestowed upon his friends and people about him. One was Sir John Falstaff; another the Adjutant; a third—his biographer Schindler—was Samothracian, or, more often "Samothracian Vagabond," sometimes "Samothracian Villain," and, on one occasion, "Moravian Numskull." His brother he styled "Asinano," and his housekeeper was frequently the "old witch" or the "devil." As these little attentions were not reserved for an intimate circle, it may be thought that the great composer possessed a small amount of personal dignity. Yet his personal pride was enormous. Perfectly conscious of his own genius, and of the distance that separated him, in the ranks of nature's aristocracy, from the belaced and bestarred persons with whom he often had to do, he keenly resented any attempt to treat him as an inferior. When a great lady in Vienna gave a soirée and neglected to lay a cover for him among the highest of the Austrian nobility, he made some remarks more forcible than elegant and left the house. This was noted, and atoned for by a Royal Prince, who, giving a return entertainment, put the great lady in the place of honour on one side and the great composer on the other. So, when he received his brother's card, bearing the title "land-owner," he wrote on the back "Ludwig van Beethoven, Brain-owner," and sent the piece of pasteboard contemptuously to its original possessor.

It was, no doubt, this sensitiveness to his own personal distinction which helped to make him a kind of social rebel. He brooded over what he took to be the injustice of circumstances, and defied as well as despised the world which permitted it. He was once heard to say, "Let them write what stuff they please about me, and call me all the hard names they will—they can no more extinguish the light of my genius than I can darken the moon."

BEETHOVEN AT HOME.

Let us now take the roof off Beethoven's house, and look in upon him there. A home he can scarcely be said to have had. He never stayed long enough in one place to create a home out of lodgings. He was a lodger all his life, and a very troublesome one, quite apart from his propensity to throw water about and stain the ceilings. Something was always going wrong, and Beethoven was always going away, to the great damage of his furniture, and the utter confusion of his manuscripts. He rather prided himself upon a love of order, but his rooms were a perennial litter. One who knew him well says, "Books and

music were scattered in all directions; here was the residue of a cold luncheon; there were bottles, some full, some half emptied; on the desk was the hasty sketch of a new quartet; in another corner the remains of breakfast; on the pianoforte the scribbled hints of a noble Symphony; hard by, a proof sheet waiting to be returned; letters spread all over the floor; between the windows a goodly Stracchino cheese," and so on. Amid this disorder things were often lost, and after vainly searching for them, the master would storm about the room, and say that the world was against him.

As a rule, Beethoven rose early, but sometimes he would indulge himself with an extra hour or two. Moscheles once found him in bed, neither ill nor grumpy, but in the highest of high spirits. Getting out of bed, he went to the window to examine a manuscript his friend had brought, and, at sight of the night-capped and slightly-clad figure, ribald youths began to gather in the street below. "What are those confounded boys laughing at?" roared Beethoven. Moscheles pointed to his figure. "Ah, yes!" said the composer, and put on a dressing gown. He often attracted attention by shaving at the window in full view of passers-by, and could never see that he was to blame for the consequent hilarity. After breakfast the whole of the morning was spent in mechanical work, or transcribing, and then he would sit down to his early dinner. That moment was often an exciting one. One of his favourite dishes was a kind of bread soup, which he himself made at the table, using, among other ingredients, ten eggs. These he would carefully test to ascertain their freshness, roaring loudly for the cook if any proved stale. The cook, knowing her master's peculiar habits, would peep cautiously round the door, and dodge, as best she could, the offending ova hurled, along with loud reproaches, at her head. Beethoven's habits at the table were otherwise not nice. He made disagreeable noises when eating, and broke in many kindred ways the rules of propriety. Dinner over the master invariably took a walk. Weather was nothing to him. In thunder, lightning, or in rain, out he would go, often walking all round the fortifications of Vienna, too deep in thought to notice anything or anybody. Then he would return home, and begin the serious work of developing and arranging his ideas, tramping about the room, roaring scraps of melody at the top of his voice, and upsetting the furniture. A more awkward man never lived. His friend Ries tells us that "every movement was devoid of grace. He seldom laid his hand upon anything without breaking it, and several times emptied the contents of the inkstand into the neighbouring piano. No one piece of furniture was safe with him, least of all a costly one; he used either to upset, stain, or destroy it." But the great trouble of this most ill-ordered home lay in the relations between the kitchen and the parlour. These were often strained and frequently the two powers were at open war. At one time Beethoven had two women servants, Baberl and Nany, of whom he thus wrote to a lady friend: "My precious servants were occupied from seven o'clock till ten at night, in trying to heat the stove. The bitter cold caused me a chill and the whole of yesterday I could scarcely move a limb. You are aware that on the same day I discharged Baberl. I cannot endure either of these vile creatures. I wonder if Nany will behave rather better from the departure of her colleague. I doubt it, but in that case I shall send her packing without ceremony. She is too uneducated for a housekeeper, indeed quite a beast; but the other, in spite of her pretty face, is even lower than the beasts." Nany did not improve, and then her master tried his own peculiar remedy. In another letter he said "I have been obliged to endure a great deal from Nany, and I shied half-a-dozen books at her head, by way of a New Year's gift." Upon this Nany improved. The argument of the flying volumes was too much for her, and Beethoven wrote, "Probably they chanced to come into collision with her dull brain, or her bad heart, at all events she now plays the part of a penitent swindler." But Nany persisted in having a white roll for breakfast, which grieved Beethoven exceedingly as an act of unjustifiable extravagance. But the master's chief domestic trouble came to him later in the person of an old woman named Schnaps—a good old creature, on the whole. At first she was called "My fast-sailing frigate, the well-born and worthy Frau Schnaps"; but in course of time the epithets became less complimentary. The fast-sailing frigate would sometimes take a cruise on her own account. She wanted a change. "The creature went off yesterday and has not returned" wrote her master. "The old beast was determined to be off, being like a restless wild animal devoid of purpose or reason. May heaven have pity on me. The new cooking began yesterday." But the new cook was not long to stay, and the frigate returned to her old anchorage. "The maid came indeed," wrote Beethoven, "but is not to remain. In the meantime I have spoken pretty plainly to the old woman, as far as it is possible to speak to such people. But let us say no more of all this bedevilment." Soon after he urges his nephew Carl, "Do all you can to rid me of that old demon," and ends the letter by apparently enumerating the personages forming his household:—"The old witch and Satan and I." These were two not three, for poor old Schnaps was the first and second rolled into one. "Here comes Satan," wrote the composer, "to-day her raging fury and madness have somewhat subsided. During the whole week I was forced to submit and suffer like a saint. Avaunt! such dregs of the people." Again, still addressing Carl, he said: "The old goose is the bearer of this. May the Lord one day deliver me from her." Yet again, he said, "It is impossible to permit this any longer; no soup to-day, no beef, no eggs, and at last broiled meat from the inn. When Holtz was with me lately there was really almost nothing to eat at supper, and such is the woman's bold and insolent behaviour, that I have told her to-day I will not suffer her to remain beyond the end of the month." The end hastened on. "We must have done with this evil old creature. I have scarcely enough to eat, and am forced also to endure the sauciness and insolence of this most malicious old witch, and with such wages too!" At last the end came, and our final glimpse reveals the extraordinary spectacle of a domestic interregnum with a mechanic as makeshift. Writing from Baden, near Vienna, Beethoven said, "I mean to come in to-morrow with the joiner and send off these old hags, they are too bad for anything. Until the other housekeeper arrives, I can make use of the joiner."

Here let me read to you some extracts from the master's diary:—

"1819, January 31. Given warning to the housekeeper.

"February 15. The kitchenmaid came.

"March 8. The kitchenmaid gave a fortnight's warning

"March 22. The new housekeeper came.

"May 14. The housemaid came. To have six florins a month.

"July 20. Gave warning to the housekeeper.

"1820. April 17. The kitchenmaid came. A bad day.

"May 16. Gave warning to the kitchenmaid.

"May 19. The kitchen-maid left.
"May 30. The woman came.
"July 1. The kitchen-maid arrived.
"July 28. At night the kitchen-maid ran away.
"July 30. The woman came.
"August 28. The woman's month expires.
"September 6. The girl came.
"October 22. The girl left.
"December 12. The kitchen-maid came.
"December 18. Gave warning to the kitchen-maid.
"December 27. The new housemaid came."

What a homily might be written upon the foregoing. But there is no need. You have said to yourselves already: "And this poor creature—this restless, moody, suspicious man—this thrower of eggs and books and chairs at women's heads—this fluent professor of Billingsgate was the mighty Beethoven, the great tone-poet, the gifted immortal whose thoughts were too deep for words."

How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
How passing wonder He who made him such,
Who centred in our make such strange extremes!

(*To be continued.*)

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.

(*Concluded from page* 143).

As I pointed out in a former article, the airs of the trouvères were exceedingly plain and unpretending, if we judge them by our modern standard. Of them it could not be said that, like many compositions of our own day, "on they dash, torrents less rapid and less rash"; they were not an intellectual gale; but, withal, there is in their placid flow a "concord of sweet sounds" which appears all the more remarkable when we bear in mind that these songs were composed six hundred years ago. Unfortunately, the mediæval notation is so complicated, and, as regards many of the combinations of notes, so contrary to common sense that it is no easy task to give an exact modern transcription of it; and the difficulty is enhanced by the grotesque flourishes with which both the troubadours and the trouvères profusely decked their simple airs. Although these florid turns, runs, and shakes are, in some respects, not unlike those of the ancient chants which the Cathedrals of Southern Europe have retained for their Psalmody, yet their exact effect or modern equivalents are not really known. Hence we may safely assert that, for the purpose of reproducing in a rational modern garb such airs as those of the troubadours and trouvères, the desideratum, nay, the essential requisite, is not to be punctilious in deciphering all the intricacies and niceties of the old notation according to the, after all, more or less problematical rules of transcription laid down by various writers, but to follow the broad lines of a given air, and adapt it to modern requirements, in harmony with the character, spirit, and rhythm of the poem. It is interesting to note how the predilection for flourishes, so characteristic of the songs of both the troubadours and trouvères, has, ever since the twelfth and thirteenth centuries, become deeply rooted not only in the sacred and operatic music of Italy and France, but also in the popular and unwritten music of the whole of Southern Europe. In music, too, the love of the ornamental is distinctly traceable to contact with Eastern nations during the dominion of the Saracens in Spain and the South of France, as well as at the time of the Crusades; and if, on the one hand, it has produced that flowery style by which music is disfigured quite as often as embellished, it has, on the other hand, been powerfully conducive to that high degree of perfection and brilliancy in execution which the Italian and French schools of our own day can still claim as peculiarly their own.

From the brief and necessarily incomplete sketch I have given of the standing and position of the trouvères, and of the main features of their songs, we may draw this important conclusion—that the festivals of the Puy of Arras mark, comparatively speaking, a very advanced state of society and artistic culture. The trouvères of more or less eminence who figure in the various extant MS. collections of songs either as composers or judges, and who must, therefore, have taken an active part in the proceedings of the Puy at the time of its glory, number more than fifty, including no less than ten noble and distinguished members of the fair sex. And when we picture to ourselves the scene in the meeting hall—the royal princes with their consorts; the clergy of the Notre Dame of Arras, with all the pomp and circumstance of the Roman Church; the flower of the Artesian nobility, with their fair ladies; the high functionaries and magistrates; the jury, under the presidency of Jehan Bretel; and a host of brilliant trouvères from near and far ranged round the platform, while the area was thronged by jongleurs, retainers, and the general public, all eagerly watching the contest for the prize; we can well conceive that, *mutatis mutandis*, the "High Court," or Puy of Arras, in the days of its splendour, might have vied with the scene at a grand Concert of our own day, graced by royalty and the flower of beauty and fashion.

The songs of the trouvères faithfully reflect the advanced state of artistic culture at the time when the Puy of Arras presented the scene pictured above, viz., about the middle of the thirteenth century. Not only do they mark a considerable advance on the lyric poetry of the troubadours, but the neatness and finish of form, and the refinement which pervades them, even though the sentiment be often frivolous, compel our admiration the more when we remember that in the North of France the Renaissance of music and poetry can hardly be said to have begun before the end of the twelfth century. The rapidity with which that Renaissance reached the acme of its splendour, as represented by the Puy of Arras, is the most eloquent proof of how great must have been the ardour of the poet-singers of Northern France, and how intense their spirit of emulation at the time of Thibaut le Chansonnier. And it is because his name is so intimately associated with that great movement that his songs deservedly occupy an honourable place in extant collections such as the Siena MS., which, both from an historical and purely artistic point of view, must ever be regarded as a most precious monument of that wonderful civilisation of the thirteenth century, the golden age of Norman-French lyric poetry.

The songs (music and first verse of text) of the thirteenth century selected, for illustration, from the Siena MS., are the following:—

No. 9. "De ma dame Souvenir."—Thibaut IV., King of Navarre.

No. 18. "J'aim par coustume e par us."—Blondel de Nesle.

No. 25. "Bien doit chanter liement."—Jehan de Grieviler.

No. 29. "J'ai un joli Souvenir."—Perrin d'Angecourt.

No. 42. "J'ai longement pour ma dame chanté."—Cunelier d'Arras.

No. 56. "Tant ai amé tant aim tant amerai."—Robert du Chastel.

No. 59. "A flours d'iver sour la branche."—Guillaume le Vinier.

No. 77. "Amours e boine espérance."—Colart le Boutillier.

No. 78. Jeu-parti. "Cunelier un jugement."—Cunelier and Grieviler.

No. 91. Jeu-parti. "Sire Prieus de Bouloigne."—Prieus et Jehan Bretel.

With the view of rendering these songs in a form intelligible to those who are not familiar with the intricacies of mediæval music, I have reduced the old notation to modern. In doing so I have conformed, in the main, to the rules laid down in an anonymous and highly instructive treatise dating from the thirteenth century, which M. de Coussemaker has reproduced *in extenso* in his classical "Histoire de l'Harmonie du Moyen Age" (Paris, 1852), under the chapter "Règles sur l'art de déchanter" (p. 274-294). For the semibreves, minims, &c., viz., the *a capella* notes in which he gives his solutions of the old notation and its "ligature," I have, however, substituted crotchets, quavers, and so forth, respectively, in harmony with the eminently secular, gay-hearted, and graceful character of the songs which assuredly were never sung, nor intended to be sung, in the doleful drawl of funeral chants. I may add that in the Siena MS. the text is written without any division of syllables, words, or lines, and the music, similarly, without any bars, rests, or indication of time or movement. Hence an adequate modern rendering of the songs involves the task not only of deciphering the original text and music, but of determining the key, time, and movement of a given air, and of fitting and adapting the equivalent modern notes and figures to the rhythm, sense, and spirit of the text. C. P. S.

No. 9. "De ma dame Souvenir."—Thibaut IV., King of Navarre.

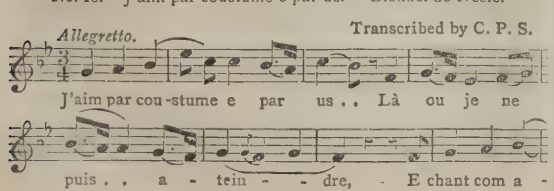
Transcribed by C. P. S.

Allegretto.
De ma da - me sou - ve - nir, Fait a - mours
li - e . . . mon cou - - ra - ge,
Ki me fait loi - aut mo - rir Si la truis vers
moi . . . . . sau - - - va - ge; La
meno mosso.
be - le ke tant dé - sir, . . Fe - ra de moi son plai -
- sir; . . Ke tout suis siens sans faus - ser;
Nus ne puet trop a - - - ca - ter, Les
rit. rit.
biens k'amours set - - - don - ner.

(*Follow five verses.*)

No. 18. "J'aim par coustume e par us."—Blondel de Nesle.

Transcribed by C. P. S.



- mis . . e . . drus, Ki d'a - mours ne s'o - se
meno mosso.
plain - dre; J'en ai . . mout de maux . .
eus, Mais ne . . me dois . . mic plain - -
- dre; Pour si . . doux fais . . m'ê - tre
a tempo.
jus; Ja Diex ne me laist . . en - frein - -
rit. rit.
- dre, Un . . seul jour de bien a - mer

No. 25. "Bien doit chanter liement."—Jehan de Grieviler.

Transcribed by C. P. S.

Allegretto.
Bien doit chan - ter li - e - ment, Ki
ai - me de fin . . vo - loir; Pour cou m'es -
tuet . . es - mou-voir, A chan - ter
meno mosso.
jo - li - e - ment; Ke j'ai tout mis,
Cuer e . . ho-nour, E . . vi - e, En
bien a - mer Ce - li . . ki si - gno -
- ri . . . e A de mon cuer; Si
ke . . nel quier can - gier De li . . a -
rit.
- mer ne . . des - tre en son . . dan - gier.

(*Follow four verses.*)

No. 29. "J'ai un joli Souvenir."—Perrin d'Angecourt.

Transcribed by C. P. S.

Andantino grazioso.
J'ai un jo - li . . sou - - ve -
nir Ki en moi maint e re - pai -
- re; K'a - mours j'ai fait ve - - - -
- nir Pour moi com - pai - gni - e fai -
marcato.
- re; A ser - vir ma da - me sans

marc.
de-fai-lir e sans re-trai - re; A -
a tempo.
- mours ki ruet tout . . mé - vir Li
doinst vo - loir . . d'a - men - rir Les
rit.
maux ke j'en voel bien trai - re.

(*Follow four verses.*)

No. 42. J'ai longement pour ma dame chanté."—Cunelier d'Arras.

Transcribed by C. P. S.

Andantino grazioso.
J'ai lon - ge-ment pour ma da - me chan -
- té, . Non-ques n'en euc né gré . né
guer-re - don; Ne ja . . ne chan-te -
- rai se pour li . . non Comment k'il doiv' estre
più animato.
guer - re - don-né; Mais s'en son cuer a
tant de loi - au - té, . K'a-mours me fait
es - pé-rer e cui - dier Mout
stentato.
à en-vis re-ten-rait mon loi - er.

(*Follow four verses.*)

No. 56. "Tant ai amé tant aim tant amerai."—Robert du Chastel.

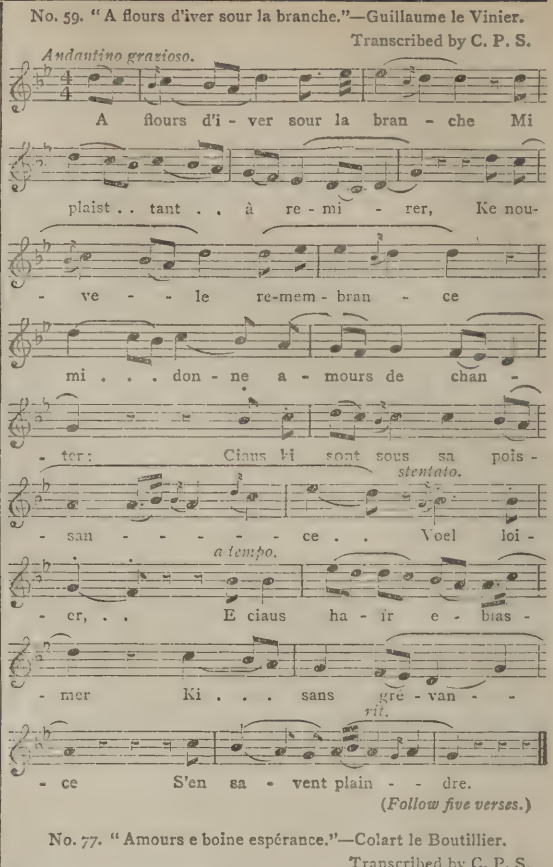
Transcribed by C. P. S.

Andante moderato.
Tant ai a-mé tant aim tant a - me-
- rai Ke je-m'en duel e due euc e dau-
- rai Tres tous les jours ke je . . se-rai en
vi - e, Se ma da-me n'a-men-ri -
- e Le cru - el tour-ment Ke
rit. rit.
e - e m'a fait sen - tir si . . lon-ge-ment.

(*Follow six verses.*)

No. 59. "A flours d'iver sour la branche."—Guillaume le Vinier.

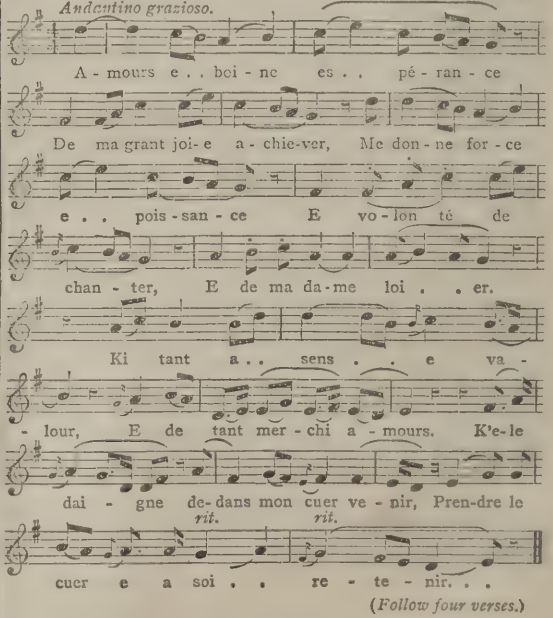
Transcribed by C. P. S.


Andantino grazioso.
A flours d'i - ver sour la bran - che Mi
plaist . . tant . . à re-mi - rer, Ke nou-
- ve - - le re-mem-bran - ce
mi . . . don - ne a - mours de chan -
- ter: Ciaus li sont sous sa pois -
stentato.
- san - - - - - ce . . Voel loi -
a tempo.
- er, . . E ciaus ha - ir e - bas -
- mer Ki . . . sans gré - van - -
rit.
- ce S'en sa - vent plain - - dre.

(*Follow five verses.*)

No. 77. "Amours e boine espérance."—Colart le Boutillier.

Transcribed by C. P. S.

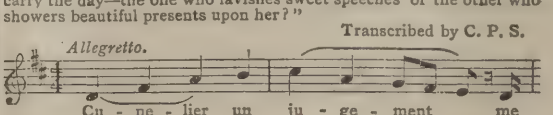

Andantino grazioso.
A - mours e . . boi - ne es . . pé - ran - ce
De ma grant joi-e a - chie-ver, Me don - ne for - ce
e . . pois - san - ce E vo - lon té de
chan - ter, E de ma da-me loi . . er.
Ki tant a . . sens . . e va -
- lour, E de tant mer - chi a - mours. K'e-le
dai - gne de-dans mon cuer ve - nir, Pren-dre le
rit. rit.
cuer e a soi . . re - te - nir. . .

(*Follow four verses.*)

No. 78. Jeu-parti. "Cunelier un jugement."—Cunelier d'Arras and Jehan de Grieviler.

Prize Question: "Which of two admirers of the same lady will carry the day—the one who lavishes sweet speeches or the other who showers beautiful presents upon her?"

Transcribed by C. P. S.



di - - - - tes je vous le quier,
Doi ba - ce - ler . . à un tems, . .
ai - ment de cuer . . sans tré - chier,
Moderato.
U - ne da - me seu - le - ment, Li uns li set
bel proi - er, E li au - tre lar - ge -
- ment, Li don - ne pour a - coin-tier;
rit. rit.
Li quex le doit gai - gnier?
(Follow seven verses.)

No. 91. Jeu-parti. "Sire Prieus de Bouloigne."—Prieus de Boulogne and Jehan Bretel.

Prize Question: "You long to see your lady who lives at St. Omer. Would you rather walk there by day or go on horseback in a snowstorm by night?"

Transcribed by C. P. S.

Allegretto.
Si - re Pri - eus de Bou - loi - - gne S'il vous
con - ve - nait d'a - mer U - ne da - me de Bour -
- goi - gne Ki man - sist à Saint O -
moderato.
- mer. Le - quel fer - ries vous - an - çois,
O qua - tre fies . . le mois A -
- ler par jour a li . . par - ler à . .
piè, O à che - val par nuit se
rit. rit.
fust . . . né - gié?
(Follow six verses.)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXI.—GLINKA (*concluded from page 146*).

Glinka's last visit to Berlin was of six months' duration. His biographers say that he felt "happy and contented" in the Prussian capital, and he himself bears evidence to the same effect. A letter of this period, addressed to a Doctor Heidenreich in St. Petersburg, is *àpropos*, and will be read with interest. After some merely formal remarks, the Russian master continues thus:—

"It is probable that I shall make a *début* as a composer in Berlin. Everybody furthers the idea; Meyerbeer himself urges it. I wish to enter upon that new career with the Polonaise which I composed for the coronation of their Imperial Majesties. You can imagine the circumstances; an excellent orchestra of eighty performers: twelve first violins, twelve seconds, ten violas, seven violoncellos, and as many double-basses. Why should I decline to try my luck?

"Well then, if you love me as of old, be good enough, as soon as possible, to make the following arrangements:—Opposite your house is the music-shop of Vasili Dénotkine. I gave him my Polonaise; and he will not refuse me a copy of the score, especially as I make no business of my works, and, if the Polonaise is a success here, he will reap the profit. I gave the piece to him and to no one else. Be good enough to go and ask him for it. The cost of the copy and of delivery will be defrayed by my sister, L. J. Schestakoff. My address is 6, Marienstrasse.

"Now two words about myself. I am more happy here than I can say. Germany is an excellent institution, good and conscientious. It suits me altogether. Therefore I can, if Allah permit, live here tranquilly. I have fallen into the hands of a miserable homœopath, who calls himself a 'geheimrath.' He has dosed me with triumphant globules of belladonna. Naturally, I have left him and entrusted myself to a doctor of your sort, dear friend—the sort I call cultured allopaths. The least medicine possible, and the greatest amount of exercise—that is the treatment which suits me. Every day I walk several versts. I study much with my master, Dehn."

The foregoing was written on July 26, 1856, and on the following January 27 Glinka penned his last letter, addressing it to his sister:—

"I hasten to tell you two bits of good news. First, you will soon receive . . . a small box of cypress wood incrusted with mother-of-pearl and containing two silk handkerchiefs. Give them to your daughter Olia. Say to her that I remember and love her. She will soon attain her majority, and if I live to see it, she will have in me a good relative.

"The second piece of news is this:—On January 21, the Trio in "Life for the Tsar" was sung at Court. Madame Wagner, who took the part of *Petrova*, is a capital artist much esteemed by the public. She was in good voice. Meyerbeer conducted. He is an excellent *capellmeister* from every point of view. To understand the importance of this event, you should know that it was a special concert—a grand gala. Nearly seven hundred persons attended, splendidly attired, and brilliant in gold and diamonds. As far as I know, I am the first Russian composer that ever received such an honour. I send you a letter of Meyerbeer, and some newspaper cuttings relative to this affair."

This was Glinka's last experience of success. Under the conditions of his health he could hardly have lived long, but the end was hastened by a chill received on the night of the Court concert. Heated and excited, he went out from the Palace into the cold air, and was struck in a moment by the hand of death. The poor composer had no resources of strength wherewith to fight disease. His stomach had almost ceased to act, and it is said that for a fortnight he took scarcely any food. Glinka, indeed, was perishing of famine when the chill brought with it a quicker and more merciful release. The death took place on February 5, 1857, at the age of fifty-three, and on the day following, the remains were interred in the presence of the Russian Embassy, Meyerbeer, Beer, Dehn, Kachperoff, a Russian musician, Grünwald the violinist, the hotel-keeper, and two ladies, wives of Russian chaplains. So passed away, too early for his country's art, a man whose possibilities should not be measured by work actually accomplished. Here may fitly be quoted some personal details supplied by the sister to whom reference has already

been made:—"The nature of my brother was naïvely infantile, tender, delicate, affectionate. He was a little capricious and something of a spoiled child; he had to be humoured in everything. But, if he did wrong, he took care to make amends. He never forgot a service or a kind action. One cannot say that he led a disorderly life, but he was incapable of managing his affairs, and all household matters were to him insupportable. His failings were intense susceptibility and uncommon wilfulness. He so feared death that he took ridiculous precautions, and protected himself from the least things that appeared harmful. The smallest indisposition frightened him no less than a serious one. He believed in homœopathy, and kept in his house a medicine box. Adopting the theories of Hahneman, he dreaded perfumes and odours—camphor above all, which he regarded as a poison. Spices and aromatics were banished from his food; or, at any rate, he thought so, though the cook sometimes used them in dishes prepared for the family table. One day, Glinka having found in his soup a leaf of laurel, put it on one side remarking, 'I like laurel neither on my head nor in my food.'"

The news of Glinka's death was received with such indifference in St. Petersburg that a few of his friends were stirred to unusual exertions, in order to obtain some sort of recognition of a national loss. Among these the dramatist Koukolnik took an active part. He wrote to the chapel-master of the Kasan cathedral demanding a funeral service "with all the solemnity possible," hinting that, in case of a refusal, he should take other means. The chapel-master, nothing loth, made representations to the minister in whose department the matter lay, and the minister, after the usual time for consideration, sanctioned a service, not in the cathedral, but in a court chapel. It was stated at the same time that "the singers of the Imperial chapel, informed of the death of their comrade, had resolved to take part at his obsequies." This announcement gave umbrage to Glinka's friends, who thought that the dead musician should be honoured for something more than his connection with a choir. Representations were accordingly made to the authorities, and, after negotiation, it was agreed that Glinka should be described as a "remarkable composer." Here surely was the *ne plus ultra* of an ignorant bureaucracy, unable, as state officialism usually is, to recognise any merit in the highest gifts bestowed upon man.

The funeral service took place in due course, and was followed by a memorial Concert, at which several of the departed composer's works were given. There was a large attendance of the general public, but of the aristocracy only one member troubled to be present. This provoked Koukolnik to a despairing outburst: "Oh! fly far from them! fly from this land where destiny has placed me, and where there are inhabitants but not one citizen. Unhappy compatriots! unhappy country!"

The remains of Glinka were removed from their Berlin resting-place in May, 1857, and deposited in the cemetery connected with the splendid Monastery of the Trinity, on the banks of the Neva. There the tomb of the Russian master may now be seen. It is a pyramid, bearing on one face a medallion portrait, underneath which are the opening bars of the Slavsia chorus from "Life for the Tsar." By-and-bye, these posthumous honours increased, as their manner is. A subscription was started to erect a monument in Smolensk, the capital of Glinka's native province; concerts were given in aid of the scheme; the works of the master were performed; his bust was solemnly crowned on the stage, and so on in the usual *post mortem* fashion. "One might say," exclaims M. Fouque, "that in that moment the soul of the country awoke, and by the thousand voices of the crowd, saluted one of its most glorious sons. So great creators pursue their way in the midst of indifference, and sometimes of hate; but are the posthumous triumphs awarded them a sufficient reparation for the injustice with which they are treated during life? 'Alas! poor Yorick!' cried Berlioz."

Glinka's devoted sister took good care that he should have a better monument than marble or bronze could furnish. She caused his chief works to be engraved and published, beginning with four overtures, and continuing with the two operas, "Life for the Tsar" and "Russlan and Ludmila." This made public performances possible, and the two lyric dramas were, in course of time, heard beyond the boundaries of Russia. Prague, Milan, Nice, and other cities of secondary rank, know them, but the great capitals of Paris and London yet have to make their acquaintance. There remains to add that Glinka's autobiography was published in 1870. The master brought his life down only to 1854, leaving the remaining three years to be filled in by another hand. Need it be said that the hand which performed that pious task was his sister's?

In considering, by way of *Coda* to this biographical sketch, the highest claims of Glinka as a creative artist, we cannot do better than translate an eloquent and interesting passage, wherein M. Fouque compares and contrasts the Russian composer with his contemporary, Richard Wagner:—

"On certain sides of his talent, he (Glinka) came near the great German reformer. It is a curious thing that, at the moment when the author of 'Tannhäuser,' dreaming at once to continue Gluck and provoke a Germanic art-resurrection, made his first revolutionary essay, Glinka, shaking off the yoke of Italian tradition, sought to create a national music in the North, at the same time that he renewed the forms and conditions of lyric art. In our analysis of Glinka's two operas have already been seen the attention to character, the bold definition of personages, and the unity of colour which make the Russian composer a Wagnerian 'before letters.' Certain procedures were even invented simultaneously by the two masters: Wagner, with the tenacious will which was half his genius, made into a system that which Glinka practised only in special cases. Let us take, for example, 'Life for the Tsar'; there the rhythms of the Polish dances are not obvious only in the second act; in the third, when the soldiers invade the cottage of the good *Sousannine*, the same rhythms are heard in the orchestra. In 'Russlan and Ludmila,' the presence of the magician, *Tchernomor*, is indicated by a descending scale without semitones, destined to picture the personage on the stage each time that he appears.* Note well that Glinka was the first, not only in Russia, but in Europe,* who conceived the idea of these characteristic repetitions, to-day so much used, and that in the two cases cited they are not simple repetitions, but typical melodies analogous to those which Wagner made representative of his characters. This point of contact between two diverse artists who, at the moment, had no bond of union, no common sympathy, is surely unexpected. But on other points Glinka and Wagner are at one. For the Russian musician, as for the German master, dramatic music was intimately connected with the sense of the words. That exact fitness, that striving after an expression rigorously true, was it not the object before all pursued by the author of 'Life for the Tsar?' He who was trained in observance of form, do we not see him, when the dramatic situation demands, renounce all

* M. Fouque appears to forget Weber in "Der Freischütz."—J. B.

idea of symmetrical order, to follow the movement of the scene, and invent that variety of art, so dear to the poet of the 'Nibelungen'—melodic recitative. We have no idea of seeking to establish between Wagner and Glinka a close and absolute parallel. Not only was the sum of their genius far from being equal, but the two natures and the two temperaments were dissimilar. They were two distinct individualities, two countenances, wherein it would be childish and useless to seek a family resemblance. We have, however, summarily indicated more than one common feature. Is this pure chance? Is it rather that Italian domination over musical Europe had reached its end—that the hour of national revindication had sounded? The fact is clear, indubitable: from 1836 to 1842 a Russian composer proclaimed at St. Petersburg the need to found a new kind of music, and produced two operas in which the character and aspirations of the great Northern nation found eloquent and faithful expression. At the same epoch and almost at the same moment—if there must be a question of priority the advantage rests with Glinka, since 'Tannhäuser,' begun in 1843, was not produced till 1845—the director of the Dresden Chapel Royal wrote the first of that series of works which assumed to end in the creation, absolute and in detail, of a lyric art for Germany. No tie, no previous agreement existed between these two artists, to whom a mysterious destiny assigned the same *rôle*."

Those of our readers who may be tempted to look into the matter thus discussed will probably find that M. Fouque, with an advocate's zeal, has somewhat overstated his case, but the parallelism set up gives to the figure of Glinka a new interest, and may further an adequate attention to his works.

INSPIRATION.

What is musical inspiration? Whence come the tunes which delight the world, and which no man can compose at will? How do people compose at all, and why are some composers' ideas interesting and others the reverse? Such are a few of the questions which have ever perplexed the minds of those music-lovers who are not creative musicians, and hitherto no one has been found able, or willing, to expound these mysteries. Let me endeavour to reveal, somewhat after the fashion in which Edgar Poe dissected the process of poetic composition, some of the unconscious processes which lead to the production of a piece of music.

In the first place we must be careful how we use the word inspiration. No work of art can be absolutely independent of all that which has preceded it; as in the animal world we see the gradual evolution of complex organisms proceeding from the marine ascidian up to the human form divine, so in art of all kinds there is no single work without a definite pedigree. People's minds are lamentably loose in the way they speak of art-works. They will call "Batti, batti," Mozart's most heavenly inspiration, and apply the same epithet to the C minor Symphony of Beethoven. A picture which a painter has repainted a dozen times, a statue which a sculptor has moulded and scraped at for years, these are all called inspirations when the final result is something unconventionally grand and beautiful. Now whatever be the art in question, the creation of a masterpiece is a matter of logical, often mechanical procedure; but it seems to me that the mental processes are rather more automatic in the case of musical composition than even in poetry. The automatic way in which the brain conducts processes with which it is familiar is a marvel which few people realise. Have you ever considered what really happens when you refrain from a decision and say, "I'll think the matter over"? Ten to one you give no more *conscious* consideration to the affair, whatever it may be; but when next you call it before you it wears a wonderfully familiar aspect, for one part of your mind has been turning it over and regarding it from every point of view, while the rest of the brain was dealing with the thoughts of the present moment. Who has not slept on a puzzling question and found the solution on waking? When a man has that aptitude for music or mathematics which we call a gift, his brain becomes so accustomed to perform the various mechanical functions incidental to his work, that it moves in its particular groove with phenomenal ease and celerity. In the same way that the fingers of an accomplished pianist dash off a passage at sight which a beginner would find nearly impossible to fumble through, so a musician's mind, on being required to compose, reviews at lightning speed the various data and conditions supplied to it (in the case of a definite species of music being demanded), plunges into the stock of phrases and rhythmical forms which have most struck it during all the years of its education, and which it has unconsciously garnered up, and selecting one or more, proceeds to re-cast them and endue them with fresh interest by means of those devices which it is the business of a musical training to supply. The keener the musician's instinct the more swiftly will his brain select the phrase most suitable to the occasion. Should the shaping process result in failure, that idea is quickly discarded for another; should this allow itself to be moulded into a thing of beauty the musician feels a thrill of admiration, and his whole soul rushes to welcome the birth of this new creation, and to endow it with all necessary adjuncts. Here is where the difference between musicians is seen; some have too much philoprogenitiveness, and deem every idea they conceive good, simply because it is their own. Others conduct these operations in what seems to them like no time at all, so that they have nothing to do but select from a torrent of ideas which flows, they know not how or whence. In their ignorance they call this inspiration, whereas every action of the brain is absolutely mechanical, and the construction of musical themes or lines of verse has to be learned before they can be produced. Did a Red Indian ever write a hexameter, or a Carib invent a waltz? What we call melody is no inspiration sent down from above and breathed into the first empty noddle that comes handy; it is the growth of age, the organic form evolved from the protoplasm of sound. It is the celerity of the brain's action, which deceives the superficial thinker into mistaking for a single lightning flash what is really a complicated series of brain operations performed at a speed acquired by long practice, aided by great natural aptitude. There is no better illustration of the brain's automatic action than that of the pianist's fingers given above. Play a passage of quick notes—say from Chopin's study on black notes, or the No. 23 in A minor. These semiquavers are played at about the rate of 700 a minute. Each note has one of the five fingers placed upon it in very irregular order, there are two hands performing independently, and there are degrees of light and shade as well as varieties of touch to be attended to. Yet a practised pianist can perform such a complicated series of operations by giving one glance of the eye at a written page, and be possibly talking and thinking of something else at the moment. Familiarity with these marvels of the brain's multiplex action accounts for our ignoring them. Yet we are all astonished when a man plays several games of chess at once without seeing the board, a feat by no means

so really marvellous as the extemporisation of an organ fugue.

Thus far I have only spoken of the mere inception of a musical idea or melody. The intervals and rhythmic groupings of notes in what we modern Europeans regard as melody are finite and limited in number, far more so than most people imagine. The brain then has not a vague and boundless field of research, so we can understand that it might even be possible to imitate this portion of its labour by machinery. But when we come to true composition, the building of musical ideas into forms, whether of song (homophonic or polyphonic), dance, or extended instrumental piece, we come to a much more complicated action. The same in kind, but infinitely more extensive in scope, the operations of the brain here defy analysis. In early days of study the labours of previous brains are observed, digested (often without proper analysis), and half-unconsciously reproduced with half-unconscious variations. As knowledge and experience ripen the composer gains an ever stronger hold upon the resources of his art—not necessarily *all* the resources, but such as commend themselves to his individual taste—and writes with increasing ease and certainty. Unfortunately his original stock of raw material usually tends to become exhausted after a time, and he can only eke it out by forcing himself to invent new modes of treatment. The arduous mental labour which goes to the construction of a symphony, say, is very little known, even by composers themselves, for the reason that, once the work accomplished, the mind casts aside the scaffolding and regards only the result. The ease with which Mozart composed the most elaborate pieces is absolutely confounding to an ordinary intelligence; his brain indeed worked with a rapidity which puts electricity to shame. Others, like Beethoven and Brahms, show immense conscious as well as automatic labour, but whether the mind moves quickly or slowly does not affect the mode in which it works, which is thus:—Ever turning over the notes of the scale and building them into phrases, the musician's instinct plucks out such of these phrases as he has been taught by analogy to regard as beautiful. If his sense of beauty be imperfect he cannot produce good ideas. These themes he builds up into music according to the requirements of the moment, and with such innovations as his taste tells him are good and not too far beyond the grasp of inferior intellects. The uninitiated have a vague idea that music is a *thing*—an elementary body which "wasn't made but just happened," as Huckleberry Finn believed of the stars. It is not only capable of analysis down to its ultimate particles, the twelve notes of the scale, but is a thing built up by amazingly rapid mental processes, the steps of which are ignored by the very brain which takes them, so swift and unconscious are they.

F. C.

MUSICAL COPYRIGHT.

The reluctance which judges have so often displayed in enforcing the penalties attached to the infringement of that portion of the law of Musical Copyright which relates to the unauthorised performance of a musical composition, and the vehement expressions of sympathy so often provoked in the press on the occasion of the mulcting of the luckless amateur, have at length culminated in a proposal to amend the law as it stands, and, as the preamble of the bill sets forth, to "further protect the public from vexatious proceedings for the recovery of penalties" in such cases. Mr. Addison, Q.C., the member for Ashton-under-Lyne, who, with Messrs. H. H. Howorth, L. Jennings, and Powell, is responsible for the preparing and bringing in of the bill, proposes that in future no owner of the copyright of a musical composition shall have the right to sue for penalties for its unauthorised performance. All actions in future shall lie for such damages (less than 40s.), as the court or judge may deem just, the costs of all such proceedings to be in the discretion of the judge; while a further clause enacts that "the proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published *before or after the passing of the Act*, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance)." Finally, it is provided that the Act shall extend only to England and Wales. The gist of this proposal lies in the discretionary power which it gives the courts, a reform which, in the view of the Member for Ashton-under-Lyne, will undoubtedly tend to discourage vexatious prosecutions. As to the existence of an abuse there can be no question. It is one of the anomalous outcomes of the law as at present constituted concerning "private property in thought" and the transference thereof. The case was put in a strong, almost an exaggerated, form in a leading article which appeared in the *Standard* of the 16th ult., and from which we extract the following sentences: "It is well known that there are a few persons who make it their business to speculate in the copyrights of certain popular songs, and realise something more than a fair profit by levying a fine of two guineas upon the luckless persons who happen to sing them at some such entertainment as a tea meeting, where sixpence is paid for admission, and the profits go to a Sunday school or parish *crêche*. These people are a terror to the organisers of penny readings, and make the life of the curate with a tenor voice and musical proclivities a burden to him. Their vigilance would do credit to the secret police, and from their grasp there is no escape." No doubt there is a good deal of truth in this, but we cannot help thinking that this is just one of those cases where people are led astray by the fallacy of the affirmative instance. The hardships endured by the clerical tenor or the provincial soprano—and we do not deny that there are many such instances—never fail to attract the sympathy of the public; but, on the other hand, the cases where unauthorised performances have escaped the lynx-eyed vigilance of the "traffickers in fees and penalties" or "freebooters"—as we see them described in the *Globe*—are never taken into account, and they are in all probability just as numerous. We cannot quite go the length of the last-named journal in considering the present system "a legalised imposition of the most intolerable kind, harassing and worrying all persons concerned in popular entertainments, and plundering charities, without benefiting anybody who has the remotest legitimate interest in the matter." For, after all, we should be sorry to think that there were no songs suitable for performance at charity concerts, amateur recreation societies, and the like, save those composed within the last forty-two years, to say nothing of such songs on the cover of which it is expressly stated that they can be sung in public without the payment of any fee. It should be observed, in conclusion, that for practical purposes the new Bill will only have to deal with such musical compositions as were published previous to the date of Lord Folkestone's Act. That Act, it will be remembered, rendered it compulsory, for

the recovery of penalties for performance, that it should be notified on the title-page of a composition so protected, that the performing right is reserved. Lord Folkestone's Act was not retrospective, and since its passing such actions as have been brought to recover penalties have arisen, probably without exception, out of the unauthorised performance of compositions printed before it became law. The present bill still further restricts the operations of the Argus-eyed proprietors of performing rights, and in a manner to which no one can take exception. Should it become law, as the *Standard* points out, "the owner will be able to enforce his rights whenever they are seriously invaded, but the obviously harmless trespasser will escape."

Some objects acquire an interest, wholly out of proportion to their intrinsic value, from their surroundings. There is the familiar instance of the fly in amber, and a cynical observer might be inclined to say the same of such a phenomenon as an article on a musical subject enshrined in the pages of the *Edinburgh Review*. More than that, we have it on the authority of the *Athenæum* that the paper in question is from the pen of a cabinet minister, to wit, the Right Hon. A. J. Balfour, M.P. *Que diable allait-il faire dans cette galère?* the cynical observer may be inclined to query. For our own part, although not prepared to endorse all the views of the writer, we welcome his article on "The Works of Handel" as a thoughtful and admirably written essay on a theme dear to nine-tenths of English musicians. Of Handel's achievements the writer has the highest possible opinion, at the same time that he does not consider him to have contributed to the onward progress of the art to the same extent that the greatness of his genius might have led us to suppose. "We can assert with confidence that without Haydn we should not have the Mozart we know . . . and that without Beethoven the whole musical history of the nineteenth century would have been utterly different from what it is. No such proposition can be advanced respecting Handel. . . . His works form, as it were, a monument, solitary and colossal, raised at the end of some blind avenue from which the true path of advance has already branched, and which, stately and splendid though it be, is not the vestibule through which art has passed to the discovery and exploration of new forms of beauty." Mr. Balfour goes on to show that Handel evinced no disposition to burst the meshes of that elaborate system of rules by which composers of opera were then fettered, rules which had been devised "not so much to satisfy the requirements of dramatic propriety as to moderate the rivalries of competing singers." But for two circumstances he thinks it more than probable that Handel would have devoted himself to enriching a branch of his art which he nevertheless left very much as he found it—the opera. These were the rivalries and quarrels of the *prime donne* "which made it impossible profitably to perform operas, and the observance of Lent, which made it possible profitably to perform oratorios." After enumerating the infinite obligations of art to the *positive* action of the church, he adds "that Handel devoted himself exclusively in his later years to oratorio is due to its negative action. During Lent operas were discontinued, and it was mainly through the accidental advantage thus given to oratorio, in the 'struggle for existence,' that it was able to contend successfully against its more showy rivals." In discussing the pedigree of oratorio Mr. Balfour lays great stress upon the necessity of distinguishing the history of the name from the history of the thing. The early so-called oratorios only differed from operas of the same date in the character of the subject. Both were sung and both were acted. But Handel in emancipating dramatic music from dramatic representation practically created a new "art-form." In dealing with Handel's plagiarisms from himself and others Mr. Balfour adopts a bold and striking line of argument. "If the borrowed fragment shows like the marble capital of a Corinthian column built into the brick-work of a mediæval wall, the theft is a mistake; and mistakes are crimes—indeed, the only crimes recognised in the jurisprudence of art. But if it not only fits harmoniously into the new structure but shows there for the first time its latent capabilities of beauty or of grandeur, then, whatever judgment we may pass on the morality of the plagiarist, the plagiarism, as we conceive, stands justified at the bar of criticism." Furthermore, as regards the question of the morality of the procedure, he points out first of all that Handel's behaviour is impossible to reconcile with conscious guilt, and secondly that so far from Handel having robbed Erba and Urio of their due, he has rather conferred immortality upon them. "The truth is that Handel has not cheated them *out of* their due meed of fame, he has cheated them *into* it." There is a good passage on the variety of the emotions which Handel was capable of expressing in his music, though we agree with the writer in the exception which he makes in the case of that especial quality of emotion of which the German word "Sehnsucht" is the best equivalent. As to whether there is such a thing as immortality for a composer, Mr. Balfour refrains from pronouncing a decisive opinion. But it is pretty evident that he shares the view expressed by Mr. Browning in his new book in the lines

> Music's throne
> Seats somebody, whom somebody unseats,
> And whom in turn—by who knows what new feats
> Of strength—shall somebody as sure push down.

The last few sentences of this interesting paper are very well worth quoting: "Let it be granted, for the sake of argument, that Homer is gifted with eternal youth, but let none expect a like destiny for even the greatest amongst musicians. Physical decay slowly despoils us of the masterpieces of painting. Artistic evolution will even more surely despoil us of the masterpieces of music. Let us, then, rejoice that we live in an age to whose ears the sublimest creations of the modern imagination, in the only art which owes nothing to antiquity, have not yet grown flat and unprofitable; . . . that for us 'Israel' and the 'Messiah' are still 'immortal,' because they live in our affections, not because they lie honourably embalmed in the dusty recesses of our museums." The article, though carefully written, is not entirely free from errors. Thus we see it stated that Spohr's "Last Judgment" was produced at Norwich. Mr. Balfour was probably thinking of "Calvary." The "Last Judgment" was produced, in 1826, at the Rhenish Festival at Düsseldorff. And the familiar misspelling Glück might well have been avoided in the pages of the *Edinburgh Review*.

We often hear of the steady advance of musical knowledge: but those who will take the trouble to penetrate a little beneath the surface will find that this knowledge is frequently extremely superficial. For example, we can ourselves adduce an instance of a man who professed to like music, and yet who could not name one work that Beethoven had composed except the "Pastoral Symphony." Of course the establishment of Choral Societies will do much to dispel this ignorance; but there are still so many persons who look upon music as a mere relaxation from the important business of life, that it will take

some time for the masses to become acquainted with the musical treasures around them. We are glad, therefore, to draw attention to the following particulars of the method of passing the time at the monthly Receptions of a Woman's Club at New Orleans, which we sincerely hope may be speedily imitated in this country: "The idea is to devote the evening to the study of some famous man; and the latest was a 'Gounod' evening. One of the members read first a little sketch of his life, and a review of his works. This was followed by a poem addressed to him, and the rest of the evening was filled with interpretation of his music, singing his 'Ave Maria,' and selections from his Oratorios, with a violin and piano rendition of the Ballet music from 'Faust.'" A few evenings of this kind will prove more advantageous to enquiring music-lovers than even an occasional attendance at miscellaneous concerts; for they will learn something of the inner lives of the composers whose works they listen to, as well as the date of their career. It may perhaps be difficult to carry in the memory all that has been said during one of these meetings; but at all events a member of this Society would be scarcely likely to enquire—as a young lady did at a music-class—whether "Bach has written anything lately."

We are often told that the character of a person can be truly judged by his handwriting; and whether this theory be right or wrong, we know that there are many who sufficiently believe in it to consult the professors of the science with a thorough reliance upon their judgment. In proof, however, that there is something more suggestive of individual characteristics in the voice, we are glad to draw attention to a paragraph on "Character Tones" in an American musical journal. In an address delivered before the Rhetorical Society at Bangor Seminary, by Dr. Reuben Thomas, we are informed that there is undoubtedly in every human voice a tone which decisively indicates character. "Personally," says Dr. Thomas, "I am so sensitive to tones and expressions that it adds no little to the pain and misery of life. Everywhere the invisible is breaking into visibility and recognition, and never more sensibly than through these character-tones in the human voice. Understand me; I am not referring to anything that the elocutionist teaches. If he be a man who knows his business he can help you to use to advantage what voice you have; but he cannot create what you have not. My reference is not to anything that can be taught or that can be concealed. Was it Socrates who said to a young man, 'Speak that I may know you?'" The lecturer follows up these remarks by recording his conviction, founded upon actual experience, that the character of all public orators is fully revealed in the voice. Whatever amount of truth there may be in these assertions, we cannot but think it an interesting subject to those who devote themselves to the training of vocalists. It may be, as Dr. Thomas asserts, that even culture cannot conceal the character-tone of the voice; but surely it should not be the office of the master to endeavour to "conceal" the individuality of the pupil. "I will not play to you," said a celebrated pianist to those entrusted to his charge, "for fear you should imitate me." Might not this theory be worthy of consideration by those who teach the vocal art?

When, in November last, the authorities of Norwich Cathedral organised a series of musical services in that building, we cheerfully acknowledged the value of the step they had taken, but felt obliged to indicate certain regulations as adverse to the utmost possible usefulness. We objected to the rule permitting admission by ticket only, obtainable on written application enclosing a stamped and addressed envelope, and we demurred no less to the policy of making a collection at each service. These arrangements obviously tended to exclude the very classes for whose benefit such services are needed. It is now our pleasant duty to state that the Dean and Chapter, prompted by their able Precentor, the Rev. G. W. Barrett, have arranged for a second series on the Gloucester plan. That is to say, performances of sacred music, instrumental and vocal, will take place periodically, in the nave of the Cathedral, admission being free to all, and the expenses being met by a private subscription. The first service is fixed for the 20th inst. We hail this step in the right direction with great pleasure. It is another proof that the seed so timely and thoughtfully sown at Gloucester by the present Master of Trinity is springing up and bearing fruit. Every man who knows and feels the power of music will wish success to the Norwich enterprise, and pray that in every other Cathedral town Dr. Butler's initiative may speedily be followed. By the way, the last of the services at Gloucester, for the present season, took place on Thursday, the 24th ult., with great and gratifying success. On each occasion crowds have flocked to the Cathedral, and there is every reason to feel assured that a strong force, making for righteousness, has been set in action.

An evening contemporary has drawn attention to a fact not generally known—namely, that singing is taught in the Royal Navy by authorised masters—bandsmen, school-teachers, and others properly qualified. We rejoice at this news, because if there be one thing more desirable than another under the conditions of a seaman's life, it is the influence of song. Jack has always been a singer. He loves as much to troll a ditty as to spin a yarn. The common impression is that, in the days of the great French wars, he chorused the sea-songs of Dibdin. Perhaps he did, but most likely he did not. The foc'sle song has always, we fear, been of a pungent description. At length, however, the authorities who keep watch over the life and morals of poor Jack, are trying to improve matters, and make Smith, A.B., competent to take his part in a manner "ship-shape and Bristol fashion." There are plenty of good sea-songs to be had, and a collection that may be described as very good now lies before us. It contains the late J. L. Hatton's setting of W. C. Bennett's "Songs for Sailors," and its numbers are musically as catching as they are poetically excellent. We commend "Songs for Sailors," amongst others, as just the thing for the purpose of the reformed and artistic forecastle.

The proposal to offer Mr. Arthur Chappell a testimonial, in recognition of his admirable management of the "Pops" during twenty-nine years, and a thousand Concerts, is a very natural and proper one. We should say that Mr. Chappell now occupies a position unique in the history of music, since it is very unlikely that any other manager ever produced ten hundred programmes in connection with a single enterprise. The event and the occasion should certainly be marked in a personal manner. We are pleased to see that the Committee is an influential one. Among its members are Lady Folkestone, Lady Sandhurst, Madame Schumann, Madame Norman-Néruda, Messrs. Joachim, Hallé, Piatti, Bartle Frere, Burnand, Alma Tadema, Santley, and Colonel Collins. It appears that the subscription list will remain open till the day of the thousandth Concert, when the presentation will be made. Subscriptions are received by Mrs. Bartle Frere, 46, Bedford Square, and at Mr. Austin's Ticket Office, St. James's Hall.

"THE GOLDEN LEGEND" IN BERLIN.

[From our Special Correspondent.]

Berlin, March 26.

To-night the eagerly expected performance of "The Golden Legend" took place in the Royal Opera House in presence of a most brilliant audience. The Crown Prince and Princess were present with many other members of the Royal family, and a host of notabilities in art, literature, and politics. The greatest interest was manifested in the event, as much as forty marks (£2) being given for a seat. If the result did not come up to expectations the blame cannot be laid upon the work, but to the performance, which was very imperfect. Madame Pattini has no qualifications for the part of *Elsie*, nor was Madame Lammert satisfactory as *Ursula*. Herr Nicolas Rothmühl as *Prince Henry* and Herr Franz Krolop as *Lucifer* were somewhat better, but, taken as a whole, such a team of soloists would not be tolerated in England. The choruses were sung by 350 members of the Stern'scher Gesangverein, who had been prepared for their task by Herr Rudorff, and the orchestra was that of the Philharmonic Society. Notwithstanding the defects alluded to the work was much applauded, and at the close Sir Arthur Sullivan, who had conducted with much care, was recalled several times and heartily cheered, and had several laurel wreaths presented to him.

Since the above telegram reached us we learn that, in consequence of the unsatisfactory character of the performance, Sir Arthur Sullivan telegraphed to Madame Albani, who is in Antwerp, in the hope of securing her co-operation for the repetition. Madame Albani is fortunately able to comply with his wishes, and Sir Arthur will therefore present his work to the next audience in Berlin with the advantage of the original exponent of *Elsie*. In consequence of this change, the performance, which was to have taken place on Tuesday, the 29th ult., will be postponed until Saturday next, the 2nd inst. It seems a pity that an English cast of vocalists could not have been secured in the first instance, and the risks of an unsatisfactory performance been thus avoided.

ROYAL ITALIAN OPERA.

Mr. Mapleson opened Covent Garden Theatre on the 12th ult., for a short series of performances, thus anticipating Mr. Lago at the same house. Talk of Italian Opera being dead! why it seems more alive than ever. Here is the veteran Colonel once more at work; when he ceases Mr. Lago will take up the tools, and, after him, Mr. Augustus Harris will try his "'prentice han'." This certainly does not look like the immobility of a corpse.

Mr. Mapleson began badly, in a house only half made ready to receive an audience, with a hackneyed opera ("La Traviata") which had not been rehearsed, and with a substitute tenor who did not know his part. From an artistic point of view the performance was wretched; but it served to introduce a competent soprano in the person of Miss Nordica, an American known to her own people as Lilian Norton. Miss Nordica is qualified by nature for her work, having a good presence, a capital voice, and some measure, though not quite enough, of dramatic feeling. She made a decided impression upon her first audience, and one still better upon her second, before whom she appeared as *Gilda* in "Rigoletto." Her "Caro nome" took the taste of the house immensely, not without adequate reason. The *Jester* in "Rigoletto" was played with some effect by Mr. Lherie, formerly a tenor, but now a light baritone, and a clever exponent of the ultra-sentimental French style. Mr. Ravelli—a most useful artist, as nobody knows better than Mr. Mapleson—still further strengthened the cast, and helped to secure a performance that contrasted very favourably with the representation of "La Traviata."

The third evening (the 17th ult.), was devoted to "La Favorita," in which Miss Hastreiter made her *début* as *Leonora*. This lady also has just claims to respect and admiration. She possesses a fine mezzo-soprano voice, with an extensive downward range, and uses it to produce legitimate declamatory effects. Miss Hastreiter has, we should say, been more accustomed to very modern opera than to works in which Italian *cantilena* abounds. Nevertheless, she did well in "O mio Fernando," upon which all her care was lavished. The new-comer makes much of imposing stature and a commanding presence, but perhap it would be well if she thought less of attitudes. Mr. Ravelli played *Fernando*, and Mr. Lherie was an efficient *King*. The performance deserved note for being consistently out of tune. Principals and chorus were alike demoralised in this respect; provoked, no doubt, by a bitter east wind which entered the house through many broken windows. Flotow's melodious "Marta" drew a crowded audience on the 19th, and also gave occasion for the appearance of two more *débutantes*—Miss Marie Engle (another American) and Miss Borghi. Miss Engle, who played the title-character, is obviously a novice on the stage, but she sings well, and makes the utmost of a voice which boasts no great power. She has the advantage, moreover, of a pretty face and good appearance. An opinion as to what may be expected of her can better be given after fuller acquaintance, but of Miss Borghi it may be said at once that she is a tremulous singer, up to her work. The principal male characters were entrusted to Mr. Ravelli and Mr. del Puente, in whose hands they were safe; the tenor doing particularly well, and obtaining much applause. We can speak favourably of the entire performance.

Mr. Mapleson had another new lady ready for the 21st, when he put "Il Trovatore" on the stage. Miss Gutri should not have undertaken so heavy a part. It overweighted her, and towards the end the consequences became serious. We reserve an opinion of this lady until she has a fairer chance, while of Miss Hastreiter (*Azucena*) it suffices to ask where she obtained her extraordinary ideas of dress and make-up. Mr. Ravelli was *Manrico*—but this, of course, because Mr. Mapleson did not then seem to possess another tenor. "Lucia" was given on the 22nd, with Miss Fohstrom as the heroine; and on the 24th "Carmen" enabled Madame Minnie Hauk to make a welcome *rentrée*. Madame Hauk has made the part of the heartless gipsy her very own. She has developed a consistent embodiment full of significance, and made eloquent by the touches of true heart. The audience delighted in renewing acquaintance with this particular "Carmencita," and the entire representation passed off successfully with Miss de Lido as *Michaela*, Mr. Ravelli as *Don Jose*, and Mr. del Puente as the *Toreador*. On the 26th the opera was "Faust."

NOVELLO'S ORATORIO CONCERTS.

At the fifth Concert, on the 1st ult., Cowen's Cantata "Sleeping Beauty," which had not been heard in London since its successful production at the last Birmingham Festival, occupied the first part of the programme. We have already given so exhaustive a notice of this refined and melodious work that it will suffice to record its warm reception at St. James's Hall, when, thanks to the excellent solo singers engaged, and the earnest work of the choir, its salient points were even more prominently revealed than at the great Festival for which it was written. Certainly never did a composition gain upon us more on a second hearing, the grace, precision, and beauty of tone in all the choral parts, especially, enabling all listeners fully to appreciate the sympathetic writing of Mr. Cowen without the distracting influence of a "first night." Mrs. Hutchinson was charming as the heroine, and Mrs. Patey gave an importance to the music of the *Wicked Fay* which materially aided the effect of the Cantata. Mr. E. Lloyd created the usual enthusiasm by his fine singing as the *Prince*, and in the part of the *King* Mr. Watkin Mills was excellent throughout. The composer, who conducted his work, was overwhelmed with applause, and compelled to re-appear on the platform for renewed congratulations. The second part of the programme was devoted to Beethoven's Choral Symphony, the instrumental portions of which—the band having been enlarged for the occasion—were finely played. From long experience of London performances of the difficult choral part of this work, we unhesitatingly affirm that we have never heard so uniformly good a rendering, and Dr. Mackenzie, who conducted, has every right to be proud of so decided a success. Miss Annie Marriott deserves a word

of praise for her solos, as do also Mrs. Patey, Messrs. Lloyd and Mills, who completed the quartet. The band was everything that could be desired, and we were glad indeed to welcome Mr. Carrodus in his old place at the leader's desk.

ROYAL ALBERT HALL.

An Afternoon Concert was given by the Choral Society, on the 19th ult., when Mr. Barnby produced Rossini's "Messe Solennelle," rousing that work up from a long sleep, and, perhaps, causing reproach in many minds for that it was permitted to slumber so long. The Mass has distinct claims upon attention, although its music is not, generally speaking, that which commends itself to our Northern natures as consistent with the dignity of religious worship. Those who cannot separate the work from its ritual purpose should remember, however, that it was written by an Italian, with Italian tastes and feelings. As for those who can so distinguish, they will not require this matter to be pursued. To them the music is simply music, beautiful and enjoyable. A large company of amateurs attended the performance, and frequently demonstrated the pleasure it gave them. Indeed, the more melodious—that is to say, Rossinian—numbers were very heartily applauded. No wonder, for the provocation to applause was irresistible; owing some of its strength to a rendering of the work that allowed none of its beauties to remain undisplayed. We must especially commend the singing of the choruses, which was excellent in the highest degree, and quite worthy the traditions of a famous choir. Miss Anna Williams, Mrs. Patey, Mr. Lloyd, and Mr. Santley delivered the solo passages in a manner that need not be characterised, and the orchestra was up to its usual mark. Dr. Stainer had important work at the organ, and did it well; so with Mr. Barnby at the conductor's desk.

SACRED HARMONIC SOCIETY.

The modest scheme put forward by this Society has been creditably fulfilled, and if no great triumphs have been gained during the season, at any rate no ground has been lost. This being so, perhaps the Council may take heart of grace and next year present a somewhat more varied and ambitious programme. The two final performances which we have now to chronicle consisted of Rossini's "Moses in Egypt" and Costa's "Eli," both works being peculiarly associated with the original Society. It was Sir Michael Costa who arranged his compatriot's "Moïse" for concert performance, and conducted it annually from 1878 to the time when he resigned the *bâton*. In the direction of Rossini's music, which he so loved, he was without a rival, and it is therefore with much pleasure that we can speak of the rendering under Mr. W. H. Cummings on February 25, as an artistic success. Of course the work presents no executive difficulties either to choir or orchestra, but it needs vigour combined with delicacy for its due effect. Flimsy, flippant, and strangely out of character with the gravity of the subject as much of the music appears to our sober ideas, it must be remembered that it represents a school of composition, and if performed at all should receive as much attention and care as a sacred masterpiece of German or English art. If, on the whole, the soloists were not on the same level as the band and chorus, it is because vocalists at present have but little inducement to perfect themselves in the Rossinian style. Mr. Lloyd was, however, as usual thoroughly at home; this great artist is equally good in every class of music. No one could accuse the Society of parsimony in the selection of the cast. Such names as Miss Anna Williams, Mrs. Suter, Miss Hilda Wilson, Mr. Piercy, Mr. Watkin Mills, Mr. Hilton, and Mr. Bridson gave strength to the programme, and the large audience seemed greatly pleased with the performance.

The performance of "Eli," on the 25th ult., was generally better as regards the soloists, but not so commendable with respect to the choir. Indeed, there was an actual breakdown in the chorus of Levites "O ye kindreds of the people," the cause of which was probably a mystery to the majority of the audience, though it was clear enough to those who were following the score. The honours of the evening were carried off by Mrs. Patey and Mr. Santley. Both artists sang magnificently, and the former in the well-known Evening Prayer afforded an example of refined vocalisation impossible to surpass. Miss Pauline Cramer is improving, and will probably become in time an unexceptionable oratorio singer. Mr. McGuckin sang the famous War song with much spirit, and created a great effect. We have been pleased to note the good attendances at the Society's Concerts this season, and trust that the executive will be thereby emboldened to act with a larger amount of spirit and enterprise, tempered, of course, by discretion, in preparing the scheme for next year.

CRYSTAL PALACE.

Mr. Schönberger, who made his first appearance at these Concerts on February 26, reasserted the capacity he has shown elsewhere of alternately delighting and displeasing his audience. His performance in Saint-Saëns's brilliant Concerto (No. 2, in G minor) was nothing short of marvellous for the delicacy, crispness, and incisive vigour which it revealed. On the other hand, his rendering of Chopin's Ballade in A flat was coarse and even inaccurate. Wrong notes were struck and the performance disfigured by a constant abuse of the pedals. Mr. Schönberger was more successful in his selections from Volkmann's "Vizsegrad," but the bewildering inequality of his interpretation seems to indicate a want of artistic sympathy that no amount of *technique* can compensate for. Mr. Prout's new Symphony (No. 4, in D major) was heard for the first time at the Crystal Palace, and, admirably interpreted under the direction of Mr. Manns, secured a sympathetic welcome. The composer has chosen a smaller canvas than usual, but, to continue the metaphor, he has laid on his colour with even more than his wonted cleanness. Scholarly in construction and charmingly orchestrated, this work, if a little old-world in form, is a model of lucidity happily exemplifying what excellent results can be obtained by the legitimate use of small means. The programme also included Mendelssohn's "Ruy Blas" Overture, Schumann's Overture, Scherzo, and Finale (Op. 52), and songs from Miss Alice Whitacre.

The programme of the Concert of the 5th ult. consisted exclusively of the compositions of Mendelssohn, opening with an admirable performance of the "Reformation" Symphony. Miss Amy Sherwin then gave the familiar air from "St. Paul," "O Jerusalem," and the remainder of the Concert was occupied by the performance of "Athalie." Here the Directors had been so fortunate as to secure the services of Mr. Santley as reader of the connecting and explanatory text. Mr. Santley acquitted himself of this by no means easy task in excellent fashion, making every syllable heard to the farthest corners of the concert-room without any effort or exaggeration. Of the performance of the Crystal Palace choir it is pleasant to be able to speak in terms of high commendation. There was no lack of sonority in the quality of the voices or of certainty in their attack. The orchestra played *con amore* throughout, but of the efforts of the principal vocalists the less that is said the better. Miss Sherwin—who has on former occasions pleased us by her intelligent and refined singing—was evidently very much out of voice, and Miss Eleanor Rees, much in request as a ballad-singer, proved anything but satisfactory. Doubtless the excellence of the orchestral and choral *ensemble* threw the shortcomings of the vocalists into stronger relief.

Mr. Manns is not likely to repent the encouragement he has given to English music as represented by the "Serenade in Symphonic Form," by Mr. George J. Bennett, which headed the programme of the 12th ult. Mr. Bennett, we may be allowed to remind our readers, after a very distinguished career at the Royal Academy of Music, has further pursued his studies in Germany for the last three years, and the advantages of this long and thorough training—extending, if we mistake not, over a period of nine years—as opposed to the ill advised haste shown by so many young and promising musicians in curtailing the duration of their preparatory studies, have been most conclusively demonstrated by the merits of the composition heard on this occasion. We can pay no more flattering tribute to its merit than by saying that, though succeeded by such masterpieces as the greatest of all Concertos and Schubert's matchless Unfinished Symphony, the impression created by its unaffected grace, constructive skill, and effective

instrumentation remained uneffaced at the close of the Concert. The modesty shown in Mr. Bennett's choice of a name for his work is observable throughout the whole composition itself, which is singularly free from the restless pretentiousness of much modern orchestral music. There is an abundance of melody in all the movements, the flowing themes of the *Allegro* and the tranquil charm of the *Andante* contrasting with the daintiness of the *Scherzo* and the unflagging energy of the *Finale*, which is the most striking of all the sections—abounding in rhythmic charm and picturesque orchestration. The rhythm adopted in the *Scherzo* is rightly described as "dangerous" in the analytical programme, from the obvious reminiscence which it suggests of one famous *Scherzo*; but for our own part we would rather see a young writer follow in the footsteps of Beethoven, Schumann, and Mendelssohn than attempt to outstrip Wagner. Mr. Bennett's work had the advantage of a most sympathetic analysis from the pen of Sir George Grove, and of an interpretation from the Crystal Palace Orchestra that must have satisfied the composer, as it certainly delighted the audience. Bearing a name that is of itself of good omen, and endowed with qualities which are the surest earnest of success, Mr. Bennett has entered upon his professional career under the happiest auspices, and his future efforts will be awaited with the keenest interest.

Miss Agnes Zimmermann besides sustaining the solo part in Beethoven's E flat Concerto (No. 5) in workmanlike fashion, contributed Chopin's Nocturne in D flat and a Capriccio in E flat (Paganini-Liszt), showing especial crispness of touch in the latter piece. The programme also included a masterly rendering of Schubert's Unfinished Symphony in B minor—which we observe is described by a contemporary in such terms as to suggest the notion that it was a novelty to the Crystal Palace audience—and two songs from Madame Valleria "O River, dear River" ("Nadeshda"), and "The Vigil" (H. J. Edwards).

Of the programme of the sixteenth of the series, it is not too much to say that the genius of Mozart, represented by the Overture to "Don Giovanni," and the incomparable playing of Mr. Joachim, were the two striking, we had almost said redeeming, features. Max Bruch's Violin Concerto (No. 1, in G minor) is undoubtedly a pleasing work, and improves on acquaintance; and Smetana's "Lustspiel" Overture is bright and merry music. But we confess to being bitterly disappointed with Widor's Symphony, of which such favourable expectations had been aroused. There are undoubtedly some *beaux momens* in the work, notably a charming second subject in the first movement; there is no lack of constructive skill and originality of mechanical contrivance; and the way in which the principal themes are passed in review at the opening of the *Finale* is not wanting in humour. But, on the whole, the *mauvais quarts d'heure* predominate. Mr. Gadsby's orchestral Scene "The Forest of Arden"—composed for the Philharmonic Society, and performed for the first time at their Concerts on March 6, 1886—improves on acquaintance, notably the Intermezzo; the themes of the Allegro, on the other hand, though catching, are wanting in distinction. It is the fashion in these latter days to discover blemishes in Mr. Joachim's playing, but on this occasion he certainly left no loophole of attack to the most captious of critics. Intonation, purity, breadth of tone, and nobility of conception—all were faultless. Beside his share in the Concerto, Mr. Joachim gave Tartini's famous Sonata "Il trillo del Diavolo"—a favourite *cheval de bataille* of his—and as the audience would not be denied, Schumann's "Abendlied" for an encore. Miss Adelaide Mullen, a young Irish vocalist and a *débutante* at these Concerts, created a fairly favourable impression by her sympathetic style, but "Hear ye, Israel," proved quite beyond her power or compass, which is that of a limited mezzo-soprano. Miss Mullen was far more at home in Clay's "She wandered down the mountain side," but her advance in popular estimation can only be achieved by the adoption of a better method of producing and controlling her voice.

The hall was well filled on the 26th ult., on which occasion Beethoven's music to "Egmont," and Félicien David's Symphonic Ode, "The Desert," were performed, to the evident delight of the audience. In the former work the orchestra acquitted themselves in a faultless style, special credit attaching to the admirable performance of the oboe in the third *entr'acte*. The explanatory text and extracts from Goethe's drama were conscientiously recited by Miss Alma Murray, and *Clara's* two songs rendered with intelligence by Miss Hilda Coward. "The Desert" is a singularly attractive work, full of poetic sentiment and delicate colouring, and none of these qualities suffered in the admirable interpretation which the work received at the hands of orchestra, chorus, and principals. The "Chant of the Muezzin," in which David has idealised the call to prayer—much in the same spirit that Liszt has idealised the improvisations of the gipsies in his Hungarian Rhapsodies—was superbly sung by Mr. Lloyd, as though he were to the manner born; and the two other charming airs for tenor solo were given in perfect style by the same artist. Four pupils of the Royal College, Messrs. Kilby, Houghton, Price, and Ridding, formed an efficient solo quartet, and the tenors and basses of the Crystal Palace choir were thoroughly satisfactory in the male choruses. Two features in the performance of the orchestra call for special comment—the admirable playing of the horn in the air "O lovely night" and the wonderful crescendo in the strings in the instrumental representation of sunrise at the opening of the third part.

PHILHARMONIC SOCIETY.

A special interest was given to the first Concert of the season, on the 10th ult., by the engagement of Madame Schumann, who gave a rendering of her late husband's Concerto so absolutely perfect as to leave an impression upon her listeners which will not easily be effaced. It would be difficult indeed to select any portions of her performance for particular mention, her intellectual conception of the entire work, and her marvellous executive powers, holding the audience spell-bound to the conclusion, when the ringing applause from all parts of the room, and a triple recall of the pianist to the platform, must have convinced her how highly her artistic gifts are appreciated by the English public. That she has read us a lesson on the pure and classical form of pianoforte playing is something to be grateful for, especially when we consider that the work selected for the occasion was one which she lovingly reveals to us reflected from the mind of its composer, and that we have a right, therefore, rather to listen than to criticise. Unfortunately, Sir Arthur Sullivan—who has been staying at Monte Carlo during the recent earthquakes—was too unwell to conduct; but the band, under Mr. George Mount, played Brahms's Symphony in E minor and Mendelssohn's Overture to "Ruy Blas" very finely, and concluded the Concert with an excellent performance of the *Finale* from Moszkowski's Suite in F, composed expressly for the Society, and produced last season. The vocalist was Madame Valleria, who was highly successful in a *Scena* from Goring Thomas's Opera "Nadeshda," Mendelssohn's "Winterlied," and Schumann's "Widmung."

At the second Concert, on the 24th ult., Sir Arthur Sullivan was again absent, and his place was ably supplied by Mr. F. H. Cowen. An interesting number in the programme was a Quartet-Concertante, said to be by Mozart, but scarcely authenticated, even by internal evidence. It is suggested that the work may be the "Sinfonie-Concertante" for wind and orchestra mentioned by Köchel as having been written in Paris; but if so, the flute part has been taken out, and replaced by one for the clarionet. The movements are graceful; but there is little to inspire any desire for a more intimate knowledge of the composition, and it was received with a warmth of applause due in no inconsiderable degree to the exceptionally fine rendering of the principal parts by Mr. G. H. Lebon (oboe), Mr. G. A. Clinton (clarinet), Mr. T. E. Mann (horn), and Mr. W. B. Wotton (bassoon). Mr. Leopold Auer's performance of Mendelssohn's Violin Concerto created an enthusiasm earned rather by his consummate mastery over the technical difficulties of the work than by an intelligent appreciation of its meaning. Some portions were dragged, and others—especially the whole of the last movement—taken at a speed which completely obscured the many beautiful details of the orchestration. At the

termination of his performance Mr. Auer was enthusiastically recalled. Little need be said of Cowen's Scandinavian Symphony, as, although it was given for the first time at these Concerts, it has now thoroughly taken its place amongst the best works of our young English composers. Each movement was vigorously applauded, and the composer compelled to bow his acknowledgments. The other orchestral items were the Overtures "Coriolan" (Beethoven) and "Zanetta" (Auber), Miss Nordica contributing two vocal pieces, "Let the bright Seraphim" (Handel)—the trumpet obbligato being well played by Mr. W. Ellis—and the Aria "Gli angui d'inferno" (Mozart), in both of which her clear soprano voice was heard to much advantage.

MONDAY AND SATURDAY POPULAR CONCERTS.

As the season advances these entertainments invariably command more and more of public attention, and during the past month St. James's Hall has been filled to overflowing at almost every performance. The first Concert of which we have to take note is that of Saturday, February 26, when a specially attractive programme was provided. There are no more popular works in the repertory than Beethoven's Rasoumowski Quartet in C (Op. 59, No. 3) and his Serenade Trio in D (Op. 8), and with these was associated one of Schubert's too seldom heard Sonatas—namely, that in A (Op. 120). Thanks are due to Miss Zimmermann for reviving the work, which, though not so lengthy or elaborate as some of its companions, is fully representative of Schubert's genius. The date of its composition appears to be uncertain, but Nottebohm in his catalogue names 1825 as the probable year. An apology was made on behalf of Mr. Orlando Harley on the ground that he was suffering from hoarseness, but it was not needed, as he gave a very tasteful rendering of Mozart's "Il mio tesoro" and two of Schubert's Lieder.

Musicians and the general public were equally cared for in the scheme of the following Monday, the former by a couple of novelties, and the latter by the revival of Mendelssohn's Ottet, which, by some strange chance, had not been heard for over four years. To say a word in praise of this marvellous example of early developed genius is quite unnecessary, and it will be sufficient to record that the Ottet was received with enthusiasm, and its speedy repetition at once decided upon. The first of the novelties was Chopin's Allegro de Concert in A (Op. 46), which was brought forward by Mr. Max Pauer. It is one of the least individual of the composer's larger pieces, which accounts for its general neglect by pianists. At any rate, however, it served to show the rapid progress Mr. Pauer is making as an executant, more particularly in breadth of style. The student is merging into the artist. By a strange coincidence the other work given for the first time proved equally unrepresentative of its composer's genius. We refer to Spohr's Pianoforte Quintet in C minor (Op. 53), which was written in 1820, specially to display Madame Spohr's ability as a pianist. It therefore consists for the most part of brilliant passages for the keyed instrument much in the Hummel style, and of little musical interest. The other parts, originally for flute, clarinet, bassoon, and horn, and afterwards rearranged for strings, are little better than accompaniments. It was the latter arrangement which was performed on the present occasion. Mr. Joachim gave his favourite violin solos adapted from Schumann, and Miss Hope Glenn was successful in airs by Haydn and F. Ries.

At a very early hour on Saturday morning, the 5th ult., the doors of St. James's Hall were blocked by throngs of people, many of whom had brought supplies of bodily sustenance to enable them to bear the many weary hours of waiting. The scene outside, and afterwards inside, recalled the Liszt and Rubinstein fevers last year. On this occasion, however, it was a lady whom the public desired to honour by their presence and admiration—the most illustrious of living female musicians, the widow of Robert Schumann. Though, of course, interest was concentrated on the playing of Madame Schumann, a fine performance of Schubert's Quartet in D minor elicited great applause, and Miss Liza Lehmann was heartily recalled after her charming rendering of an old Italian air "Sta in tono, mio core." Then there was a flutter of expectation, and when the great artist was seen ascending the stairs thunders of applause broke forth from all parts of the room. Madame Schumann's solos were unimportant—only No. 1 of her husband's Sketches for pedal piano (Op. 58), and Nos. 2 and 3 of the Romances (Op. 28)—but they served to reveal once more the exquisite singing tone and perfection of phrasing which for so many years placed her at the head of the classical school of pianoforte playing. The audience would not be satisfied until she reseated herself at the instrument, when she gave No. 4 of the above-named Sketches. Subsequently she joined Mr. Joachim and Mr. Piatti in Beethoven's Trio in B flat (Op. 97), and a finer performance of this, the finest work of its class, has surely never been heard at St. James's Hall or elsewhere.

Scarcely more than formal record is required of the Concert on the following Monday, the programme consisting entirely of familiar works. What could be said that has not been said many times of Beethoven's Quintet in C (Op. 29), or his Piano and Violin Sonata in A (Op. 30, No. 1)! Or of Brahms's Hungarian Dances, as arranged for violin and piano by Mr. Joachim! Or of Bach's Italian Concerto! It is only due to Miss Fanny Davies, however, to compliment her upon her rendering of the last named work. Of course she played the notes correctly, but she also entered into the spirit of the music, making no attempt to modernise Bach, as some pianists do, with the idea, no doubt, of exhibiting their cleverness. Mrs. Henschel, excellent artist as she is, was not at her best in Purcell's delightful air, "Nymphs and Shepherds." She sang it too quickly, thus injuring the antique grace of the melody.

The repetition performance of Mendelssohn's Ottet, referred to above, took place on Saturday, the 12th ult., and the work was again so warmly received that it is not likely to fall out of the repertory for another four years. Another feature of the programme was Brahms's Pianoforte Quartet in A (Op. 26), a much finer work than its companion in G minor (Op. 25), though it is not so often performed, and has not been heard at a Monday Concert for more than eight years. Mr. Max Pauer played Beethoven's familiar Andante in F, and the posthumous Rondo in G (Op. 129), which the composer humorously describes as an expression of anger because of a lost groschen; but the piece itself is written in a very light and lively style, as if he were in what he described as his "unbuttoned" mood. Mr. Santley was in splendid voice, and was recalled twice after Sullivan's "Thou'rt passing hence," and four times after Gounod's "Medjé."

Madame Schumann presented herself to the Monday subscribers on the 14th, and again played three of her husband's pieces, namely the "Aufschwung," "Warum," and "Trausmeswirren" from Op. 12. Her rendering of these trifles, which are now almost as popular as Mendelssohn's "Songs without words," doubtless afforded an admirable lesson to hundreds among the audience. Of course there was a demand for more, to which the great artist responded by giving the favourite "Schlummerlied." She afterwards joined Mr. Piatti in Mendelssohn's Sonata in D for piano and violoncello (Op. 58), with what results our readers will readily imagine. Mozart's Quintet in D and Beethoven's Trio in G (Op. 9, No. 1) were included in the programme, and Mr. Orlando Harley won favour in Mozart's "Dalla sua pace" and Mendelssohn's "Spring Song."

The Concert of Saturday, the 19th, may be dismissed with equal brevity. Notwithstanding Rossini's Mass at the Albert Hall and Mr. Joachim at the Crystal Palace, the usual crowd was present, the leading attraction being Madame Schumann in Beethoven's "Moonlight" Sonata. Schubert's favourite Quartet in A minor opened the Concert and Haydn's in D minor (Op. 9, No. 4) closed it. The latter work, which had only been given once before, ten years ago, is very slight and concise in structure, and was probably an early effort in quartet writing. Madame Schumann and Mr. Piatti played Nos. 1, 2, and 4 of Schumann's "Stücke im Volkston" (Op. 102). It is worthy of remark that while these pieces have been given a dozen times, Nos. 3 and 5 of the same set have not been heard once! It is difficult to account for this partiality, as the neglected numbers are fully equal to their favoured companions.

Miss Thudichum introduced two airs by Massenet and one by Brahms.

We fancy the audience on the following Monday would have been glad to hear Madame Schumann in some work of greater interest than three of Scarlatti's "Harpsichord Lessons." Without underrating the merit of the old Italian master's works, they need little more than neat and rapid execution in order to render them full justice, and we look for the exercise of higher qualities when Madame Schumann faces the keyboard. Compensation, however, was afforded afterwards by a magnificent performance of her husband's Quartet in E flat (Op. 47), which ranks second in popularity, amongst the master's works, to the incomparable Quintet in the same key. Of Beethoven's Quartet in E minor (Op. 59, No. 3) and Haydn's in G (Op. 17, No. 5) nothing need be said. Mr. Robertson sang with good taste Handel's "Where'er you walk" and Miss Maude White's "To Mary."

A rare treat was afforded those who attended the afternoon Concert of the 26th ult., the last we can notice this month. Schumann's magnificent Fantasia in C (Op. 17) was announced to be played by his widow. So far as we are aware, this work, one of the composer's most beautiful and most original utterances, had not been interpreted before by this great artist at these Concerts, and the performance was certainly in some measure a revelation. There was no storm or stress, even in the vigorous middle movement, of which Rubinstein gives such an astonishing reading, and the difficulties of which very few pianists wholly surmount. Madame Schumann's execution was well nigh faultless, and the tone was rich and grand in the extreme, without noise or coarseness. We could linger, did space permit, over one of the most superb examples of pianoforte-playing amateurs are ever likely to hear. Dr. Villiers Stanford's new Quintet in D minor (Op. 25), which we have noticed in Messrs. Coenen and Wiener's Concerts, was included in this programme. The composer took the piano part, and the work was very favourably received. The vocalist was Miss Kate Flinn, a young soprano, who sang airs by Weber and Widor with great taste.

LONDON SYMPHONY CONCERTS.

The last three Concerts of Mr. Henschel's first season took place during the month just ended, the dates being respectively the 2nd, 9th, and 16th. As usual, each programme contained features of particular interest, more or less, and we are happy to say that the audiences were among the most numerous of the season. Already there are signs that Mr. Henschel's enterprise is working into the comparatively limited circle of accepted things. At the first of the Concerts now under review, three movements from Mr. F. H. Cowen's pretty Orchestral Suite, "In the Olden Time," were performed under the composer's direction. They comprised the Air, with variations, "Lullaby" and Minuet—the pick of the lot, perhaps, but, anyhow, very graceful and pleasing. Another feature of interest was a Concerto in D, for violoncello and orchestra, by Joseph Haydn. Here both music and performer were new, in the sense of being introduced for the first time. Who hears Haydn's Concertos now? save on a particular occasion when, say, a strange artist appears with an example which he has unearthed. The answer is much easier than that to another query: Why should they not be heard? It seems of little use to go for reasons to the music itself, Haydn being always melodious and masterly, and, may be, the right conclusion is that the concertos, like much else, have been crowded out, and that what we do not know or remember is, for practical purposes, non-existent. The Concerto was introduced by Mr. Julius Klengel, a performer well known in Belgium and Germany, where his repute stands high as that which he undoubtedly is—an executant of marked ability. His rendering of some "Variations Capriceuses" from his own pen set this fact in the strongest light, and made a marked impression. The orchestra played, with its now familiar efficiency, Schumann's Symphony in D minor, and the Overture to the "Mastersingers." Miss Emily Winant, the American contralto, made a "hit" with Liszt's "Kennst du das Land?"

The programme on the 9th contained an English novelty of first-class pretension—namely, a Symphony in C, from the pen of Mr. Henry Holmes, the well-known and esteemed violinist. This work is dated as far back as 1871—a fact duly laid before the audience, along with an intimation that it had never been performed before. We may draw our own conclusions, and infer either that Mr. Holmes kept his Symphony to himself, or had its public presentation refused by conductors and concert-givers who ought to have known better. Mr. Holmes calls his piece "Boscastle," after the little Cornish seaport where it was written; but we do not find in it any particular suggestion of the romantic scenery and associations which, we must presume, inspired it. True, the song of the thrush appears in an Interlude leading to the *Finale*, but that delightful bird has no special connection with the Cornish coast. Considerations such as these, however, are of minor importance. The real question is whether the Symphony possesses intrinsic value as music. It cannot be called great, since there are indications of lacking inspiration, and of a composer who is overweighted. On the other hand, the Symphony is not a thing lightly to be put aside. It reveals a composer whose high aim is largely warranted by the means at his disposal, and who, given a subject less exacting than in the present case, would be capable of very good symphonic work. Somewhat less elaboration and greater definiteness of expression would, undoubtedly, serve Mr. Holmes well. "Boscastle" was favourably received, and the composer had to bow his acknowledgments from the balcony. The rest of the programme need not long detain us. Mr. Schönberger played Rubinstein's Pianoforte Concerto in D minor in his usual dashing manner, relieved by intervals of grateful calm, and was much applauded; the purely orchestral selections being Wagner's "Dreams" (repeated by desire) and the Hungarian March in Berlioz's "Faust." Mrs. Henschel sang two songs delightfully.

In the closing programme were two *pièces d'occasion*—Weber's "Jubilee" Overture, written to commemorate the Jubilee of a King of Saxony, and Wagner's Kaiser-Marsch. We need not stop to say why these things were chosen, and no reader requires to be told what they are like. There may, however, be a necessity in some cases for the information that the tune which finishes the Overture is that of the Saxon National Anthem. It happens to be the tune of "God save the Queen" also, but when played in the first-named capacity, an English audience is not called upon to stand up. Schubert's great Symphony in C was the principal feature of the Concert, but it may be that a selection from the music of *Lohengrin* in the final act of Wagner's opera won greatest favour, because most delightfully sung by Mr. E. Lloyd.

We must congratulate Mr. Henschel upon the artistic success of his first season, and wish for his second all the popular support requisite to establish the enterprise.

THE BACH CHOIR.

Sticklers after consistency might ask why an association formed for the purpose of spreading a knowledge of the works of Bach should concern itself with an example of art so essentially modern as Schumann's "Genoveva." Between the sturdy old Leipzig Cantor and the dreamy creator of the imaginary "Davidsbündler" there is indeed a great gulf fixed. But we are not disposed to question the right of a Society calling itself after the name of one great composer, to enlarge the scope of its operations should it think fit. As no one else has thought proper to take up "Genoveva," the Bach Choir deserves hearty thanks for paying a debt long due. That Schumann's one opera would be a success on our stage is highly improbable, nor can it be said that even in concert-room form is it ever likely to be popular with choral Societies; but music frequently so beautiful should not be entirely lost to the world, and after the initiative of the Bach Choir we may at least hope to hear selections from time to time. A full description of the work and of its history appeared in the last number of The Musical Times, so we need not traverse the same ground; but we repeat that whatever may be the demerits of the libretto—and they are many—and whatever may have been Schumann's lack of insight into the needs of stage work, yet as abstract music much of "Genoveva" is exceedingly beautiful and original. The overture, occasionally heard at orchestral

concerts, is a splendid symphonic movement, and nearly the whole of the first act is as fresh as it is masterly. In the second act the heroine has a prayer which only Schumann could have written, and there is also a fine *Finale*, which was omitted in the performance on the 8th ult. The incantation music in the third act is extremely picturesque, though perhaps not dramatic in the strict sense of the term, and the prayer and *Finale* of the last act are equal to anything that has gone before. Indeed, there is very little that is actually weak in the opera, though as a whole it is open to two objections. The first is, that the general character of the music is too lyrical, and the second that the composer overloads his accompaniments, the voices being frequently crushed beneath a mass of orchestration. Even at St. James's Hall, where, of course, the principal vocalists were placed in front of the band, the former could scarcely be heard in places. Truth to say, the soloists as a body were not particularly strong. Miss Pauline Cramer's stage experience of course stood her in good stead, but we cannot say that Miss Friedländer, Mr. B. Davies, Mr. D. Price, and Mr. W. H. Wing rendered full justice to their parts. The general performance, however, was praiseworthy, Dr. Villiers Stanford having obviously taken great pains at rehearsal. In order to impart a popular tone to the Concert, the selections from "Genoveva" were preceded by Beethoven's Violin Concerto, which enjoyed the inestimable advantage of Mr. Joachim as its interpreter. Bach was represented by his fine double chorus, "Now shall the grace," which had been heard on two former occasions.

It may be added that a considerable selection from "Genoveva" was performed, with pianoforte accompaniment, at the Hanover Square Rooms, on June 6th, 1864, for the benefit of the Friend of the Clergy Corporation, by the Amateur Musical Union, a society which devoted itself to the study of high-class music, and which, for many years, gave an annual Concert in aid of some public charity.

MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

Among musical entertainments of a quiet and unpretentious character, these Recitals must be numbered with the most enjoyable. We might go further, and describe them as instructive, as by their means the public is made acquainted with a quantity of music of all ages and kinds, which has suffered undeserved neglect, by reason of the caprice or ignorance of concert-givers. A glance at the four programmes of the series, which commenced on February 11 and ended on the 11th ult., reveals the catholicity of Mr. Henschel's artistic spirit. Scarcely a composer of eminence is unrepresented, and many are included whose music has been well nigh forgotten for generations. Among the latter we may note J. W. Franck, Cimarosa, Carissimi, Giovannini, Paisiello, Lotti, Rameau, Marco da Gagliano, and Grétry. To comment *seriatim* on the many interesting items by these composers, as well as on the equally numerous pieces by more celebrated masters, which have suffered like neglect, would occupy too much space. In general terms the Recitals may be described as an educational treat, and the large attendance of the public showed the "artistic pair" (to use Spohr's words respecting himself and his wife) that their efforts were duly appreciated. Soon after Mr. and Mrs. Henschel's return to London next autumn the Recitals will be resumed.

MESSRS. COENEN AND WIENER'S CHAMBER CONCERTS.

Of all forms of music, classical chamber works seem now among the most popular. There is an obvious reason for this: amateurs can perform trios and quartets in the family circle, and by attending Concerts given by skilled professors they obtain valuable lessons at a small cost. In this way it is easy to account for the large audiences at the Princes' Hall on the 2nd and 23rd ult. We need not dwell here on the artistic claims of Messrs. Coenen and Wiener to consideration. Among resident foreign musicians they hold a respected place, the first as a pianist and the second as a violinist, and do excellent work in a comparatively modest way. Their first Concert was rendered interesting by the production of a Quintet in D minor (piano and strings), by Dr. Villiers Stanford. The work had been given previously at one of Mr. Dannreuther's Musical Evenings, but this was practically its first public performance. We have no hesitation in assigning it a high place among the Cambridge musician's achievements. One great point in its favour is the lucidity of the writing. The themes are frank and straightforward, and though the composer indulges freely in imitation and other contrapuntal devices, he is never vague and obscure. The *Scherzo* and *Finale* are extremely vigorous, and the *Adagio* full of expression. Beethoven's Quartet in E flat (Op. 74) was the only other work of importance at this Concert. There was nothing in the programme of the second Concert to call for more than formal record. The concerted works were Schubert's Quartet in D minor, and Brahms's Pianoforte Quartet in G minor (Op. 25), in the execution of which the Concert-givers were assisted, as at the previous performance, by Messrs. Collins, Hollander, and Whitehouse.

PIANOFORTE RECITALS.

It might have been supposed that the wonderful increase in the study of the violin, especially among lady amateurs, would result in a corresponding diminution in the popularity of the piano, but such is not the case. On the contrary, recitals by professors of the latter instrument are becoming yearly more numerous, and if the player has any reputation he or she never lacks an audience. Many recitals have been given during the past month, but, speaking generally, they have been of minor significance, and a few lines with respect to each will suffice. The lead was taken by Mr. Alfred Napoleon, who appeared at Willis's Rooms on the 7th ult. Here was a solitary instance of a very thin attendance, though the entertainment was announced to be given on behalf of a charity. The cause was manifest; Mr. Napoleon was utterly unknown, and he had not advertised himself. Nor do we think he would be likely to win any great favour among us, pianists of the second rank being so numerous at present. In one respect his playing was admirable. Alike in Beethoven's Sonata in C sharp minor (Moonlight) and F minor (Appassionata), Schumann's Etudes Symphoniques, and a Chopin selection, he was unerringly correct, false notes being conspicuous by their absence. But his style was singularly cold and mechanical, not the least trace of feeling or expression of any kind being observable even in the Chopin excerpts which, of course, suffered especially. To tear a passion to tatters and exaggerate every nuance, as is the custom with some pianists, is reprehensible, but Mr. Napoleon erred in the opposite direction.

Mr. Anton Hartvigson, who gave a Recital at the Princes' Hall, on the 10th ult., is a brother of the well-known executant and teacher, Mr. Fritz Hartvigson. Six composers were included in his scheme, which was headed by Beethoven's Waldstein Sonata. In this masterpiece the performer did not seem at home; mistakes were numerous, and the style generally was rough and unfinished. Afterwards there was an improvement, and there was little fault to find with the rendering of Chopin's Nocturne in F sharp, or the Etude in F, so far as regards digital accuracy. The last-named composer's rarely heard Ballade in F minor (No. 4) was included in the programme, the rest of which consisted of trifles.

The next to challenge public opinion was Mr. Max Pauer, who gave the first of two Recitals at the Princes' Hall, on the 16th ult. Comparisons may be odious, but it is only a matter of justice to Mr. Pauer to say that, as an executant, he is already far superior to either of the pianists mentioned above. We have had occasion elsewhere to note his steady artistic progress, and his efforts on the present occasion served to more than justify our remarks. Perhaps Mr. Pauer was at his best in Handel's Suite in D minor and some of Scarlatti's Harpsichord lessons. These were rendered with irreproachable neatness, and with delightful purity of touch. Beethoven's latest Sonata in C minor (Op. 111) was a more formidable task, and we do not doubt that the performer approached it with all care and reverence. The master's ripest utterances demand something more than perfection of *technique* for their interpretation, and only artists of experience can possibly enter into their spirit and realise to the full the sublime imaginings of the tone-poet. Judged from the highest standpoint, Mr. Pauer failed, and necessarily failed; but there were pleasant indications here and there that he

possesses the divine fire, though as yet it may be little more than a spark. Included in the programme were some "Celebrated Transcriptions," but they were mercifully placed at the end of the programme, so that there was no occasion to endure them. The second Recital took place on the 30th ult., too late for notice in the present number.

On the 17th ult., Mr. Tobias Matthay gave a Recital at the Princes' Hall, but unlike the other pianists he did not rely wholly on his own resources, songs and duets being contributed by Miss Kate McKrill and Mdlle. Agnes Janson. These were much appreciated, but our business is rather with the instrumental portion of the programme, which included pieces by no fewer than nine composers. Mr. Matthay was formerly a student and is now a professor at the Royal Academy of Music, so that he comes before the public with excellent credentials. As an executant he is clever but unequal. Some of his selections were beautifully played while others were rendered in an eccentric and even slipshod manner. In Chopin's familiar Nocturne in D flat, his memory failed him; but immediately afterwards he gave a splendid rendering of the same composer's far more difficult Étude in A minor (Op. 25, No. 11). Judging from the three little pieces from his own pen, which served to play the audience out, Mr. Matthay has considerable talent for composition.

That Mr. Schönberger has won his way into public favour was shown by the large audience which attended his third Recital, in St. James's Hall, on the 25th ult. There is nothing to excite wonder in this; even those who recognise the serious inequalities in the young player's efforts, and who are pained by the coarseness and exaggeration into which he is sometimes betrayed, must admit that his gifts are above the average, and charitably attribute his defects to the effervescence of youth. Eight composers were represented at his third Recital, and some of them by important works. Thus we had Beethoven's Sonata in A (Op. 101), generally considered the earliest in the "third manner," and Schumann's Carnaval; also Bach's great organ Prelude and Fugue in A minor, as transcribed by Liszt; and Chopin's Ballade in G minor. Some portions of these, as well as some of the more trifling pieces by Schubert, Rubinstein, Liszt, and Chopin were charmingly played, while at other times Mr. Schönberger's aim seemed to be merely to astonish inartistic listeners rather than to satisfy connoisseurs. The most probable solution of the matter is that his faults are entirely due to inexperience, and we confidently hope that they will gradually disappear, and that he will eventually mature into a consummate artist.

ROYAL COLLEGE OF MUSIC.

The chief attraction of the Concert of the 3rd ult.—Mendelssohn's famous Octet—was reserved till the end of the programme, when it received a most excellent rendering from the following executants:—Messrs. Sutcliffe, Inwards, S. Blagrove, and Miss Donkersley (violins), Messrs. Kreuz and Bent (violas), Messrs. Squire and A. Blagrove (cellos). Such a work, brimful of freshness, is more likely to have full justice done to it by youthful performers than Brahms's fine Quartet in B flat (Op. 67), with which the Concert opened, though in the latter work Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire—a very well balanced quadrilateral—were heard to great advantage, the first-named player recalling at every turn the refinement of style, pure tone, and delicacy of expression which have always marked his master, Mr. Henry Holmes. A comparatively novel feature at this Concert was the harp solo—Parish Alvars's "Danse des Fées"—contributed by Mr. Frederick Barker, a young player of the greatest promise, whose efforts met with a most enthusiastic reception. Miss Hallett, the pianoforte soloist of the evening, played Liszt's "Bénédiction de Dieu dans la solitude," with her usual crispness and intelligence, and Miss Elvidge sang Mozart's trying but beautiful scena "Ch' io mi scordi" and "Non temer," with good enunciation and refinement of conception, though vocally overweighted. Miss Roberts and Miss M. Davies also contributed a duet by Bellini.

The forty-sixth of these Concerts—and the last to be held in the West Theatre, Albert Hall—opened with Beethoven's Trio in E flat (Op. 70, No. 2), in which the piano, violin, and cello parts were efficiently sustained by Miss Oldham, Mr. Bent, and Mr. Squire, and wound up with Brahms's String Quartet in B flat (Op. 67), repeated "by desire," by the four players who had rendered it so excellently the week before. Considerable promise was shown in her interpretation of Chopin's Andante Spianato and Polonaise (Op. 22) by Miss P. Fletcher, a young lady whose style of playing, though rather sketchy and wanting in force, is marked by delicacy and a certain individuality of its own. Mr. S. Blagrove, the useful second violin of the leading College quartet, showed marked improvement in his playing of a "Légende" by Wieniawski. Mr. Houghton's light and agreeable tenor was heard in the air "O meadow clad in early green" ("May Queen"), and here again greater smoothness and more refinement were observable. Miss Nunn and Miss Spring Rice, without proving themselves possessed of any remarkable natural resources, gave evidence of good training—in the matter of enunciation particularly—and of refined conception in two duets "O lovely peace" (Handel), and Schumann's beautiful "Country Song" (Op. 29, No. 1).

Thursday, the 17th ult., was an important date in the annals of these Concerts, for on that day the Concert Hall in the Alexandra House, opened on the previous Monday by the Princess of Wales, was placed, for the first time, at the disposal of the Royal College pupils. What this charming hall lacks in seating power, as compared with the West Theatre of the Albert Hall, it more than makes up in comfort, beauty, and acoustic properties. The latter are, indeed, of quite phenomenal excellence. The new organ, an excellent instrument, was shown off by Miss Philpott, who gave J. S. Bach's Fugue in E flat (St. Ann's) in sound style, while the second number on the programme—a *solostück* for violin, by Kiel—a singularly *ad captandum* composition for so learned a composer—served to reveal in the player, Miss Elieson, a young artist who bids fair some day to rival Signora Teresina Tua on her own ground. Miss Elieson, who has been awarded a scholarship in the recent competition, has every quality for success, and displays already an amount of *aplomb* truly remarkable in so youthful a performer. The chief attractions in the way of concerted music were Schumann's String Quartet in A minor, excellently played by Messrs. Sutcliffe, S. Blagrove, Kreuz, and Squire; and Brahms's Quartet in A, for piano and strings, in which Miss Kellett rendered the unusually difficult pianoforte part of this truly noble work with great vigour and decision. Mr. Squire gave as a solo Boccherini's Sonata in G, arranged by his master, Mr. Howell, besides appearing in a third capacity—that of a composer—his graceful setting of Longfellow's words "Who love would seek," sympathetically sung by his sister, receiving the well-earned honour of an encore. Miss Squire also sang the fine aria from "Cosi fan tutte," "Per pietà, ben mio," in very acceptable style.

"THE GOLDEN LEGEND" IN AMERICA.

The first performance of Sir Arthur Sullivan's "The Golden Legend" in America took place in Chicago, on the 11th ult., when the work was given by the Apollo Club, in the Music Hall. Much pains had been expended on the preparation of the Cantata, and the result was an excellent rendering of the music. The solos were undertaken by Miss Butler, whose voice was somewhat too light for the music she had to sing; Miss Nielson, who showed great promise; Mr. Mockridge, who sang the tenor part with sweetness, but a lack of power; and Mr. Heinrich, who rendered the part of *Lucifer* with much vigour and artistic taste. The choir sang their part of the work with great vigour and precision, the "Evening Hymn" being the feature of the choral portion. The orchestra was satisfactory, and Mr. William L. Tomlins conducted with his accustomed ability. "The Golden Legend" was preceded by Gounod's Third Mass in E flat. The Society propose to repeat both works during next season.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The last Hallé Concert, held on the 1st ult., served only by its perfection and comprehensiveness to intensify the regrets which the frequenters of these Concerts feel in contemplating their final termination, so far as Liverpool is

concerned. They had become such a positive factor in the music of the city, and such an essential feature amongst the performances given at the Philharmonic Hall, that when the next season comes round it will be hard to accustom oneself to the blank.

The appearance of Mr. Joachim at this concluding Concert was warmly greeted by an audience anxious to show their sympathy with the occasion, and his two selections, Viotti's Concerto in A minor and Schumann's "Fantasie," were listened to with that marked attention which indicates the supreme ability of the artist. Comment on such a performance would be superfluous. The purely orchestral work opened with Mozart's Overture to "Idomeneo," and also included Goldmark's Overture "Sakuntala" and Weber's appropriate "Jubilee." The Symphony was Beethoven's No. 8, in F, which was splendidly played, every point of the wonderfully vivacious *Finale* being given out with immense *verve* and effect. The remaining orchestral item was the popular Introduction to the third act of "Lohengrin," which was repeated at the vehement request of the audience. The vocalist at this Concert was Miss Lily Crabtree, an artist with lyrical aspirations; and her selections, Meyerbeer's "Vanne, Vanne," Mendelssohn's "Infelice," and a Waltz "Marinella," by Randegger, gave evidence of a fine voice and execution, which will doubtless be mellowed and perfected by greater experience. The worthy Conductor, Mr. Hallé, was the recipient of a most genuine and well-merited recall at the conclusion of the performance.

One of the most important events of the season has been the performance, on the 15th ult., under the auspices of the Philharmonic Society, of Dr. Stanford's "Three Holy Children." Dr. Stanford himself conducted, the principals being Miss Mary Davies; Mr. Bridson, as the *King;* and Messrs. Piercy, Bantock Pierpoint, and Hilton, as the *Three Hebrew Youths*. These artists were all competent, but the concerted music did not always give thorough satisfaction, mainly attributable to the occasional undue prominence of the band. The feature, however, of the Oratorio, is undoubtedly its choral character, and the effective close to the first part and the massive double chorus at the end are distinguished by fine writing and powerful effects. In this, and their other numbers, the Society's "practicals" earned high praise for the care and intelligence which they displayed, and which would have been enhanced had their knowledge of the work, and consequent confidence in its rendering, been a little more certain. Mr. Best's assistance at the organ was again invaluable, and the Conductor, during the course of the performance, had many indications of the hearty approbation of his audience.

The first performance in public of Dr. W. H. Hunt's "Stabat Mater" is an event which deserves due prominence. The occasion was a sacred Concert given in the New Town Hall, Birkenhead, on the 14th ult., in aid of St. John's Chancel and Organ Fund, and the discriminative but cordial reception given to Dr. Hunt's ambitious work affords a good augury for its future success and popularity. It is superfluous to say that the clever contrapuntal effects, and the, at times, elaborate scoring, are based on true scientific principles, when it is remembered that the work was the test exercise which gained the Doctor his degree; and it is only necessary to quote the melodious tenor air "Quis est homo," the rich workmanship of the chorus "Inflammatus," the unaccompanied quartet "Juxta crucem" and the concluding fugal "Amen" to testify to the ability of the composer. The principals were Miss A. G. Allan, Miss Armstrong, Mr. T. Barlow, and Mr. W. H. Allan; and the chorus, under the conductorship of Dr. Hunt, by their careful singing contributed to an admirable performance. The accompaniments devolved upon Mr. W. A. Roberts and Mr. H. E. Blenkarn at the pianoforte, and Mr. E. Townshend Driffield at the harmonium, and were excellently rendered throughout.

After a lapse of twelve years, Liverpool has had an opportunity of again hearing Spohr's Oratorio "Calvary." The performance was given on the 24th ult., at the Cathedral Church of St. Peter, and was due entirely to the enterprise of the Cathedral organist, Mr. F. H. Burstall, who has, during the last few years, done so much to revive classical church music of this character. In commenting on the rendering of the work, allowance must necessarily be made for the cramped space and facilities of the Pro-Cathedral; but bearing in mind these drawbacks, the efficiency of the performance was all the more creditable. The chorus, composed practically of the Cathedral choir, had been very thoroughly trained, and were always effective, particularly in the dramatic episodes of the second part; and of the principals, Mr. Edward Grime gained special distinction. Mr. Collins was at the organ, and Mr. Burstall conducted throughout.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Before referring to the musical events of March, I ought to say a few words about a rather important Concert of the local Festival Choral Society, which fell too late in February for notice in my last. It was noteworthy chiefly as the occasion of the first performance in Birmingham of Verdi's "Requiem," a work which may be said to have come as a revelation upon that large class of music lovers who previously knew the composer only through his lyric or secular works. Since Rossini's "Stabat Mater," with which it has strong affinities, in its essentially dramatic and even impassioned character, its wealth of melody and gorgeous colouring, no service music that has been produced here has so deeply interested and impressed the public, and the early repetition of the "Requiem," therefore, may be safely predicted. Its performance on this occasion, though not absolutely irreproachable, was under many aspects very praiseworthy, and it awoke frequent and enthusiastic applause from a crowded audience. The vocal principals were Mrs. Hutchinson, Miss Damian, Messrs. Edward Lloyd and Foli. The band and chorus, specially reinforced for the occasion, numbered 400 performers. Mr. W. Astley Langston presided at the organ, and Mr. Stockley, as usual, conducted. Among the numbers which most impressed the audience were the thrilling "Dies iræ," the dulcet duet "Recordare," with its exquisite and fanciful instrumentation; the tenor air "Ingemisco," in which Mr. Edward Lloyd won great applause; the pathetic "Lachrimosa," the lovely offertorio "Domine Jesu Christe," the fugal "Sanctus," ushered in by trumpet blasts; the "Agnus Dei" duet, and the final "Libera me," which latter was the first number written by Verdi, as his contribution to the Composite Requiem originally planned in commemoration of Rossini. Mendelssohn's "Lobgesang," in which the same principals, with the exception of Signor Foli, took part, furnished the second part of the Concert, which may be reckoned altogether one of the most successful the Society has given for some years.

At the annual Invitation Concert of the Birmingham Clef Club, which took place on the 2nd ult., a programme of much musical interest was submitted, including, as usual, several novelties. Among these may be mentioned a new and charmingly written Part-song, by Mr. A. R. Gaul, entitled "The Children"—an *Andante con moto* in G major, changing on the third verse to G minor, which was capitally sung and enthusiastically applauded. Dr. Mackenzie contributed an arrangement of his "Rhapsodie Ecossaise" (No. 1, Op. 21), originally produced at Edinburgh some seven years ago, for pianoforte duet, violins, viola, violoncello, and contra-basso, in which the composer was joined at the pianoforte by Madame Agnes Miller. The lady played Mendelssohn's Fantasia in F sharp minor (Op. 28) in her usual finished style, and Mr. F. Ward, the violinist, delighted his hearers with an expressive rendering of Vieuxtemps's graceful "Rêverie." Dr. Mackenzie's new Part-song "The three merry dwarfs" met with a very cordial reception. The *pièce de resistance* of the Concert was Spohr's Nonetto in E flat (Op. 31), which was very effectively rendered by a group of our principal local professional players; and Mrs. Helen Trust's vocal contributions, including songs in French and German, by Massenet, Gounod, and Grieg, furnished a pleasant relief to the instrumental performances.

The March Concert of the musical section of the Midland Institute, which took place on the 5th ult., was in the nature of a Pianoforte Recital, for which the services of our young and talented townswoman, Miss Fanny Davies, had been secured. Bach's "Italian" Overture and Schumann's Third Sonata in G minor,

The Empire Flag.

A PATRIOTIC SONG FOR FOUR VOICES.

The Words written by STUART REID (Victoria) and WM. ALEX. BARRETT.

Composed by A. C. MACKENZIE.

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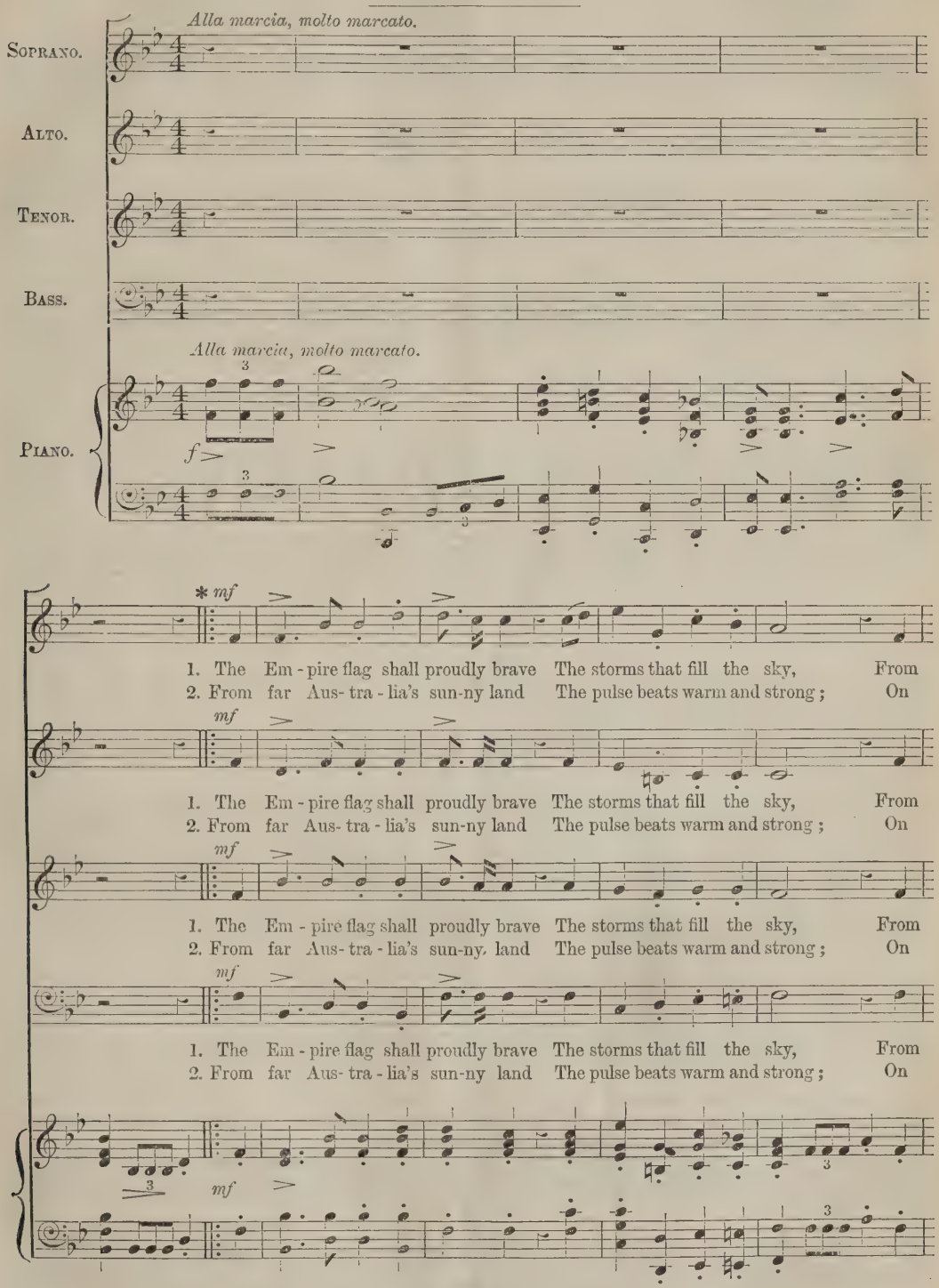
Alla marcia, molto marcato.
Soprano.
Alto.
Tenor.
Bass.
Alla marcia, molto marcato.
Piano.
f
* mf
1. The Em - pire flag shall proudly brave The storms that fill the sky, From
2. From far Aus- tra - lia's sun-ny land The pulse beats warm and strong; On
mf
1. The Em - pire flag shall proudly brave The storms that fill the sky, From
2. From far Aus- tra - lia's sun-ny land The pulse beats warm and strong; On
mf
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mf
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2. From far Aus- tra - lia's sun-ny land The pulse beats warm and strong; On
mf

* May be sung without accompaniment.

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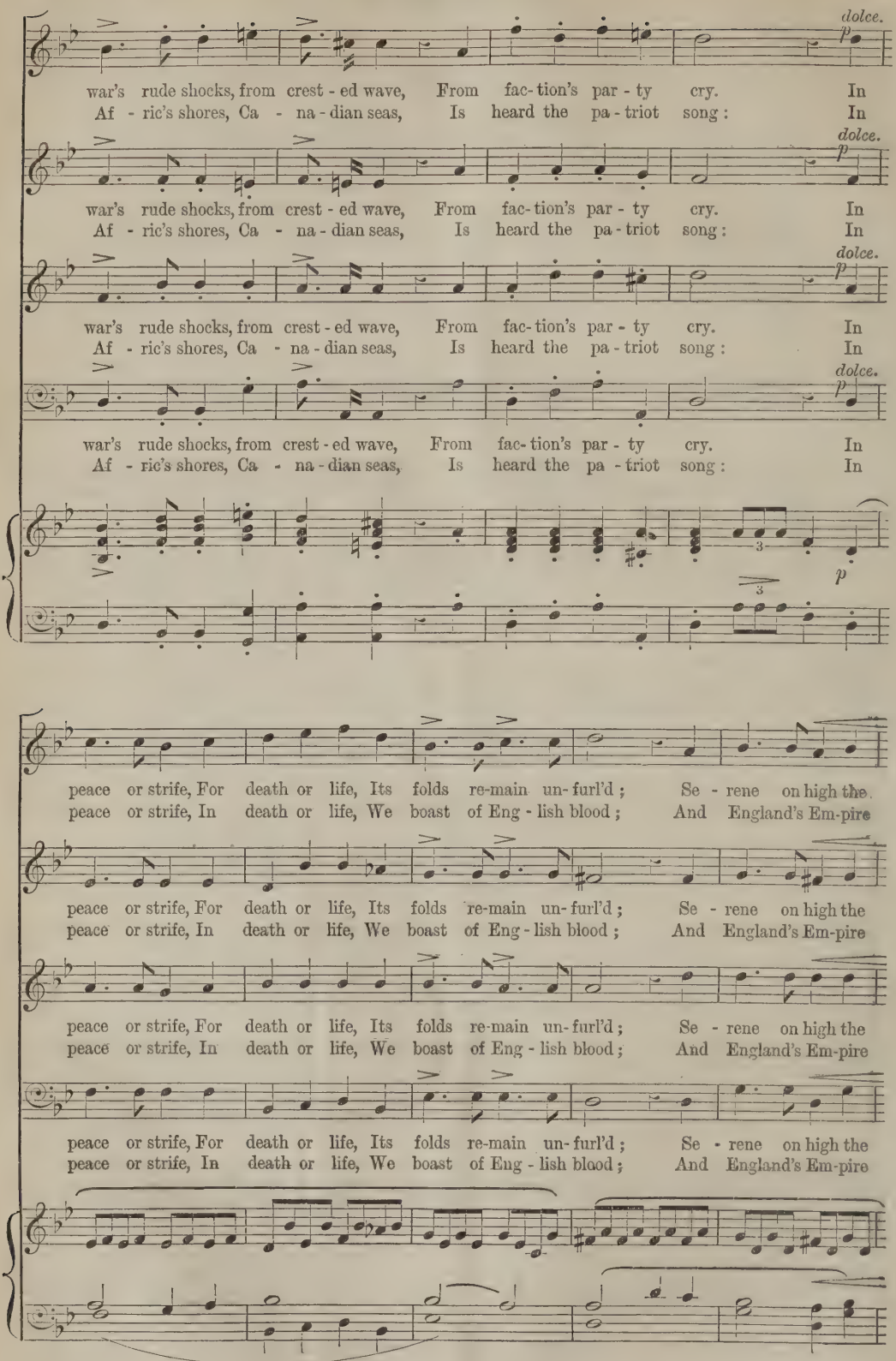
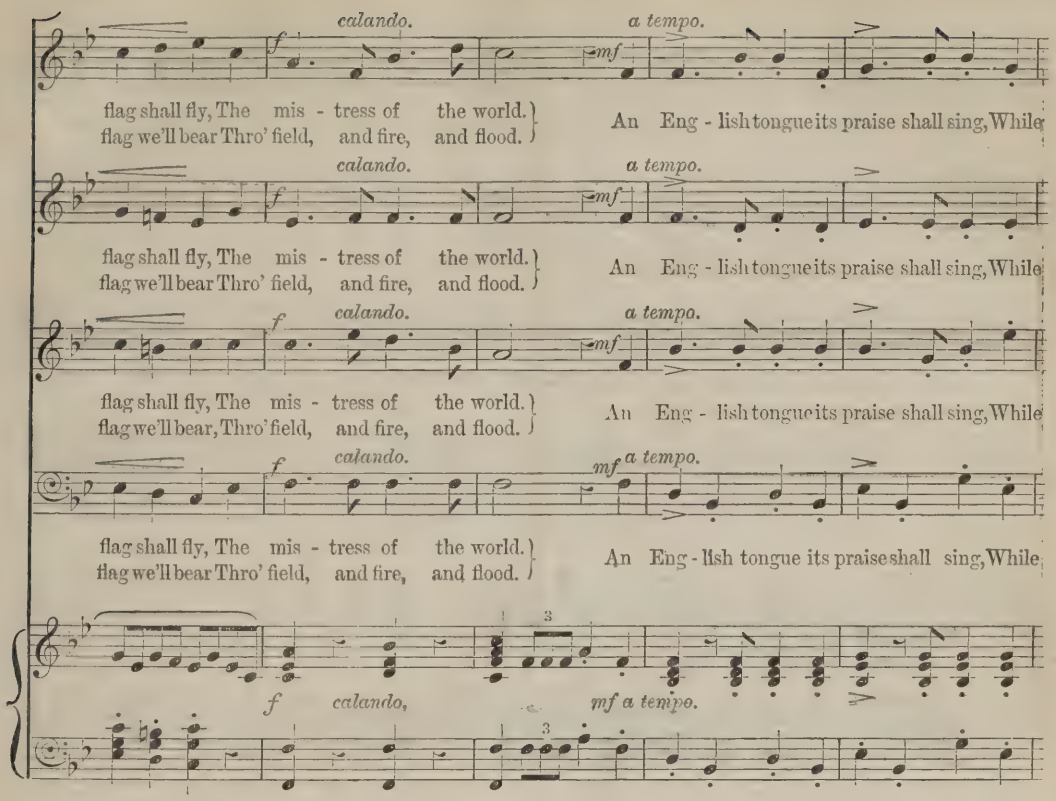

dolce.
p
war's rude shocks, from crest - ed wave, From fac - tion's par - ty cry. In
Af - ric's shores, Ca - na - dian seas, Is heard the pa - triot song: In
peace or strife, For death or life, Its folds re-main un-furl'd; Se - rene on high the
peace or strife, In death or life, We boast of Eng - lish blood; And England's Em-pire


calando.
a tempo.
flag shall fly, The mis - tress of the world.
flag we'll bear Thro' field, and fire, and flood.
An Eng - lish tongue its praise shall sing, While
calando.
a tempo.
flag shall fly, The mis - tress of the world.
flag we'll bear Thro' field, and fire, and flood.
An Eng - lish tongue its praise shall sing, While
calando.
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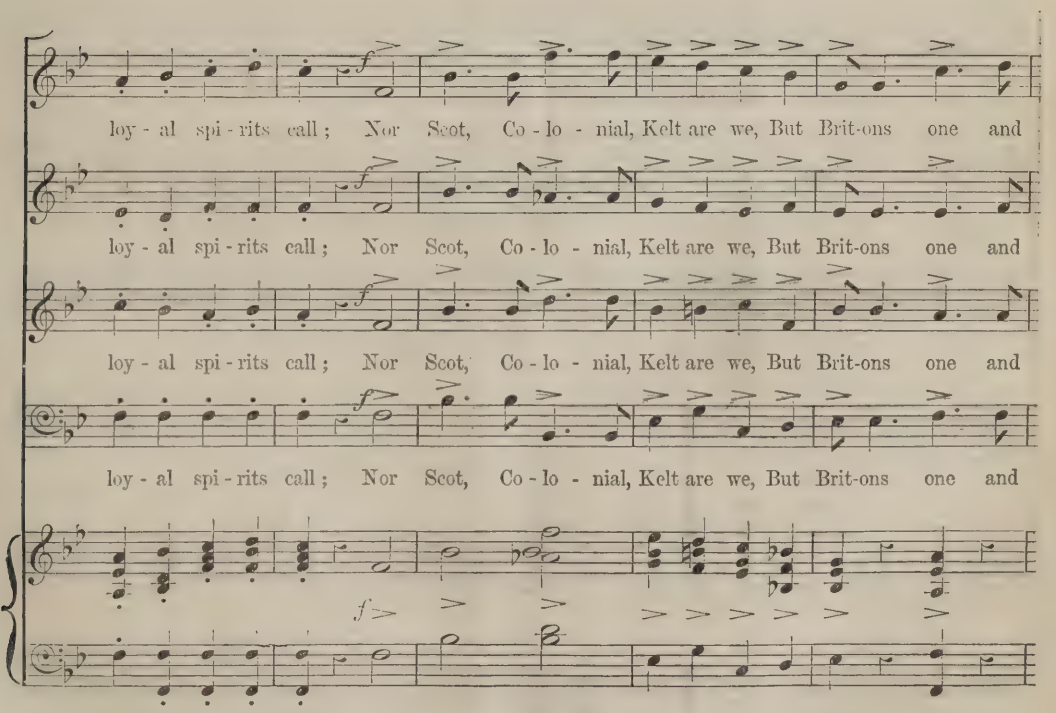
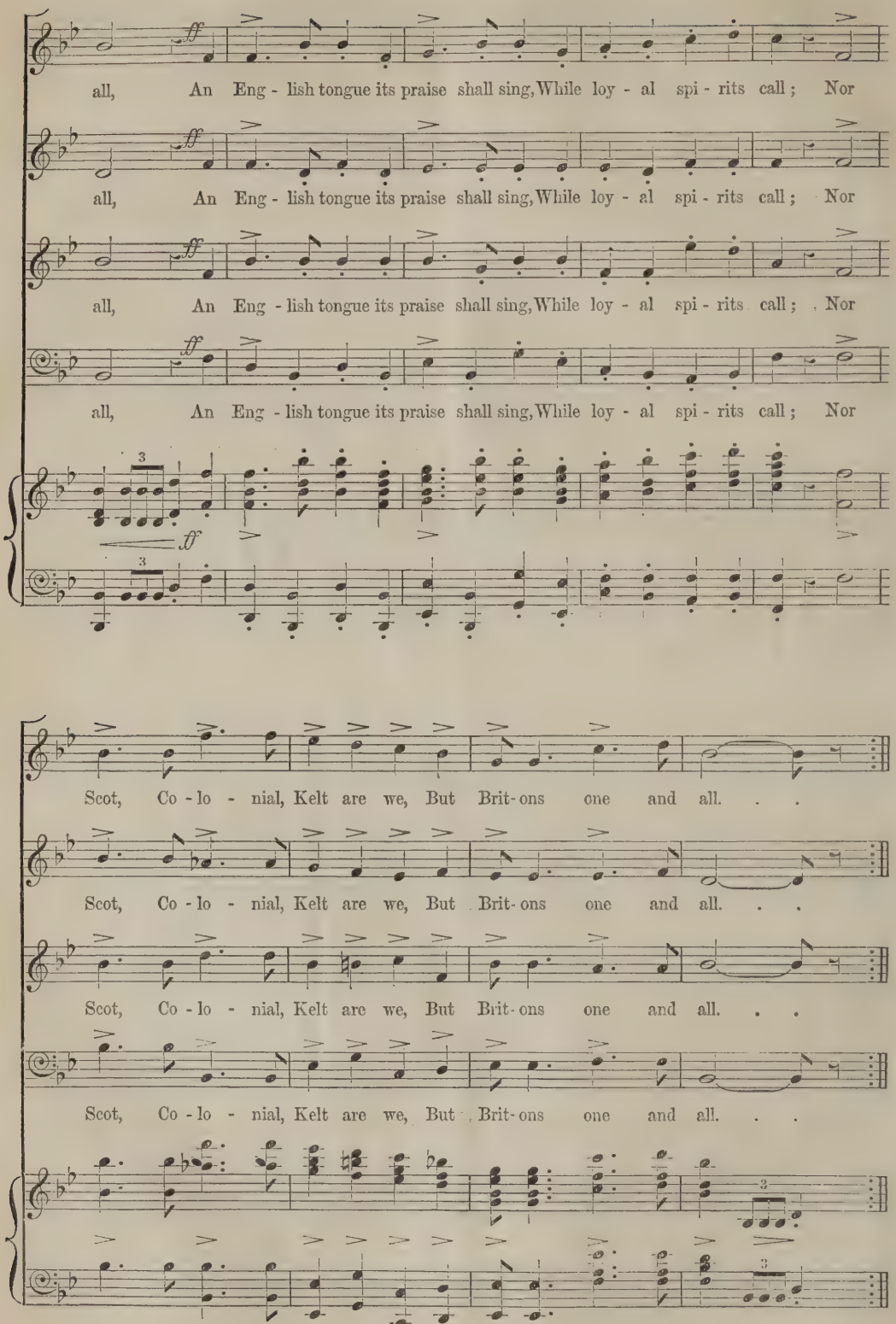
calando,
a tempo.


loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit-ons one and
loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit-ons one and
loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit-ons one and
loy - al spi - rits call; Nor Scot, Co - lo - nial, Kelt are we, But Brit-ons one and


all, An Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
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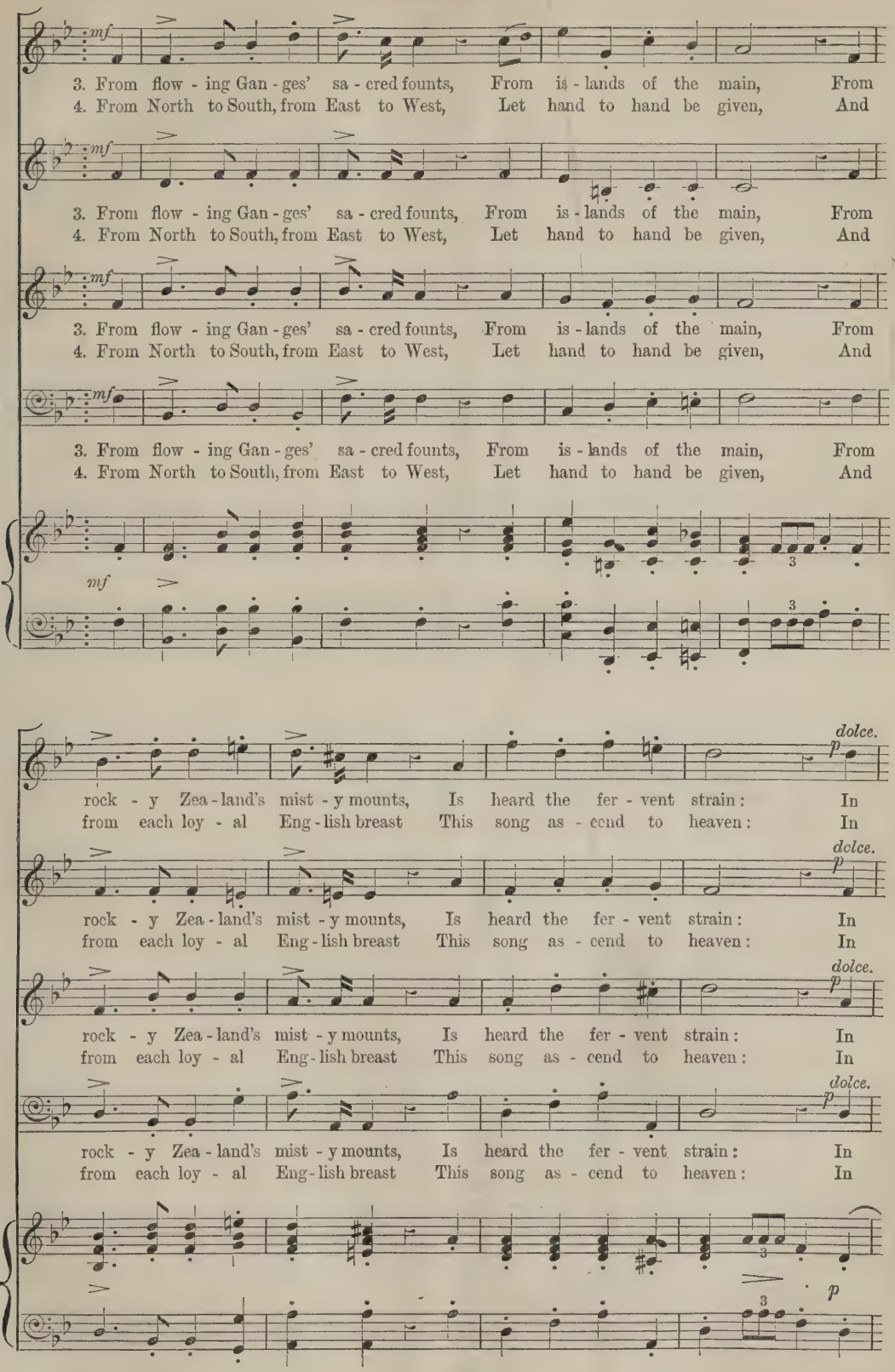
ff
3
Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all. . .
Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all. . .
Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all. . .
Scot, Co - lo - nial, Kelt are we, But Brit - ons one and all. . .


mf
3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And
3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And
3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
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3. From flow - ing Gan - ges' sa - cred founts, From is - lands of the main, From
4. From North to South, from East to West, Let hand to hand be given, And
mf
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3
dolce.
p
rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
from each loy - al Eng - lish breast This song as - cend to heaven: In
dolce.
p
rock - y Zea - land's mist - y mounts, Is heard the fer - vent strain: In
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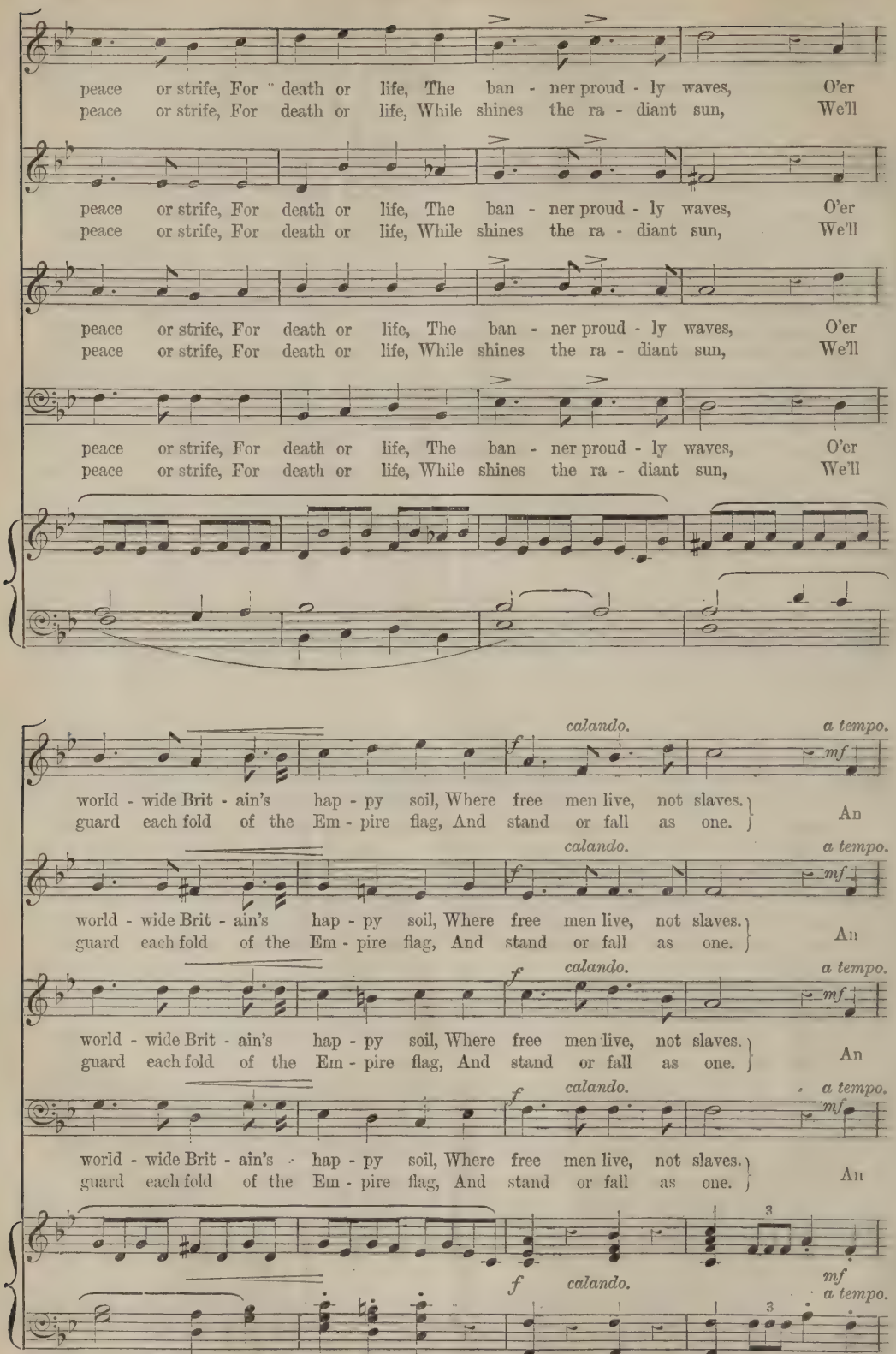
peace or strife, For death or life, The ban - ner proud - ly waves, O'er
peace or strife, For death or life, While shines the ra - diant sun, We'll
peace or strife, For death or life, The ban - ner proud - ly waves, O'er
peace or strife, For death or life, While shines the ra - diant sun, We'll
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peace or strife, For death or life, The ban - ner proud - ly waves, O'er
peace or strife, For death or life, While shines the ra - diant sun, We'll
calando.
a tempo.
mf
world - wide Brit - ain's hap - py soil, Where free men live, not slaves.
guard each fold of the Em - pire flag, And stand or fall as one.
An
world - wide Brit - ain's hap - py soil, Where free men live, not slaves.
guard each fold of the Em - pire flag, And stand or fall as one.
An
world - wide Brit - ain's hap - py soil, Where free men live, not slaves.
guard each fold of the Em - pire flag, And stand or fall as one.
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world - wide Brit - ain's hap - py soil, Where free men live, not slaves.
guard each fold of the Em - pire flag, And stand or fall as one.
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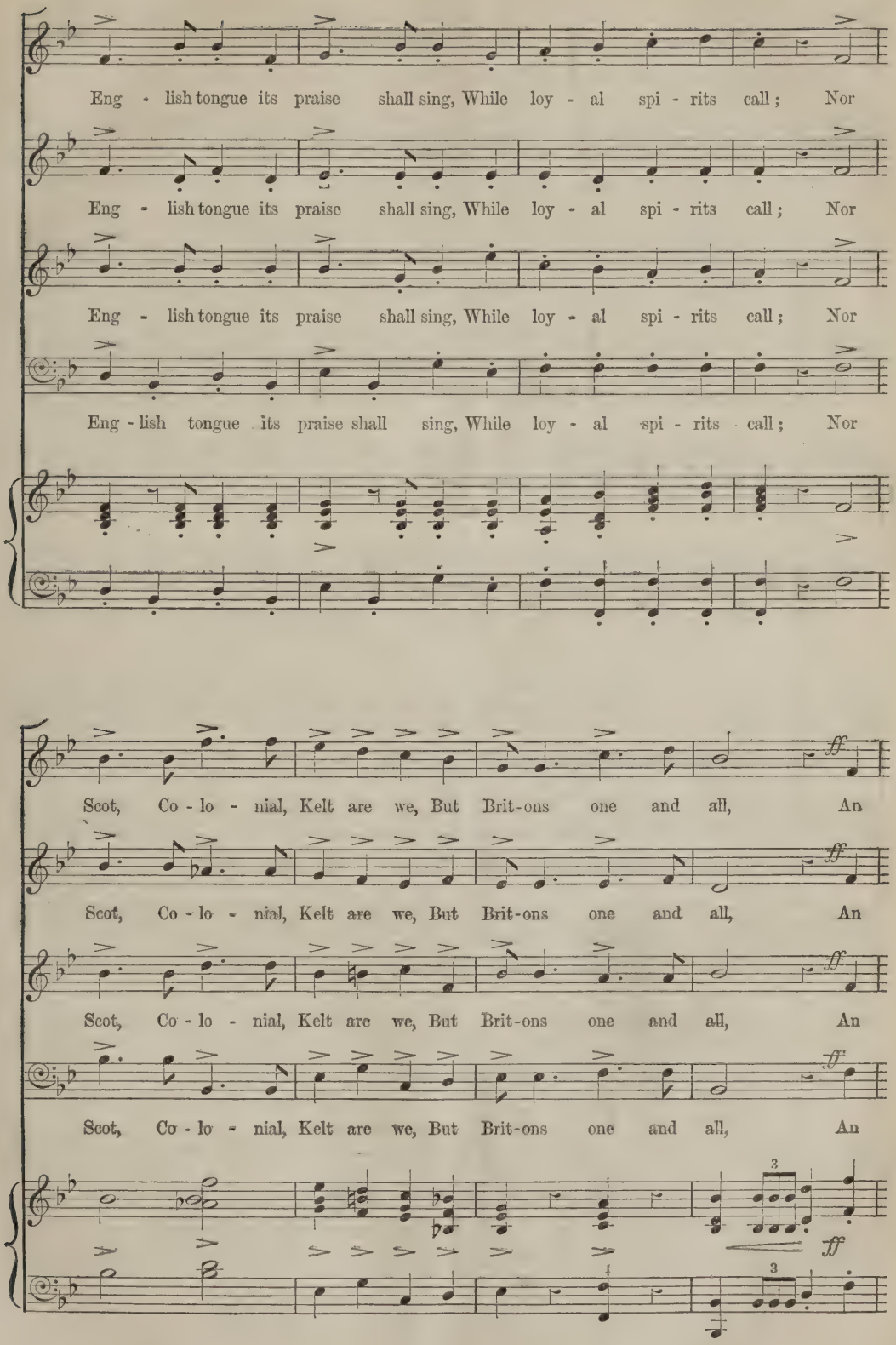
mf


Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
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Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all, An
ff
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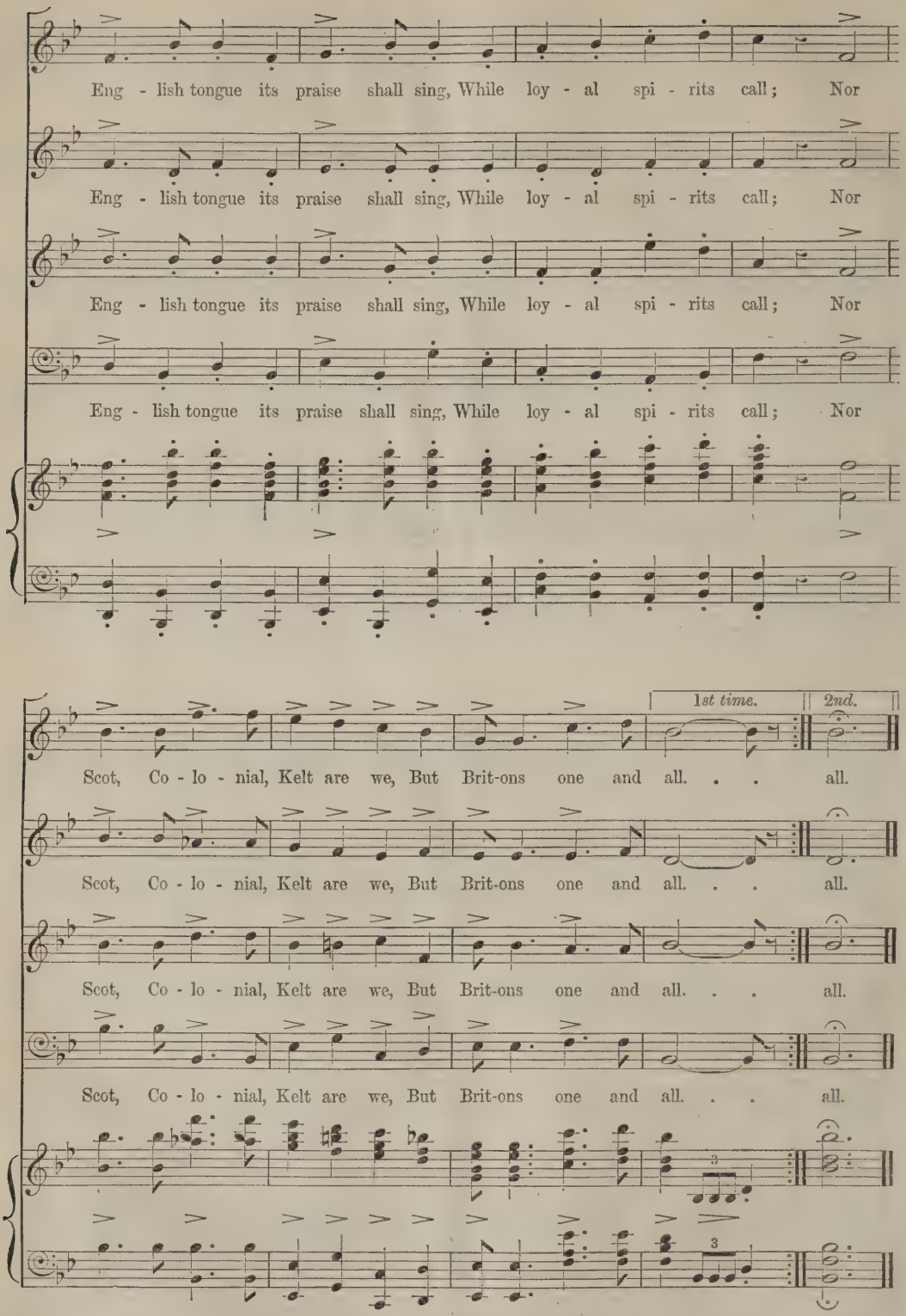
Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
Eng - lish tongue its praise shall sing, While loy - al spi - rits call; Nor
1st time.
2nd.
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.
Scot, Co - lo - nial, Kelt are we, But Brit-ons one and all. . . all.

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constituted the first group of selections, and was followed, after a brief interval, by Schubert's Impromptu in B flat, introducing a theme from the Rosamunde music, and Mendelssohn's Capriccio in F sharp minor (Op. 5). Another brief interval was followed by a selection of Chopin's minor compositions, and then came Sterndale Bennett's musical sketch "The Lake," and Graun's fiery Gigue in B flat minor, with which the Concert concluded. Miss Davies was in excellent form, and charmed the audience no less by the grace, fervour, and expressiveness of her playing, than by the unfaltering excellence of her *technique*. The Schubert Impromptu, with its charming variations and brilliant scale passages, created a deep impression, and the vigour and fire infused into the Gigue by Graun provoked loud and long continued applause.

The Carl Rosa Opera Company concluded a three weeks' season at the Grand Theatre, on the night of the 5th, when a crowded audience responded to the perennial attractions of Bizet's "Carmen," with Madame Marie Roze as the fickle and fascinating Gipsy, Mr. Barton McGuckin as the amorous dragoon, *José*, and Mr. Leslie Crotty as his rival, the Toreador *Escamillo*. In the course of the short season, no less than four performances were given of Mr. F. Corder's new opera "Nordisa," which is, perhaps, the best testimony that could be rendered to its popular qualities, even under all the local disadvantages of imperfect *mise en scène* and limited mechanical resources. Next to "Carmen," the most popular work in the Carl Rosa *répertoire*, judged by the attendance here, is "Lohengrin," of which the second performance, with Madame Roze as *Elsa*, drew a larger attendance even than the first. On the other hand, Mozart's once popular "Marriage of Figaro," with Miss Marion Burton as *Cherubino* and Madame Blanche Cole as the *Countess*, met with a very poor reception, and Flotow's light and tuneful opera "Martha," which was given here for the first time by the Carl Rosa Company, with Madame Burns as *Martha* and Miss Marion Burton as *Nancy*, fared no better.

One of the best musical entertainments of the season was that given by Messrs. Harrison, on the 7th ult., as the final Concert of the series. The vocalists on this occasion were Madame Alwina Valleria and Mr. Frederic King, Signor Piatti was the solo violoncellist, and Mr. Charles Hallé the pianist; but the burden of the entertainment devolved upon that gentleman's admirably organised band, which appears to have been lately reinforced in the string department. The feature of the Concert was Schumann's Grand Symphony in C major, which was splendidly played, and excited great interest, the applause being especially hearty after the Beethovenish opening *Allegro* and the delightful *Scherzo* in A minor, with its two trios. Another novelty was a couple of pieces from a recent Suite by Rubinstein, entitled "Bal costumé." In Wagner's "Rienzi" Overture, and that to Weber's "Freischütz," the band also acquitted itself very creditably. Signor Piatti played two movements from the Concerto of Molique in his most finished style, and was even more effective in the solemn prayerful *Largo* from Boccherini's Fifth Sonata, and a fancifully-scored "Bergamasco," or native dance of Bergamo, of his own composition. Mr. Charles Hallé's contributions comprised Liszt's dainty arrangement of the "Spinnerlied," from Wagner's "Flying Dutchman," one of the same master's "Rhapsodies Hongroises," and, in reply to an encore of the latter performance, Chopin's tuneful Valse in D flat major (Op. 64). Madame Alwina Valleria sang a dramatic *scena*, "The Vigil," by H. J. Edwards, and a new and tastefully-scored vocal Gavotte, by Arditi, which seems likely to rival the popularity of the composer's Waltz "Il bacio." Mr. King was not in his best voice, but he pleased the audience in that tuneful but somewhat hackneyed Ballad from Balfe's "Maid of Artois," "The light of other days."

Among the minor events of the month may be mentioned the Concert given by the Ladies' Singing Class of the Midland Institute, on the 1st ult., when the ladies were assisted by a goodly contingent of male vocalists, both amateur and professional, and a band. Hofmann's Cantata, "Melusina," the principal item of the evening, was very creditably rendered, under the conductorship of Mr. A. R. Gaul. Miss Lilian Dixon won great applause for her rendering of Beethoven's Violin Romance in G, with orchestral accompaniment. The same young lady acquitted herself very effectively in De Beriot's First Concerto at a recent Concert of the Birmingham Musical Association. I find I did an involuntary injustice to this last-named organisation in my recent reference to the performance of Cowen's "Sleeping Beauty," the credit of which should have been given to the Musical Association, under the conductorship of Mr. G. Halford, not the Musical Society. At the monthly meeting of the Birmingham and Musical Guild, on the 7th ult., Dr. C. Swinnerton Heap was elected President in succession to Mr. A. J. Sutton, and Mr. Charles Lunn read an able paper on "Sensation, Impressions, Ideas." At the first Concert of the newly-formed Aston Musical Association, on the 3rd ult., "The Messiah" was performed, under the conductorship of Mr. Noake.

The Queen's visit has caused some slight disturbance of local musical arrangements this month, and the fourth Concert of the Festival Choral Society, announced for the 24th, had to be postponed till May, owing to the Town Hall being required for the Royal ceremony. On the other hand, the event furnished occasion for a special musical performance by the Town Hall Organist and the members of the Festival Choral Society, to which a few words are due. Among the choral pieces, those which appeared to give most satisfaction were the "Hallelujah," from Beethoven's "Mount of Olives," and Handel's "Let their celestial concerts all unite." During the Royal luncheon the unaccompanied singing of Webbe's "When winds breathe soft" and Mendelssohn's "Morning Prayer" was specially praiseworthy for delicacy, perfect intonation, and light and shade. Mr. Astley Langston's organ selection comprised Offertoires by Batiste and Wély and Smart's "Festive March."

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our Concert season is now rapidly closing, although we expect to enjoy throughout the summer a great deal of music in connection with the Jubilee Exhibition, for which most active exertions are being made. At the opening—May 3rd—Mr. Hallé's choir and orchestra will supply the music; and, in addition to a special band organised by Mr. de Jong, numerous military bands will be heard afterwards from time to time. Probably choral performances also will be vouchsafed, but no announcement has yet been officially made. A large organ is being erected by Messrs. Bishop and Son, that should afford Mr. Pyne and other eminent performers ample means of display. Forty-seven speaking stops, with the most complete mechanical arrangements, and with a contrivance for instantaneously changing the apparent pitch, should render the instrument equal to all demands. At least one new work by a native composer is secured for the festal day, when the Prince of Wales is to be present; but regret is felt that the most eminent of our national musicians will not contribute, and that others entitled to a hearing have not been invited to do honour to the occasion.

Turning to the doings of the past month, I should mention that after a very excellent programme on the 3rd ult.—including Beethoven's Symphony in B flat, solos by Mr. Joachim, and the first appearance here of Miss Lily Crabtree—Mr. Hallé closed his regular series of Concerts with "The Golden Legend." A very crowded audience assembled to hear a work so highly commended, and although the performance certainly did not rival that at Leeds, great delight was testified that Sir Arthur Sullivan should have produced so classic, poetic, and tuneful a work, and have revived the hopes of those who persistently look to him as the foremost champion of English music. In the latter part of the programme a very serious and quaint German "Dialogue" of the sixteenth century, by A. Becker, produced a striking impression. The choral responses, in very full harmony, to the questions asked by the soloist, were rendered very impressively; and upon those present, who, that morning, had stood by the grave-side of Mr. E. Hecht (to whose sudden and lamented death reference is elsewhere made), had a great effect. Before "The Golden Legend" the "Dead March" was eloquently played.

For the first time Mr. Hallé has given a "benefit" Concert at the close of his regular course of performances.

Whether his subscribers have had enough of Berlioz's "Faust," given for the eleventh time, or from whatever cause, the audience was not so numerous as might have been expected.

Several other "benefit" Concerts have been given of late: Mr. De Jong's on the last Saturday in February, and Mr. G. W. Lane's on Saturday, the 12th ult. At the latter, "Acis and Galatea" was given, perhaps rather too boldly with a young choir; although, evidently, a large assembly of friends thought differently.

At the Concert Hall, on the 22nd ult., the orchestral programme, including Beethoven's Symphony in D, was very well rendered. Mr. Lloyd was in good voice, and a young cellist, Mr. Fuchs, made a favourable impression. A very pleasant Chamber Concert was given on the 8th ult., with Messrs. Hallé, Straus, Risegari, Bernhardt, and Piatti. Cherubini's String Quartet in E flat, Beethoven's Sonata in A (Op. 69), for piano and cello, and Haydn's String Quartet in C (Op. 33, No. 3), were included.

Mr. Risegari finished his own series of Chamber Concerts on the 5th ult., to a much larger audience than used to reward his efforts. The change of evenings evidently has been beneficial, and there now is, happily, every prospect of these admirable performances enjoying their fair share of popular favour.

Most of our choral bodies have finished their work. The Athenæum Musical Society gave its third Concert on the 7th ult., the room being crowded as usual. Many of our young and promising vocalists make their *début* under the auspices of this Society, and the Concerts are watched with great interest.

Mr. Carl Rosa's opera season of a month has been most successful. On almost every occasion the Theatre Royal has been completely filled. Mr. F. Corder's "Nordisa" has been given as many as four times a week, and has proved most attractive. Other novelties have, perhaps, been too sparingly given; but probably the exigencies of the management have ruled this. The band has been enlarged, and is now as complete as could reasonably be looked for in a travelling party. Altogether, Mr. Rosa must have been more than satisfied with the reception of his efforts and the reward of his enterprise.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

The month has been one of the most interesting and profitable that Yorkshire musicians probably ever experienced. Bradford has witnessed a never-to-be-forgotten performance of Berlioz's "Messe des Morts"; in Huddersfield a hearing has been given to a very remarkable work, by one of the foremost English musicians; and Leeds, Bradford, and Halifax have been favoured with the presence of Joachim and other great executants, whose visits are so rare as to justify a great amount of local excitement.

The production of Berlioz's great Mass, on the 4th ult., attracted more attention on the part of musicians than probably any other single performance ever given in the West Riding. It is scarcely needful to account for this all-absorbing interest. The work had never previously been given in the provinces, and Mr. August Manns, to whom the credit of its first production in England belongs, had alone brought it to a hearing at the Crystal Palace and in Glasgow. The honour of the Bradford enterprise is due to Mr. W. B. Sewell, whose energy and perseverance, under discouraging circumstances, have been more than once noted in these columns. In attempting the performance at Bradford, he set himself an immense task, and risked no slight monetary consideration. His courage, however, was rewarded in complete artistic success, and by fair pecuniary results. The elaborate injunctions of the composer as to the resources to be employed were not quite followed out to the letter, but the only reduction of any moment was in the number of violins employed. The entire force consisted of 150 instrumentalists and 200 vocalists, who were divided strictly in the proportions prescribed by Berlioz. The rendering of the work was eminently satisfactory. The technicalities with which it bristles were overcome with apparent ease by the band, and certainly without any notable slips. The voices were most taxed, the demands made by the composer upon the vocal forces being extremely severe. Occasionally the voices were overpowered by the tremendous outpouring of sound from the instruments, as in the "Rex tremendæ," and once or twice there was a notable want of refinement where it was needed to secure the precise effect. The forces were kept well in hand by Mr. Sewell, to whom, at the close of the performance, a laurel wreath was handed, amid much cheering, on behalf of band and chorus. The orchestra afterwards entertained Mr. Sewell at supper, at which were present representatives of all the local musical societies, and, in responding to the toast of his health, the young Conductor intimated that he proposed to produce some equally important works by English composers, and deplored past neglect of English art.

The increased attention which is being manifested in the direction of native compositions forms one of the most notable features of the work accomplished in this part of the country during the season now drawing to a close. In most of our large towns many English works have been given by the leading societies with much success. Among other organisations which have taken up the cause of native art, is the Huddersfield Choral Society, which distinguished itself by the production of Mr. Prout's Cantata "Hereward," on the 11th ult., the occasion being their third Concert of the season. Although it first came before the public in 1879, the work has seldom been heard in the provinces, and, considering that it is somewhat exacting in technical requirements, the Huddersfield organisation is entitled to not a little credit for giving it a hearing. That the Choral Society have both resources and skill is well known, and the Cantata was in safe hands. Mr. Prout's treatment of the attractive story gained him many fresh admirers, especially among those who are ever ready to appreciate anything so truly English. The choir made good use of its opportunities in the quaint "Salve Regina," the charming pastoral "Bright is the day," "Mourn, Anglia, mourn," and the double chorus "Hail, Saxons, hail." The richly coloured orchestral score played a very important part in the general effect. The instrumental introduction, in which the two leading themes, the Hereward or War motive, and the Torfrida or Love motive, have much prominence, was given with precision, clearness, and purity of tone, which were equally well sustained in subsequent numbers for the orchestra. Miss Annie Marriott made the most of the splendid solo music allotted to *Torfrida*, and Miss Clara Leighton and Miss Wilkinson were both satisfactory in the work which they undertook as exponents of smaller parts. The music written for the part of *Hereward* was rendered by Mr. Holberry Hagyard, whose best effort was in the grand scena "Ah! restless is the peace." Mr. Brereton, in essaying the difficult parts of *Herluin* the priest, and *William*, acquitted himself admirably. The Conductor was Mr. John North, whose abilities were fully equal to the occasion.

Mr. Joachim has appeared at four Concerts in the West Riding during the month, being accompanied at three of these by Mr. Piatti. At the concluding Bradford Subscription Concert, given on the 11th ult., Mr. Joachim was the solo executant, and with the assistance of Mr. Hallé's band, gave Viotti's Concerto in A minor, the one alone, perhaps, of the many works written by that representative of the classical Italian school which keeps his name before the public. The other violin solo of the evening was a Romance in A, by Max Bruch. At the same Concert the band gave three Overtures, namely, Cherubini's "Lodoiska," Mendelssohn's "Marriage of Camacho," and Weber's "Jubilee," together with a selection from Moszkowski's Orchestral Suite in F. But the chief orchestral item of the evening was Schumann's Grand Symphony in B flat, which was in every respect a rare treat. Miss Emily Winant was the vocalist, and made an excellent impression in selections from Handel, Weber, Saint-Saëns, and Ponchielli. At the Huddersfield Subscription Concert, on the 15th ult., Mr. Joachim, Mr. Piatti, and Miss Fanny Davies gave Schumann's Trio in D minor and Beethoven's Trio in G major. The violinist selected for his solos works by Tartini and Bach. Mr. Piatti and Miss Davies also gave delightful solo performances. The Huddersfield programme was repeated at Halifax, on the 17th ult., on the occasion of the last of Mr. Sykes's Subscription Concerts.

At the closing Concert of Mr. Ford's season, which took place on the 16th ult., Mr. Joachim, Mr. Piatti, and Miss Fanny Davies had the assistance of Mr. Eckener and Mr. Gibson in the rendering of several interesting items. To musicians the programme was full of attractive things, including, as it did, Beethoven's Trio in B flat, Schumann's Piano Concerto in G minor, Rubinstein's Sonata for piano and violoncello, in D, and Schubert's String Quartet in D minor. In addition to these there were solos by the leading executants, Mr. Joachim's piece being the Romance from his own Hungarian Concerto, and three Hungarian Dances. The vocalist was Miss Bertha Moore, whose songs were well received.

A Concert was given by Mr. Pohlmann, of Halifax, at the Albert Hall, Leeds, on the 10th ult., in aid of the Royal National Lifeboat Institution, on which occasion Mr. Alfred F. Christensen's new Cantata, "The Discontented Maidens," was produced. The work, composed solely for ladies' voices, is based upon the incident of four "maidens," of different social positions, being discontented with their respective lots in life, and exchanging places, the Cantata ending with their return to their former duties and associations. The music is exceedingly bright and melodious, and was received with warm applause. The principal parts were ably sustained by Miss Julie Schow-Rosing, Miss Emilie Norton, Miss Marie Lummert, and Miss Marianne Tomlinson. The pianoforte accompaniment was played by Mr. W. Booth, and Mr. Alfred Benton presided at the harmonium. The second part of the Concert was miscellaneous.

MUSIC IN THE WEST.

(From our own Correspondent.)

There is very little to chronicle during the past month, the Lenten season having so far been marked by a more than ordinary abstinence from Concerts of all sorts. It is also much to be regretted that the special services which used once to be held in our Cathedral, with a large voluntary choir, and occasional orchestral accompaniment, when works of magnitude were worthily rendered, no longer have a place in the scheme of the authorities. It is true that there are services held there on one evening in the week, when anthems of greater length and importance than usual are given; but there is no addition to the ordinary forces, and it seems that the position of taking the lead in the musical services of the city thus vacated by the mother church is being taken up by the Church of St. Mary Redcliffe, where sacred works are not infrequently given with large choir and full orchestra.

A very creditable performance of Barnett's "Ancient Mariner" was given by the Bristol Musical Association, at the Colston Hall, on the 12th ult. This work has frequently been given in Bristol under various auspices, and always proves very popular. It was not the first time of its performance by this Society, and many of the choruses showed a marked advance upon the last time of its production, though some were very unsteady, notably "The upper air burst into life," where the start was unsatisfactory, but the organ finally seemed to pull both band and chorus together. The work of all the performers was hearty and energetic throughout, and Mr. Gordon, the Conductor, had evidently bestowed pains upon the preparation of the Concert. The solos were intrusted to Miss Adeline Paget, Miss Annie Chester, Mr. E. T. Morgan, and Mr. W. Lees, who were all fairly successful in their efforts. The leader was Mr. F. Gardner; organist, Mr. George Riseley; and harp obbligato, Mr. French Davis. The second part of the programme was miscellaneous.

At St. Thomas's Church, Salisbury, on the 17th ult., a special orchestral service was held, when Part II. of Farmer's Oratorio "Christ and His Soldiers" was excellently rendered by a large choir, accompanied by a full band and organ. The solo vocalists were Mrs. Sly and Master W. Aylward, sopranos; Mr. J. A. Pitman, alto (of Salisbury Cathedral); Mr. Morton and Rev. J. W. Barrow, tenors; and Messrs. Crook and Perry, basses. Mr. South (Organist of the Cathedral) presided at the organ, and Mr. Augustus Aylward (the Organist of the Church) conducted. There was a large congregation, who listened most attentively to the service. The Vicar, the Rev. H. G. Rogers, gave an excellent address on Oratorio music in our churches.

MUSIC IN OXFORD.

(From our own Correspondent.)

Since the beginning of the year, Oxford has been fully supplied with musical performances, and it will only be possible to take a very brief survey of the occurrences of interest that have taken place since my last letter. The lately formed Oxford City Male Voice Union first challenges attention. This Society made its public *début* on January 7, and was fortunate enough to get the loan of the hall of Balliol College for the occasion. The members mustered some fifty strong, and created a most favourable impression, many of the pieces being sung with an attention to light and shade that reflected the greatest possible credit on the Conductor, Mr. H. B. Wilsdon. About a month later (February 14), another good Concert of music for men's voices was given in the same hall by a number of selected voices from the Collegiate Choirs, conducted by Mr. John Farmer. The special attraction was Brahms's Op. 41, but the programme and singing were excellent throughout.

The University Musical Union gave an invitation Concert, in the hall of Keble College, on February 22, at which the performers were Messrs. G. H. Betjemann, L. R. Hann, H. Channell, A. Pezze, and G. R. Betjemann, who gave a remarkably fine performance of Schumann's Pianoforte Quintet in E flat, the best, indeed, that we can remember to have heard in Oxford. The other features of interest in the Concert were Grieg's Sonata in G (Op. 13), for pianoforte and violin, excellently rendered by the Messrs. Betjemann, and a vocal quartet composed for the Society by Dr. Roberts, of Magdalen College. The audience were treated to analytical programmes, a luxury uncommon here.

Two days later the University Glee and Madrigal Society gave a Concert in the Sheldonian Theatre, under the direction of Dr. Roberts, and again exhibited the beautiful quality of tone and accuracy of style for which they have justly established a reputation. The best things in the programme were Monteverde's "Thine am I, dearest," and two songs contributed by Mr. Ferguson, the new Academical Clerk at Magdalen College. Orlando Lassus's "Matona, lovely maiden," also received much applause, and the whole Concert was thoroughly good and interesting,

Sir Frederick Ouseley lectured on the 1st ult., taking for his subject "Stage music in England from 1660 to 1710." The illustrations consisted of a chorus by Dr. Blow and excerpts from Purcell's operas, but require no special notice. The next day (2nd ult.) the Sheldonian Theatre was filled to its utmost capacity by an overflowing audience anxious to hear a new Oratorio called "Hezekiah," composed as an Exercise for the degree of Doctor of Music by Mr. Dodds, the Organist of Queen's College. Taking into account the difficulties that beset conductors on such occasions, the performance was remarkably good. In the elaborate numbers the composer showed great command of contrapuntal resource, while an unaccompanied Quartet, "Turn thee again," and the setting of a "Litany" by Mr. Swinburne, introduced into the libretto, indicated the possession of musical feeling as well as learning. Some of the orchestral effects were also admirable.

On the 3rd ult. the Philharmonic Society gave "Elijah," in the Sheldonian Theatre. Amongst the soloists were Miss Anna Williams and Mr. Santley. Unless it be to remark that the choruses went well, and that Mr. Santley was in remarkably fine voice, it seems unnecessary to do more than chronicle the performance of such familiar music by such well-known artists.

The most notable musical event of the term took place on the 9th ult., when the Musical Club engaged Mr. Joachim for a Concert in the Sheldonian Theatre. The great violinist had not been heard in Oxford for many years, and much interest was excited by his re-appearance. That the audience were not disappointed goes without saying. The soli selected were Bach's Chaconne in E minor, a Recitative and Adagio by Spohr, and two Hungarian Dances (Brahms-Joachim). The Pianoforte Quartet in G minor (Op. 25), by Brahms, with which the Concert opened, once more proved what an excellent pianist we have amongst us in the person of Mr. Franklin Harvey. Altogether the Concert was eminently successful, and the proceeds must have left—what is very rare in Oxford—a

large surplus to be devoted to the benefit of the institution that organised the performance.

On the 11th ult. Bach's "Matthew Passion" was sung in the Cathedral. Though the rendering of the music did not come up to the standard of the extraordinarily fine performance given many years ago under Dr. Corfe's direction, it was nevertheless very creditable, and a special word of praise is due to the singers who took the difficult tenor part. Many of the Recitatives had to be so much altered, that we doubt whether the composer would have known them, but this circumstance, though to be deplored, was probably inevitable in the want of a tenor voice of the exceptional height required. What to omit is always a debatable point, and the absence of some of the most beautiful and familiar numbers was doubtless unavoidable. The work was repeated on the 18th ult.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(From our own Correspondent.)

The Concert season in this district is quickly drawing to a close, and the chief musical interest is the giving and attending "demonstrations" on the part of the numerous church and other associations by whom the art is specially cultivated. That, in the case of musical societies connected with churches, the general character of the worship is being raised by their means, there can be no doubt whatever. The contrast between the present time and, say, twenty-five years ago, when I first knew Glasgow, is indeed very marked. Then there was either absolute indifference or ignorance on the one hand, or rough undisciplined vigour on the other; now there is knowledge, skill, and refinement all applied to the best use to which the musical art can be put—the worship of the Sanctuary. With these few preliminary remarks I proceed to give, in chronological order, as usual, a record of our musical doings since my last report. After a blank interval of a fortnight or three weeks, following the close of the Choral Union series of Concerts, came first in order a Concert by the Hillhead Ladies' Choir, on the 14th ult., in the St. Andrew's Berkeley Hall, the occasion being, strictly speaking, their annual Conversazione. The principal item in the programme was Roeckel's "Westward Ho!" The choir is chiefly connected with one of the West End Churches, and was originally formed to assist in the Children's Afternoon Service of Praise, in which, of course, it still, in portion at least, takes part. Mr. G. Richmond fills the post of Conductor to the Society.

A Concert was given by the Albert Select Choir, on the 15th ult., in the Waterloo Rooms, at which a number of part-songs and glees were rendered with excellent taste and effect, the choir, which numbers thirty, aiming at a special interpretation of such music. Mr. John Lillie conducted, and there was an encouraging attendance on the part of the public.

A performance of Haydn's Oratorio "The Creation" was given by the choir of Pollok Street United Presbyterian Church, on the 15th ult. The choir was somewhat augmented for the present occasion, and the rendering of the work vocally was generally excellent. Unfortunately, there was only an accompaniment of piano and harmonium, and therefore much of the instrumental effect and support was wanting, these instruments being, however, played with skill by Mr. Hall and Mr. Hopper. The solos were sung by Mrs. Taggart and Messrs. Riddell and Wallace. Mr. Jonathan Howell, choirmaster, conducted. The church was crowded.

The same Oratorio was performed, on the 18th ult., by the Kilmalcolm Musical Association, under the direction of Mr. W. Paterson Cross, of Greenock. The Concert was given in the United Presbyterian Church. The soloists were Mrs. Smith, Mr. W. Mackinnon, and Mr. T. Greenlees. The accompaniments were played by a small orchestra of strings, aided by a harmonium. The performance altogether was one of considerable excellence.

On the 16th ult. a Concert was given by the Glasgow Temperance Choral Society, in the Waterloo Rooms. W. M. Hutcheson's Cantata "Elaine" occupied the first part of the programme, and several part-songs and vocal solos followed. The Cantata, which was heard here for the first time, is tuneful, but superficial, and it cannot be said to have left any great impression, although presented with ability and care. Miss Gretchen Johnston, Miss J. N. Maclachlan, and Mr. William Young took respectively the soprano, contralto, and bass parts. The chorus numbered about 100 voices. Mr. W. H. Murray conducted.

A performance was given of William Hume's Cantata "Blind Bartimeus," by the choir of Langside Established Church, on the 17th ult., under the direction of Miss Kinghorn, who presided at the organ. Every justice was done to the new work, which it may be mentioned has been well taken up in Glasgow, this being its third or fourth performance here, with several others to follow, this season. It is becoming customary here to give services of praise on Sunday evenings, and on the Sunday night following the above Concert portions of the Cantata were repeated in the same church, in illustration of a Lecture on the subject of the Miracle, by the pastor of the congregation.

The Glasgow Select Choir gave its concluding Concert for the season in St. Andrew's Hall, on Saturday evening, the 19th ult. The programme was much of the usual cast, a quartet and chorus from Schumann's "Faust," "A noble ray," and a trio and chorus by the late Dr. Park of St. Andrew's, "A May song," with a Gaelic song and chorus, "Speed, bonnie boat," being perhaps the principal novelties. The singing of the choir was marked by the same excellences which have given them distinction here and elsewhere. In addition to the vocal music there were one or two chamber pieces by Mr. W. H. Cole's string quartet party, and two solos on the organ by Dr. A. L. Peace.

In Kinning Park Free Church, on the 22nd ult., the Musical Association gave a Concert of sacred and secular selections, all of a superior class, Mr. J. Hannay conducting. A Concert of Gaelic music, chiefly in part-song form, and in the original language, was given by the Gaelic Choir of St. Columba Established Church, in the Waterloo Rooms, on the same evening.

Miss Fanny Davies gave a Pianoforte Recital on Monday evening, the 21st ult., in the Queen's Rooms.

The Glasgow Corporation Saturday Afternoon Musical Recitals are maintained with considerable enterprise, and are excellently attended as a rule. On the 19th ult. the Dumbarton Choral Union, under the conductorship of Mr. James Mitchell, appeared and sang selections from "The Creation," to organ accompaniment by Mr. T. Berry; also some effective part-songs.

The third of Mr. W. H. Cole's Chamber Concerts took place on the 24th ult., in the St. Andrew's Berkeley Hall, and was well attended. The Rutherglen Choral Union, which is under the honorary conductorship of Mr. W. Macintyre, gave an excellent rendering of Cowen's "Rose Maiden," on the 25th ult., in the Burgh Hall.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

Very little of note has to be recorded for the month of March. Here and there Concerts have been held, but those of a high order were few and far between. Dodd's Saturday Concerts, at Cardiff, have been continued as before. The character of the performances generally speaking was kept at popular level, although the programmes were, perhaps, judiciously varied. The Concerts have not only been an acquisition to the new Park Hall, but a feature which has been a source of attraction to many of the local residents. On the 12th ult., there was a "humorous night," on which occasion Mr. A. G. Pritchard was the chief contributor to the mirth of the audience. The other vocalists were Miss Polly Jenkins, Mr. J. H. Zinck, and Mr. Dodd, who gave a typical song from the Tyneside (by Joe Wilson). Selections were played by the town band. On the 19th ult. the Concert organised by Mr. Dodd was very successful. The audience gave an enthusiastic reception to the violinist, Mr. Carrington, who responded to several encores. The vocalists were Miss S. C. Morris, Miss Florence Hassell, "Eos Wenallt," and Mr. W. H. Williams. It is proposed to conclude the season with a "special night" on the 16th inst.

"Come with torches" (Mendelssohn) is evidently becoming more and more popular as a test piece. It was heard to great advantage at the Crystal Palace fourteen years ago, when the Welsh Choir were "led to victory" by "Caradog." It will be heard, doubtless to advantage, in

London again this year. I may also add that it is the subject for the chief choral competitions at Bridgend in June, and at Cardiff about the same time. The prize offered at Cardiff is £40. Here the Eisteddfod will be held in connection with the proposed National Institute of Wales. At Bridgend the prize will be £70 and a gold medal to the conductor, also £2 2s. to every unsuccessful conductor in the competition. Adjudicators: Mr. E. H. Turpin, London; and Mr. D. Jenkins, Aberystwith.

At last the South Wales Choral Union proposes giving a manifest token of its existence. The various sections have for some time past been practising Mendelssohn's "St. Paul," and the united choir of 500 voices, under "Caradog," and assisted by some leading artists, will essay the rendering of the work at the Cardiff Park Hall, on the 20th inst. It may be stated, by way of explanation, that this Choral Union is a revival of the old Union which competed so successfully for Crystal Palace honours. It claims to have been established in 1873, but its operations have not continued unbroken. For some years the Union was not heard of, and it is only lately that measures have been taken to revive the semblance of its old self. "Caradog" is still able to assume the leadership, but many new vocalists will naturally be found in the choir. The Merthyr section, I hear, has retired. They were anxious, it appears, that the Union should have some great competition object in prospect, but I suppose the Conductor wants to "feel his way" first of all with his new material.

The performances by the Ebbw Vale Choral Society of "Judas Maccabæus," at the Market Hall, Ebbw Vale, on the 23rd ult., were well attended by the public. The choir was led by Mr. John Williams, and the artists were Miss M. J. Morewood (soprano), Miss S. Morewood (contralto), Eos Morlais (tenor), and Dr. Parry, Musical College (bass). The orchestra was furnished from Merthyr, and the accompanist was Mr. J. W. Wall. The proceeds will be devoted to the Restoration Fund of Libanus Chapel.

The forthcoming Eisteddfod at Pontypool is engrossing a great deal of attention in choral circles. The Dowlais choristers are preparing themselves for this occasion, as well as for the National Eisteddfod at London, which becomes very interesting as a topic of conversation as the time approaches for the great event. The prospect of having to compete with Metropolitan, Nottingham, and Hanley choirs is stimulating Welshmen to renewed efforts. They feel that a "day of reckoning" is coming in which it will not look well if they permit themselves to be beaten. With such choirs as those of Penrhyn (North Wales), Dowlais, and Llanelly, surely Wales may be expected to hold her own against all comers even in the city of the Saxons. A Swansea Choir is also in training for the leading choral competition, and Eisteddfod-goers may count upon a keen contest for musical honours in August.

On the 22nd ult., Mr. Rees Evans, Conductor of the Aberdare Choral Union, was presented by his friends with an illuminated address, in which his services were recognised in an appreciatory manner.

At Aberdare, on the 11th inst., there will be a brass band contest, for prizes of £8, £4, and £2. Mr. J. C. Bowden, Merthyr, has been appointed adjudicator, and the test piece will consist of a selection of Welsh airs.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, March 13.

The last month has been so crowded with interesting musical occurrences that it will be impossible to look beyond the metropolis in this retrospect. The German Opera has come to an end; the season of English Opera, or Opera in English, by the National Opera Company, has begun; Herr Anton Seidl has been called from the musical directorship of the Metropolitan Institution to the post of Kapellmeister at the Court Opera at Berlin; Berlioz's opera "The Trojans in Carthage," has been given in concert form for the first time in America; "Ruddigore" has been introduced to our public; the Boston Symphony Orchestra has given two Concerts in New York; Rubinstein's "Paradise Lost" has been performed by the Brooklyn Philharmonic Society, for the first time in its entirety in the United States; and the same composer's "Nero" has been got ready for performance by the National Opera Company.

This, then, is the budget which I am called on to discuss with appropriate brevity. The German Opera closed its doors on February 26, after a season of fifteen weeks, in which the degree of success—artistic as well as financial—attained was greater than ever before. Sixty-one representations of fourteen operas were given, and of the sixty-one representations thirty-one were devoted to Wagner. The receipts from the public (exclusive of the assessment on the stockholders for the use of their boxes) were about 200,000 dollars. The assessment swells the receipts to about 380,000 dollars, which is about 75,000 dollars more than came in during the season 1885-86. The names of the operas, the order in which they were produced, and their relative popularity, can be learned from the following table, from which occupants of stockholders' boxes are excluded:—

Opera.	Date of first performance.	Times given.	Average attendance.
Queen of Sheba	November 8	4	2,479
Die Walküre	November 10	3	2,465
Aïda	November 12	4	2,212
Prophet	November 17	5	2,747
Golden Cross and Ballet	November 19	4	2,087
Tannhäuser	November 26	6	2,795
Tristan und Isolde	December 1	8	2,783
Faust	December 8	3	2,395
Lohengrin	December 15	4	2,822
Merlin	January 3	5	2,460
Fidelio	January 14	3	2,879
Meistersinger	January 21	5	2,560
Rienzi	January 31	5	2,600
Masaniello	February 16	2	2,822

I leave it to the reader to draw what lessons he can from such a showing. Some of the most striking features of the season were discussed from time to time in this place, such as the extraordinary success of "Tristan" and "Fidelio," after they had been put upon the list in deference to the requests of Herr Seidl, the artists, and the critics, the majority of whom have a Wagnerian bent, and have enjoyed the pleasure during the whole season of leading the public along the paths which were mutually delightful. One significant fact, however, remains to be mentioned. It is this: The Wagnerian tide ran so strongly all the season as to disarrange all the plans of the manager. "Tristan und Isolde" and "Tannhäuser," which cost the least to put on the stage, brought in the most money. "Aïda," on the *mise en scène* of which the management expended no less than £6,000, was a flat failure, partly because of the inability of the tenor engaged for the *title-rôle*, Herr Zobel (who was not permitted to sing after the opera was withdrawn, and cost the institution 2,000 dollars a night, he receiving 8,000 dollars for the season's work), and partly because of the indifference of the public to the opera. The management also made a disastrous experiment with ballet. Last summer Director Stanton bought two ballets in Germany, "Vienna Waltzes" and Hellmesberger's "Fata Morgana." The stockholders were much interested in this form of entertainment, and evidently thought the public would be as well. But the public cared nothing about the *tableaux* and the dancing, and Mr. Stanton wisely withdrew the "Vienna Waltzes" after four trials, and did not take the trouble to mount the "Fata Morgana." In place of these additional performances of "Tristan und Isolde" were given.

The popular enthusiasm over the German season was so great that Herr Seidl's Concerts were turned into Oratorios for him. The news that he had accepted a call to Berlin caused great disappointment, and was looked upon for a while in the light of a rebuke to the management of the Metropolitan Opera House in not securing him betimes. The desire to have him back at all hazards is so great, that though there has been some telegraphic correspondence with Herr Mottl and Herr Sucher of Hamburg, no definite plan has been made, the directors still hoping that Herr Seidl, who is now in Berlin, will find the new post not altogether to his liking, and will yet be persuaded to return. As to the plans of the establishment for next season I can do no better than to quote a few words from an authorised statement by Director Stanton:—

"The public's appetite, in this instance at least, is decidedly growing by what it feeds on, and until there is a change in the public's taste German opera will be continued year after year at the Metropolitan Opera House. Next season it is proposed to bring out the third and fourth parts of the "Nibelungen Ring," and possibly Weber's "Euryanthe," as well as one of Gluck's operas, "Alceste," perhaps. It is possible also that Herr Niemann, if he can succeed in obtaining the necessary furlough, will be re-engaged. Fräulein Brandt, Herr Fischer, Herr Robinson, and Herr Alvary will return. Fräulein Lehmann wishes to look after her Berlin affairs before binding herself to come back here next year. I sincerely hope that there will be no obstacle, for Fräulein Lehmann is decidedly the best all-round operatic artist now before the public. Herr Seidl's departure leaves a great void, of course. There is no one, I can assure you, we would rather have here as conductor than him. If anything can be done with the Berlin authorities to obtain his release I shall do it. At all events, I shall engage no one to take his place until I see that he is unalterably resolved to stay in the German capital."

The five weeks' season of the National Opera Company at the Metropolitan began on February 28. Thus far it has not been a success financially, and it is evident that Rubinstein's "Nero" is looked upon as its possible salvation. Unfortunately for these prospects, however, there has already been one postponement for causes which excite a suspicion that there will have to be another. Now it is set down for Monday, March 14. The list of operas given thus far is the same as that during the Brooklyn engagement, of which an account has already been furnished.

The performance of "The Trojans in Carthage," by Berlioz, unfortunately fell upon a night after the severest snow and rain storm of a quarter of a century had made the streets all but impassable. The result was that the work was heard by only about 300 persons; but its reception was so enthusiastic that Mr. Van der Stucken at once resolved to repeat the performance. The opera, which had such a melancholy fate in Paris, was prepared for performance as a dramatic Cantata by H. E. Krehbiel, and was found to accept the new dress very gracefully. It contains numbers which must be ranked among the finest of Berlioz's inspirations. Without exception the critics welcomed it as a work much worthier of frequent performance than "The Damnation of Faust," which had an extraordinary run in New York seven years ago. The Boston Symphony Orchestra's Concerts were entirely successful, and furnished an opportunity for the pen and public of New York to demonstrate that they are in no manner jealous of the advance which Boston has made in the department of instrumental music. The band is magnificently endowed in the matter of strings, but the wind department does not bear comparison with the New York orchestras. The training of Herr Gericke has produced a marvellous precision and elasticity of *ensemble*, and the readings of standard works is intelligent and sympathetic, if not very profound or virile. Concerning the production of Rubinstein's "Paradise Lost," I have not time to say more than that it took place last night, under the direction of Theodore Thomas, and that the choral portions of the work were much admired. The same remark might apply to Liszt's "Christus," which had its first complete American performance under the direction of Walter J. Damrosch, at a Concert of the Oratorio Society, on March 3.

OBITUARY.

Edward Hecht.—By the premature death, in his 55th year, of Mr. Edward Hecht, on the 6th ult., musical society in Lancashire and Yorkshire has sustained a severe loss. In Manchester especially, where he had been settled for nearly thirty-three years, and where, after Mr. Hallé, he was perhaps the most notable figure in musical circles, it is difficult to imagine how the gap will be filled.

Edward Hecht, born in November, 1832, at Dürkheim on the Haardt, in Rhenish Bavaria, was the son of a professor of singing and excellent musician, established at Frankfort-on the-Maine. After completing a thorough course of musical studies, under several distinguished masters—in particular Rosenhain—he quitted his native land, and after a short stay in London took up his residence in Manchester in 1854, as a teacher of the pianoforte, being determined in his choice of that city by domestic reasons, a married sister having already settled there. It was not long before his solid qualities brought him to the front. In 1859 he became conductor of the Manchester "Liedertafel" or German male choir, a post which he retained until 1878. In 1860 he became connected with the St. Cecilia Amateur Choral Society, of which more anon. On the retirement of Mr. C. A. Seymour he became the sub-conductor of Mr. Hallé's concerts in the Free Trade Hall, and for the last seventeen years fulfilled the duties of chorus-master in connection with the same series with an intelligence and efficiency which secured the happiest results. No matter how difficult the work to be performed, the rendering of the choral parts was awaited with the same security and confidence that long experience had taught one to repose in Mr. Hallé's orchestra. Furthermore, on the occasions—rare until the present season—when Mr. Hallé was incapacitated from conducting, Mr. Hecht proved himself a thoroughly competent substitute. The present writer well remembers how, on one occasion, he undertook and carried through at the eleventh hour a most excellent rendering of so exacting a work as Berlioz's Symphonie Fantastique, while the unanimous applause from chorus, orchestra, and all parts of the house which greeted his appearances in this capacity testified as fully to his personal popularity as to his artistic merit. As a pianist, he was well known and appreciated by Manchester audiences, excelling in particular in his interpretation of Schumann, but always displaying taste and thoroughness. Besides the above-mentioned duties, Mr. Hecht fulfilled those of conductor to the Stretford Choral Society and two Yorkshire Choral Associations—the Bradford St. Cecilia and the Halifax Choral Societies—and had just been appointed conductor of the Bradford Festival. He succeeded Dr. Bridge—on the latter's appointment to Westminster—as lecturer on harmony and composition at the Owens College (where he had latterly established an Orchestral Society), and was musical examiner at the High School for Girls at Manchester and Leeds. Finally, as a pianoforte teacher, Mr. Hecht had a select *clientèle* and a deservedly high reputation.

Just as Mr. Hallé is heard and seen to the greatest advantage, whether as conductor or executant, at his concerts in the Free Trade Hall, so Mr. Hecht always seemed to us to be most thoroughly in his element at the rehearsals or concerts of the St. Cecilia Society. During several years' residence in Manchester the present writer had the privilege of attending the meetings of this Society, and no lapse of time will wipe out the recollection of the deep debt of gratitude that he owes to its late conductor in introducing him to some of the most delightful music of all ages. During the years in question the works performed by the Society included—for the list is not exhaustive—the following compositions:—Selections from Handel's "Solomon" and Mozart's "Idomeneo"; Bach's Cantata "God's time is the best"; Schumann's "Paradise and the Peri," "Adventlied," "Pilgrimage of the Rose," and "Luck of Edenhall"; Stanford's 46th Psalm and Brahms's "Deutsches Requiem."

The foregoing catalogue of Mr. Hecht's multifarious duties, formidable as it was, did not, however, exhaust the sum total of his activities, for he found time in the intervals of his well-earned leisure to turn his scholarly attainments to good account in the field of composition, the list of his original works embracing a Symphony and a Cantata ("Eric the Dane"), performed at Mr. Hallé's Concerts in 1877 and 1882 respectively. Here we may incidentally remark that the admirable way in which Mr. Hallé's choir worked at and performed the very difficult and trying choruses in the former work, afforded the best proof of their devotion to the composer. He also wrote a setting for chorus and orchestra of "The Charge of the Light Brigade," composed for the Bristol Festival, 1879; a setting for chorus of George Eliot's lines "O may I join the choir invisible"; a string quartet, recently performed at the Manchester Classical Chamber Concerts, besides several part-songs, songs, and pianoforte pieces. This is not the place to enter upon any discussion of the merits of these works, and we will confine ourselves to observing, first, that they all bear the impress of a thoughtful intelligence; and, secondly, that in

the choice of words for musical illustration Mr. Hecht set an excellent example to less fastidious brother composers.

Before concluding this necessarily imperfect tribute to the memory of an admirable musician and a good man, we should like to amplify and, it may be, correct the impression which the foregoing remarks may have conveyed to our readers by recording a few of his characteristic traits. Like many another earnest artist, he fully appreciated the sweetness of *desipere in loco*. No one was fonder of a joke in due season. A genial host, with no scanty store of anecdote to draw on, he excelled in driving home his meaning by some pithy or quaint expression. The end of his active and honourable life has been in thorough keeping with its general character of unbroken vigour, for he may be said to have practically died in harness, having been taken ill, after a rehearsal, with the complaint—inflammation of the lungs—which carried him off in less than a week. It would have been hard to associate his robust individuality with a gradual failure of vitality. His sudden removal was, in a way, a more fitting termination, though it renders it all the harder for his many friends to realise that they will never again hear his hearty laugh or be cheered by the bracing influence of his presence.

James Broughton.—We regret to announce the death at Leeds, in his fifty-fourth year, of this well-known Yorkshire musician. Born near Dewsbury, Mr. Broughton migrated to Leeds when thirteen years of age. Even then he was a promising organist, and his appointment to a church became merely a question of time. His first post was at the Roman Catholic Church of St. Ann, where he conducted the musical services for more than twenty years. On leaving, Mr. Broughton became Organist at the Grammar School, and discharged the duties of that office during fifteen years—as long, in fact, as health permitted. Meanwhile, his unquestionable talent brought him plenty of professional engagements. He was connected at different time swith various local musical organisations, including the Leeds Philharmonic Society, the Bradford Festival Chorus, and other bodies, and few people who attended them will have forgotten the delightful Chamber Concerts which he gave over a period of ten years at the Queen's Hotel. He obtained his chief fame, however, as chorus-master of the Leeds Triennial Musical Festivals from 1874 to 1883. Shortly after the Festival of 1883, Mr. Broughton's health began to fail, and he travelled to a warmer clime, returning in July last year with no permanent improvement. He died at his house in Leeds on the 12th ult. Mr. Broughton was an enthusiastic collector of objects of art and curios, and those who have visited him will well remember the museum-like aspect of his residence. The funeral, which took place on the 16th ult., was remarkable for the abundance of its music, both in the church and at the grave side, where chorals were performed by a quartet of brass instruments—one cornet and three trombones.

A very successful Pianoforte Recital was given by Mr. Charles Stewart Macpherson at the Assembly Rooms, Streatham Common, on the 1st ult. The programme included Beethoven's "Sonata quasi una Fantasia" in C sharp minor (Moonlight); Chopin's "Berceuse and Ballade" in A flat; Mendelssohn's "Lieder ohne Worte," Nos. 1 and 34; Schumann's "Novellette" in E; besides examples from the works of Handel, Weber, Sterndale Bennett, Grieg, Henselt, and Walter Macfarren. Miss Blanche Murray sang two Scotch Ballads (C. S. Macpherson), and songs by Goring Thomas, Cowen, and Maude Valérie White. Mr. Herbert Lake acted as accompanist.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 2nd ult., at St. Clement's Church, Notting Hill. The soloists were Miss Douglas-Hamilton, Miss Ellen Cooper, Mr. Ager Grover, and Mr. Henry Cross. A second performance of the Oratorio was given, on the 16th ult., at Holy Trinity Church, Islington. The soloists were Mrs. L'Estrange, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. James Blackney. A performance of "Elijah" was given in the Congregational Church, Tolmers Square, on the 23rd ult. The soloists were Miss Annie Daymond, Mrs. Oram, Mr. Ager Grover, and Mr. Jabez West. Mr. E. H. Turpin accompanied on the organ on each occasion.

At St. Margaret Pattens, Rood Lane, the energetic attempt to produce six different Oratorio performances in as many weeks has testified, by the large and attentive congregations which have been drawn together, to the growing popularity of this class of service, and to the usefulness of this method of familiarising the public with the works of the great masters. On Wednesday evenings during the Lenten season, Gounod's "De Profundis," "Gallia," and the first part of the "Redemption," Spohr's "Calvary," parts one and two (divided), the "Passion" music from Handel's "Messiah," and Rossini's "Stabat Mater" have been performed with the greatest pains and care by the unaided choir of the church, with organ accompaniment only, by Mr. Horace Buttery, the Director of Music. Stainer's new Cantata, "The Crucifixion," will be given on Sunday, the 3rd inst. It should be mentioned that these Oratorio services are continued at intervals throughout the year, both on Sunday and week-day evenings. At Easter, the second and third parts of the "Messiah" will be performed, and later the remaining portions of Gounod's "Redemption."

The excellent performances of Gounod's "Mors et Vita" (Parts I. and III.), with orchestra, organ, and harp, at St. Stephen's, South Kensington, on Fridays in Lent, have up to the present time well exemplified the eminent suitableness of this work for church use, especially in the penitential seasons. This is the first occasion of the composition being rendered in church with orchestra. The well trained choir of St. Stephen's has been slightly augmented for the work, and the solos and quartets are sung by members of the choir, viz.—Master Warwick Major, Master Archibald Frazer, Mr. Frederick Cundy, and Mr. Broughton Black, most noticeable being the attack and expression of the solo and chorus singing. For the Postlude, Gounod's "Marche Solennelle" is performed by the band. Mr. Warren Tear plays the organ and Mr. John Cheshire the harp, the Conductor being Mr. Hamilton Robinson, the Organist and Choirmaster of St. Stephen's.

A Concert, under the direction of Mr. Walter Stark, the Music Master, was given by the First School Choir of Archbishop Tenison's Grammar School, Leicester Square, assisted by a few ladies and gentlemen, in the large hall, on the 3rd ult. The first part consisted of a new sacred Cantata by Mr. Edmund Rogers, entitled "Footprints of the Saviour." The work is arranged in four parts, dealing with the Childhood of Christ, His Ministry on Earth, His Passion and Death, His Resurrection and Ascension. The principal vocalists were Miss Florence Thompson, Miss Maud Laister, Mr. Edwin Smith, and Mr. R. Poole. Both the solo and choral portions were excellently rendered, and the composer, who conducted the Cantata, was called forward at the conclusion of the performance and warmly applauded. The second part of the Concert was miscellaneous, one of the chief items being a pianoforte solo by Mr. Walter Stark.

A Smoking Concert, in aid of the Indigent Jews' Benevolent Society, was given by the Strolling Players' Amateur Orchestral Society, at Princes' Hall, on the 5th ult. Several orchestral pieces were performed under the direction of Mr. Norfolk Megone with considerable effect. Violin solos were ably contributed by Mr. Pollitzer, and Mr. Bottesini created genuine enthusiasm by his wonderful performance on the double bass. Mr. Charles Chilley was the vocalist and did double duty, Mr. Henschel, who was to have sung, being absent through indisposition. Much amusement was created by the humorous recitation of the "Charity Dinner" given by Mr. Charles Fry. H.S.H. the Duke of Teck was present at the Concert.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave his annual Concert at the Surrey Masonic Hall, on February 28. An excellent programme was well rendered by Miss Meredyth Elliott, Miss Helen Haldane, R.A.M., Miss Meta Russell, Mr. Carli Zoeller, Mr. Joseph Heald, R.A.M., Mr. H. A. Chapman, Mr. James Budd, Mr. Seymour Smith, and Mr. Wallace Briggs. Mr. Holmes gave a brilliant performance of "Polka de la Reine" (Raff), also playing duets with his pupils Miss Worrell and Master Aldersley; his "Colonial and Indian March" was well rendered by an efficient orchestra. Mr. Thomas Phisick was an able accompanist.

The Annual Concert of the Violin Classes at the Birkbeck Institute, under the direction of Mr. W. Fitzhenry, took place on the evening of the 11th ult. The members of the classes were successful in their rendering of a String Quartet by Tolhurst and a Quintet by Jarvis, but the feature of the evening was the playing of Handel's "Largo," with accompaniment of pianoforte and Mustel organ. This was received with much enthusiasm. Mr. T. E. Gatehouse's violin solos elicited the usual encore. The vocalists—Miss Mary Beare, Mr. Orlando Harley, and Mr. F. Bevan—contributed songs, Mr. John Beare played a flute solo, and Mr. H. M. Higgs a solo on the Mustel organ. Mr. Charles Fry greatly pleased the audience by his spirited recital of Lord Tennyson's "The Revenge," and a humorous piece "The lost thread," by W. A. Barrett. Mrs. W. Fitzhenry, Mr. P. A. Hawkins, and Mr. C. S. Macpherson did good service at the pianoforte.

On Tuesday, the 8th ult., the Shepherd's Bush and Hammersmith Sacred Choral Union gave, at its second Concert, a performance of Handel's "Messiah," at Oaklands Chapel, Uxbridge Road. The soloists were Miss Pushman, Miss F. Slater, Mr. C. T. Grimsdick, and Mr. John Ridding, all of whom acquitted themselves admirably, the last-named especially distinguishing himself by his spirited and excellent rendering of "Why do the nations" and "The trumpet shall sound." The instrumentalists were—Piano, Miss Millen; harmonium, Mr. Ellison; organ Mr. A. Stride; and Mr. C. G. Bell, Conductor. A small string band, led by Mr. Humphreys, played the accompaniments with much effect. The choruses were sung with steadiness and precision, and the efforts of all concerned gave much satisfaction to the audience.

The second Subscription Concert of the St. John's (Lewisham) Choral Society was given on February 24. The first part of the programme consisted of Gaul's "Holy City." The second part was miscellaneous, and included Mendelssohn's "Deep repose of night" and "I waited for the Lord," Smart's "Ave Maria," Leslie's "Pilgrims," and Professor Pole's Motett "The Hundredth Psalm." The principal vocalists were Miss Simson, Miss Cassells, Miss J. Wilson, Miss Schmidt, Miss L. Pyne, Mr. E. Harris, Mr. P. H. Fulkes, Mr. F. A. Bridge, and Mr. Duckworth. Mr. Walter and Mr. E. Samson played a Duet for flute and pianoforte by Hauptmann, the latter gentleman also contributing Mendelssohn's "Rondo Brillant" in B minor. Mr. Henry A. Toase presided at the pianoforte, Mr. E. Samson at the harmonium, and Mr. F. A. Bridge conducted.

The Plymouth Vocal Association gave a performance of Gounod's "Mors et Vita" at the Guildhall, on Thursday, the 24th ult. The rendering of the work (heard on this occasion for the first time in Plymouth) was in every respect satisfactory, and reflected the utmost credit on Mr. F. N. Löhr, the Conductor, who had evidently expended great labour on the training of the choir. The choruses were all well sung, special mention being due to that which ends the work, "Hosanna in excelsis," which was so impressively given that the audience rose to their feet. The soloists were Mrs. Hutchinson, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. F. King, whose rendering of their respective parts is too well known to need comment. Mr. Pardew led the orchestra, and Mr. Faull presided at the organ. Mr. Löhr conducted with his usual ability.

Madame Edith Gordon-Bartlett gave an evening Concert, on the 7th ult., at the Gresham Hall, Brixton, before a large audience. Madame Gordon-Bartlett, whose reception was most flattering, was assisted by Madame Enriquez, Mr. Donnell Balfe, the *bénéficiaire's* pupil, Miss May Nolan, Miss Helen Dalton, and Mr. Walter Haslem, vocalists. Mr. Arthur Payne displayed great ability in his violin performances; pianoforte solos by Mr. Arthur L'Estrange were brilliantly played, and the harp solo, by Miss Chatterton, was much appreciated. Mr. John Harrison accompanied.

Clergymen and Choirmasters who propose holding Services in celebration of the forthcoming Jubilee, will be glad to know that the Responses proper for the Service, can be found in "Daily Service and Litany," edited by the Rev. S. Flood Jones and Dr. J. F. Bridge, and published by Novello, Ewer & Co.

On Friday evening, the 25th ult., the first Smoking Concert of the Electro-Harmonic Society, which has been formed for the purpose of social intercourse amongst the electrical fraternity, took place in the Banquet Room, St. James's Hall Restaurant, under the presidency of Mr. C. E. Spagnoletti, C.E. A most enjoyable evening was spent, and a capital programme carried out by Messrs. Bevan, Dalzell, Brown, and Kift, with Mr. T. E. Gatehouse (solo violin); Mr. Wilhelm Ganz, who most kindly offered his valuable services, and played Beethoven's "Sonata Pathétique"; and Mr. Alfred Izard as accompanist. This Society, which numbers amongst its members many of the most eminent scientists in this country, should eventually occupy a high position amongst kindred institutions.

A series of five Drawing-room Subscription Concerts, under the direction of Mr. H. E. Button, have been given in the Bijou Hall, adjoining the Finchley Road Station, during February and March. The programmes have chiefly consisted of glees, madrigals, and part-songs for men's voices, varied by a selection of those requiring boys' voices. The singers have been Messrs. W. Coward, H. E. Button, Albert James, E. Dalzell, A. Thompson, H. Parkin, H. Horscroft, and W. G. Forington, solos having been also contributed by most of the above-named artists. Instrumental solos by Miss Anna Lang and Mr. H. E. Button (violin), Mr. C. H. Allen Gill (violoncello), and Mr. A. Izard (pianoforte) have also been included in the programmes.

The United Richard Wagner Society announces a Conversazione to be held in June next, on which occasion Dr. Hans Richter has consented to conduct the "Siegfried Idyll." A choir chosen from the German Choral Societies and a ladies' chorus will perform selections from Wagner's dramas. Mr. Walter Bache and several other eminent artists have also promised their assistance. In furtherance of the Wagner movement, it is proposed to start a quarterly publication. As it is impossible to support it by the funds of the Society, however, a small extra subscription will have to be raised; and considering that only one hundred subscribers of 4s. each will be sufficient for the purpose, there can be little doubt that this fund will speedily be forthcoming.

The members of the St. Columba's Choral Society gave their first Concert in the Hall of St. Columba (Church of Scotland), Pont Street, on Wednesday evening, the 2nd ult. The chief item was Macfarren's Cantata "May Day," which was very fairly given under the direction of Mr. John Lowe, Conductor of the Society, and Organist, &c., of the church. The accompaniments were played by Mrs. Dunhill (pianoforte), and Mr. Karl Hahn (American organ). The rest of the programme was miscellaneous; including, in addition to part-songs and glees, ballads sung by Miss Adelaide Mullen (who also gave with much effect the soprano solo in the Cantata), and Mr. J. Dalgety Henderson, and instrumental solos by Mr. Guy Wetherall and Mr. Karl Hahn.

A Concert was given at the Regent's Park Chapel, on Wednesday, the 2nd ult., in aid of the fund of the Domestic Mission. Miss Mary Davies gave with much effect Handel's recitative "Blest be the power" and air "O had I Jubal's lyre"; Miss Damian gained much applause by her rendering of Beethoven's Creation's Hymn; and Miss Margaret Hoare was very successful in "I know that my Redeemer liveth." Songs were also given by Messrs. Hulbert Fulkerson, H. B. Grove, and Alfred Moore. Miss Clara Titterton contributed two violin solos, Andante and Capriccio by David, and Cavatina by Raff, and Miss Frances Thomas gave clarinet solos by Gade and Reyloff. Mr. J. L. Phillips presided at the organ and Mr. Ernest Kiver at the pianoforte.

At Holy Trinity Church, Stroud Green, on the 16th, 23rd, and 30th ult., performances were given of Bach's "Passion" (St. John) with orchestra and choir numbering about fifty. The solos were sung by Miss Margaret Hoare, Miss Marie Middleton, Mr. Alfred Kenningham, and Mr. Robert Hilton. Mr. H. J. Dean ably presided at the organ, and the Rev. Willoughby Carter conducted with care and judgment. The congregations have been large on each occasion.

The West Kensington Choral Society gave a Concert at the May Street Schoolroom, on the 8th ult., under the conductorship of Mr. E. Pettman, A.C.O. The programme was highly interesting, the principal items consisting of Handel's "Ode on St. Cecilia's Day" and Schumann's "Gipsy Life," the soloists in the first work being Mrs. Edwardes and Mr. Collwyn Thomas, and in the second Miss Downes, Miss C. MacHutchin, Mr. McLaren, and the Rev. P. S. Propert. Both compositions were well rendered. Vocal pieces were successfully given (one called "Sunset," written especially for the Concert by the Conductor), Miss Fountain being encored in her song, and Mr. Pettman receiving a like compliment for his performance of a Study by Chopin.

Miss Tombleson gave her first annual Concert at the Lecture Hall, New Southgate, on the 17th ult. The vocalists were Miss Liddell (who replaced Miss Webster and whose efforts were much applauded), Mr. W. T. Upton, Mr. W. Bennett, Mr. Charles O'Neill, and the Concert-giver, who received a hearty encore for her rendering of Sullivan's "Guinevere." Violin solos were contributed by Mr. W. A. Robins, and Miss Louisa Pyne played Raff's "La Fileuse" and Rubinstein's "Le bal" with much effect. During the evening, Mr. Charles Fry recited a scene from the "Merchant of Venice" and also gave the "Charity Dinner" with much humour.

The members of the Grosvenor Choral Society held their 181st monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday evening, the 18th ult., when a selection of sacred music, including Spohr's Cantata "God, Thou art great," was given. The soloists were Miss Ada Beck, who sang the solo in Mendelssohn's "Hear my Prayer" with good taste and feeling; Miss Gibbs, Miss Roberts, and Miss Bond, Mr. T. P. Frame, and Mr. Frank May. Mr. Tonking gave a violin solo and accompanied the Cantata on the Mustel organ. Mr. C. M. Gibson and Mr. T. P. Frame accompanied. Mr. David Woodhouse conducted.

Mr. John Farmer's "Christ and His Soldiers" was given at a Special Service in St. Andrew Undershaft, Leadenhall Street, on Tuesday evening, the 8th ult., by an augmented choir, with organ and orchestral accompaniment, numbering together over one hundred performers. The solos were well rendered by members of St. Andrew's choir, and the choruses given with much precision by the combined forces. Mr. W. J. Winter (Assistant Organist at Westminster Abbey) presided at the organ, and Mr. W. M. Wait (Organist and Choirmaster, St. Andrew Undershaft) conducted.

A strange story is going about to the effect that Verdi has another opera on the subject of "Otello," that it is called "Iago," and written in the style of his earlier works. Nothing could be more improbable. The actual "Otello," for years past, occupied all the time the old master had to spare from the duties of his congenial country life. He had come to love his work, to delight in taking counsel with himself about it, and in slowly shaping its perfection. His remark to a friend in Milan was that he felt a kind of regret in parting with the close companion of years, and throwing it upon the tender mercies of the world.

We have much pleasure in drawing attention to the claims of the "Quarterly Musical Review," published in Manchester and London, and edited by Dr. Hiles. We regret that we cannot transfer to our columns some extracts from the many ably written articles which have appeared from time to time in this journal, but as specimens of their quality, we may mention "Music and Municipalities," by J. F. Youngman; "The case of the Organist," by A. L. Smith, Mus. B.; and "Aspects and Prospects of Music in England," by Dr. A. C. Mackenzie, which appear in the number for February last.

The programmes of the five Symphony Concerts of the Philharmonic Orchestra at Baltimore, under the direction of Mr. W. E. Heimendahl, are uniformly excellent, high class music, both of the past and present day, being very fairly represented. The pianists announced are Mr. Rafael Joseffy, Mr. S. B. Mills, Mr. Richard Burmeister, and Mr. Harold Randolph, and the vocalists Miss Emily Winant and Mrs. R. Ortmann.

The members of the Forest Gate Choral Society gave a Sacred Concert in the Forest Gate Congregational Church, on the 10th ult. The programme consisted of Mendelssohn's "Hymn of Praise" and "Hear my Prayer," Beethoven's "Hallelujah," and other selections, all of which were well rendered. The solos were taken by Miss Effie Chapuy, Miss L. H. Lawrence, Miss Nellie Porter, Miss E. C. Blyth, Mr. William Price, and Mr. E. W. Giles. The accompaniments were played by Miss L. H. Lawrence (pianoforte) and Mr. Duncan Callow (organ). Mr. J. B. Mellis conducted.

Mendelssohn's "Athalie" was performed at Union Chapel, Islington, under the direction of Mr. R. Williamson, on the 2nd ult. The solo vocalists were Miss Thornthwaite, Miss Evelyn Gibson, and Madame Marian McKenzie, whose fine voice was heard to considerable advantage in the contralto music. Mr. Charles Fry recited the illustrative scenes with much dramatic power. The choruses were fairly rendered by the members of the Psalmody Class, and Mr. FountainMeen accompanied throughout on the fine organ of the chapel with rare skill and judgment.

The Fifty-first Smoking Concert of the South London Musical Club was given at the Gresham Hall, Brixton, on the 15th ult. The programme comprised an excellent selection of glees and choruses, including the South London Musical Club Prize Glee "A message to Phyllis" (Gerard F. Cobb). Mr. Henry Yates sang "Thou art so near" (Reichardt) in an artistic manner, and Mr. G. T. Miles played four solos on the harp (two being in response to encores). Mr. Charles Stevens (Musical Director) conducted, and Mr. E. W. Brewster accompanied.

An excellent Concert was given by the West London Male Voice Union, at the Athenæum, Shepherd's Bush, on the 2nd ult. Several well-known part-songs were rendered with much effect, and also a glee, "To the rose," composed by the Conductor, Mr. Albert Reakes. Songs were given by Miss Louise Phillips, Miss Lily Rowe, Mr. Edwin Bryant, and Mr. Albert Reakes, and violin and violoncello performances by Mr. Victor Buzian and Mr. Giuseppe Dinelli agreeably diversified the programme. Mr. Albert Reakes conducted.

A Concert was given by Madame Woodhatch, at the May Street Schoolrooms, on the 21st ult., in aid of the funds of St. Andrew's, Fulham. The soloists were Madame Woodhatch, Miss Nellie Jones, Miss Maud Harding, Mr. Taylor, and Mr. John W. Knott, all of whom acquitted themselves to the satisfaction of the audience, while agreeable variety was afforded to the programme by the excellent part-singing of the Mendelssohn Quartette. Mr. E. Pettman accompanied the soloists, and also played two pianoforte solos.

Mr. Frank Austin, L.Mus., T.C.L., gave a Concert at Wellington Hall, Islington, on the 10th ult., at which songs of his own composition were performed. The most favourably received items were "The Skipper's Farewell," sung by Mr. Thomas Kempton; a "Gipsy Song," Miss Alice White; "Anita," Mr. A. Probert; and an "Echo" song (composed in canon for two soprani), all of which were encored. The composer accompanied throughout, and played short selections from Beethoven, Henselt, Chopin, Bennett, and Rubinstein.

On Wednesday, the 9th ult., a Concert was given at Paddington Terminus, in aid of the Widows and Orphans of the Great Western Railway Company's employés. The vocalists were Miss Marie de Lido, Miss Minnie Laurie, Master T. Burt, Mr. Hirwen Jones, Mr. Arthur Griffiths, Mr. Albert Reakes, and Mr. Joseph Longman. Solos on the violin were given by Mr. Percy Webster, and on the pianoforte by Mr. François E. Choveaux, who was also the accompanist. The Temperance Choir, under the direction of Mr. W. J. T. Cox, sang several part-songs very effectively.

A Concert was given on the 23rd ult., at the Primitive Methodist Chapel, Caledonian Road, by the choir, assisted by a small string band. The performance consisted of Mendelssohn's 42nd Psalm and selections from the works of Handel, Mozart, &c. Mr. C. W. Setchfield (Organist of the Chapel) conducted, and Mr. Fred. W. Howland accompanied on the pianoforte.

A Concert, under the direction of Mr. Eade Montefiore, was given on Thursday, the 3rd ult., at 13, Belgrave Square, by kind permission of the Earl and Countess Beauchamp. Mr. Brandon Thomas, Mr. E. Watts-Russell, and Mr. A. Page-Cookes gave recitations; the musical portion of the programme being ably sustained by La Comtesse de Brémont, Miss Sara Wells, Mrs. Gregory Hast, Mr. Charles Ackerman, Mr. T. Maude, Mr. James Blackney, and Mr. Gregory Hast.

An Organ Recital was given, on the 9th ult., at St. Andrew's, Ashley Place, Victoria Street, by Mr. H. W. Weston, F.C.O., Organist and Choirmaster of Balham Parish Church. His masterly rendering of selections from Bach, Massenet, Merkel, Guilmant, and Silas was greatly appreciated by a large congregation. On Good Friday evening, Dr. Stainer's new Sacred Cantata "The Crucifixion" will be sung by the choir, Dr. C. Pearce presiding at the organ.

The North-East London Choral Society gave the second Concert of the present season at the Morley Hall, Hackney, on the 9th ult., the programme consisting of C. H. Lloyd's "Andromeda" and a short miscellaneous selection. The solo vocalists were Miss Kate Fusselle, Miss Rose Dafforne, Mr. John Probert, and Mr. F. A. Bridge; solo violin, Mr. Arthur Payne; pianoforte, Mr. Fountain Meen; harmonium, Mr. L. B. Prout; Conductor, Mr. John E. West. The music was excellently rendered.

A performance of Mendelssohn's "Hymn of Praise," followed by a miscellaneous selection, was given in Craven Hill Congregational Church, Lancaster Gate, on Thursday, the 3rd ult. There was a full orchestra of fifty performers (the Bayswater Orchestral Society) and a choir of seventy-five voices. The solo vocalists were Miss Adelaide Mullen, Miss Rose Dafforne, Mr. Charles Chilley, and Mr. T. R. Croger. Mr. Harkness Lait conducted, and Mr. Fred. W. Noakes (Organist of the Church) presided at the organ.

The question of a *diapason normal* is now being discussed in Italian musical journals. This irrepressible subject goes the round of Europe continually, but can hardly be due here for some time to come. We have not yet forgotten a meeting at St. James's Hall; the appointment of a Committee to lower our pitch; and the lame and impotent, as well as speedy, conclusion of the whole matter.

A special Service was held on the 17th ult., at All Saints' Church, Child's Hill, when Mendelssohn's 42nd Psalm was sung by the members of the St. Peter's Choral Society (Cricklewood), under the able directorship of Mr. A. A. Yeatman, F.C.O., Organist of Finchley Parish Church. During the service the following pieces were effectively rendered on the organ by Mr. Yeatman: Andante (Guilmant), Andante in G (Smart), and March in D (Smart).

The Hatcham Park Musical Society, under the able conductorship of Mr. Frederick A. Jewson, gave a Concert on February 24, before a large audience. Mendelssohn's "Hymn of Praise"—the solos by Miss Ada Patterson, Mrs. Bindloss, and Mr. James Sprunt—was excellently rendered; and a miscellaneous second part—which included violin solos by Madame Dunbar Perkins—was highly successful.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave his usual monthly free Organ Recital, in the church, on the 20th ult. The programme, which was rendered with skill and precision, consisted of Mendelssohn's second Sonata, Andante in G and Offertoire in E flat (Batiste), March Funèbre and Chant Séraphique (Guilmant), Air and Variations (Beethoven), and March from "Joshua" (Seymour Smith).

We are able to state that Mr. Augustus Harris has engaged Mr. Mancinelli (composer of the Oratorio "Isaiah" to be produced at Norwich next autumn) as Conductor of the Italian Opera season at Drury Lane. Mr. Mancinelli is now filling a similar post at the Royal Theatre, Madrid.

Mr. Alfred Physick (Organist and Director of the Choir of Holy Trinity, Upper Tooting) gave the Organ Recital at St. Nicholas', Cole Abbey, Queen Victoria Street, on the 1st ult.

Miss Maud Leslie gave her annual Concert, on the 7th ult., at the Lecture Hall, Walworth. Miss Leslie was assisted by her pupil, Miss Yeatman, Miss Macaffe, Miss L. Robins, Messrs. T. Maude, Sydney Herbert, and H. Phillips. Pianoforte solos were admirably rendered by Miss Alice Newdick and Miss Kate A. Davies. Miss Leslie was much applauded in all her songs. Miss Davies was an efficient accompanist.

The Organ Recital at the Bow and Bromley Institute, on Saturday, the 19th ult., was given by Mr. H. C. Tonking, Sub-Professor of the Organ, Royal Academy of Music, and Organist of All Saints', Clapton. Miss Eleanor Rees was the vocalist and Mr. Bernard M. Carrodus the violinist. The hall was crowded, and the Recital was admitted to be one of the best of the season.

Mr. Francis Adams, Organist and Choirmaster to Bexley Heath Congregational Church, was on Saturday, the 19th ult., presented with an exquisitely chased tea and coffee service, by the friends and choir of the Dalston Congregational Church, where Mr. Adams had, during the past eight years, fulfilled the duties of organist and choirmaster.

On the Tuesdays during Lent the choir of St. John's, Waterloo Road, S.E., have given performances of sacred music, including Mendelssohn's "Hear my prayer" and Thirteenth Psalm, and selections from Sir Arthur Sullivan's Oratorio "The Prodigal Son," the solos by Masters Warren and Long and Miss Van Heddeghem. The series of Organ Recitals will be resumed after Easter. Handel's "Messiah" is announced to be given on the 6th inst., by the Kyrle Choir, the Organist being Mr. Henry J. B. Dart. In order to give short Oratorios after the services, ladies and gentlemen are requested to join the choir, which it is proposed to enlarge from forty to sixty voices.

An Organ Recital, by Mr. F. J. Yeatman, was given in St. Barnabas' Church, Kentish Town, on Saturday, February 26. The programme, including Air with Variations (from Haydn's Symphony in D), Prelude and Fugue in G major (Bach), Quasi Allegretto in A (Smart), and Allegretto in B minor (Guilmant), was excellently rendered. Vocal selections were contributed by Mr. and Mrs. Albert Rayment.

At the Conversazione given on the 15th ult., by Theresa, Countess of Shrewsbury, at her residence in Lowndes Square, Mr. Eade Montefiore had the direction of the musical portion of the entertainment, the artists being Miss Mary Morgan, Mrs. Moncrieff, Mr. Barrington Foote, Mr. Charles Ackerman, Mr. Eade Montefiore, Mr. T. Maude, and Mr. H. Knight.

Mr. Odoardo Barri has been appointed Musical Director, for the summer season, of the Concerts at the Winter Gardens, Blackpool. In addition to an efficient orchestra, Mr. Barri will have a select choir of children's voices.

Part of Gaul's Passion Service was sung at Holy Trinity Church, Upper Tooting, on Friday, the 4th ult. The solos were well rendered by Messrs. E. Bryant and J. Donnell Balfe. Mr. Alfred Physick (the Organist and Choirmaster of the Church) presided at the organ.

It is announced that the musical setting of Lord Rosslyn's lyric in commemoration of Her Majesty's Jubilee, which appeared lately in *Blackwood*, has been entrusted to Sir Herbert Oakeley.

We understand that Mr. Eugene Gigout, the eminent French organist, will again visit this country in the course of the present month. During his stay he will give several Recitals, both in London and in the country.

Dr. Stainer's Cantata "The Crucifixion" will be sung at a Special Service at St. John's, Bethnal Green, on the evening of Good Friday.

Madame Frickenhaus and Herr Josef Ludwig announce a series of Chamber Concerts to take place in Princes' Hall, on May 7 and 21, June 11 and 25.

Mr. Fred. S. Oram has accepted the Conductorship of the Tottenham Philharmonic Society.

REVIEWS.

Magnificat and Nunc dimittis in D, by W. Howard Stables; *Magnificat and Nunc dimittis in D*, by J. Patterson Shaw; *Magnificat and Nunc dimittis in E flat*, by Arthur R. Whitley. [Novello, Ewer and Co.]

The evening service of Mr. Stables shows talent, but it may fail to win general acceptance in consequence of a certain extravagance, which shows itself particularly in abrupt changes of key. After four verses in D we have two in B major, and passages to follow in E flat minor and E natural major, with an equally abrupt transition to the original key. These would prove trying except to highly trained singers, and besides are confusing to the ear. In its general character the service is bold and festive. The settings of Mr. Shaw and Mr. Whitley are simpler, and both are smoothly written, without any distinctive feature. There is not much to choose between them, but, on the whole, the latter is the more pleasing of the two.

John Gilpin; or, The Ride to Ware. A Humorous Cantata, for solo voices, chorus, and orchestra. Words by Cowper. Music by Edmund Rogers. [Weekes and Co.]

The composer of this piece has not only set the fashion of writing "Humorous Cantatas," but has shown us in his "Jack and the Beanstalk," "Blue Beard," and other works of this class, that it is possible to compose comic music without being vulgar, or degenerating into obvious burlesque of standard compositions. "John Gilpin" is one more successful specimen of Mr. Rogers' powers, and fully deserves to take its place amongst its many predecessors from the same pen. Commencing with an instrumental introduction, we have the quaint and well known words of Cowper cleverly thrown into solos for soprano, contralto, tenor, and bass; choruses, and an unaccompanied quartet, all of which, although not demanding high-class criticism upon their merits, are, we may conscientiously affirm, sufficiently well set to ensure the favourable verdict of an audience predisposed to be amused. From these we may select for special commendation the bass aria "I am a linendraper bold," the scena for bass and chorus, "Now see him mounted"—in which the perilous ride of the hero is most graphically described—the aria for contralto, "Now, Mistress Gilpin," and the final chorus, "Now, let us sing." The pianoforte accompaniment is effectively arranged for drawing-room performance; but choral societies should be informed that the full score and orchestral parts may be hired from the publishers.

Ye Men of Galilee. Anthem for Ascensiontide. *Our blest Redeemer.* Anthem for Whitsuntide. By the Rev. T. C. Lewis. [Novello, Ewer and Co.]

Simplicity, coupled with sound musicianship, characterise both these little Anthems. The first-named consists merely of a brief strain for tenors and basses in unison, and a chorus in measured phrases, like an extended hymn-tune. The other is more varied, but equally rhythmical. Mention should be made of a soprano solo, with Dykes's familiar tune, sung softly by the choir as an accompaniment. This cannot fail to prove effective. The Anthems are well within the means of ordinary amateur choirs.

The Widow of Nain. Sacred Cantata for Female Voices. By Frank J. Sawyer, Mus.D., Oxon. [Forsyth Brothers.]

A Sacred Cantata for female voices should be received with favour in all schools where the young ladies are trained to the appreciation of a higher class of composition than can be found amongst the conventional solo music of the day. The incident of the resuscitation of the Widow's son is clearly told in verse, well laid out for musical setting; and the music, without undue pretence, is appropriate, and sympathetic with the text throughout. A short introductory Chorus in G minor leads to a Chorus of Mourners—preceded by a brief Recitative for the Narrator—the feeling of which is faithfully reflected by the wailing phrases, both in the vocal and instrumental parts. Recitatives for the Narrator and the Widow are followed by a bright "Duet of Neighbours," in which the mourners are urged to assuage their grief, a simple yet melodious composition, contrasting effectively with the sombre music which precedes it. After a Recitative and Trio, the Youth is bidden by the Saviour to rise, and this is succeeded by a placid Choral. The Duet of thanks, for Mother and Son, is followed by the final Chorus, which, although short, contains some effective points. We cannot, perhaps, assert that Mr. Sawyer's music is ever so deeply impressive as the subject, in parts, seems to demand; but, being evidently written for juvenile vocalists, it is no small praise to say that it thoroughly fulfils the composer's intention.

Allegro in form of a Minuet. By W. G. Wood. (Original Compositions for the Organ, No. 55.) [Novello, Ewer and Co.]

At the first blush it might seem that the composer was ill-advised to choose the minuet form for an organ piece; but it is the form only and not the style that he has utilised. No one in listening to Mr. Wood's composition would recognise any resemblance to the dance in which our ancestors delighted. It is true organ music, and that of a superior kind. The principal section in C abounds in running quaver passages which are used imitatively with much effect. After a brief trio in A minor, which is followed by a portion of the opening section, we have a second trio in A flat, written as a two-part canon in the fifth for the clarinet, the left hand and pedals accompanying. This is cleverly done, but so easily and naturally does the music flow that no one unacquainted with canon would suspect any scholastic device. A reprise of the first part and a dignified coda bring this capital piece to a conclusion.

Waly, Waly. Song. Anonymous, 1720.
Through the wood, Laddie. Song. Words by Allan Ramsay.
Love will find out the way. Song. Old English.
Because. Song. Words by Adelaide A. Procter.
Composed by A. Stammit.
[Weekes and Co.]

Considering that many of the songs which daily come before us, however good musically, seem scarcely to have been inspired by the words, Mr. Stammit deserves the warmest commendation for the deep sympathy he has shown with the excellent verses selected for the compositions under notice. "Waly, Waly" has an eloquent subject in C minor, the change of time and key, with the syncopated accompaniment, being extremely happy; the quaint simplicity of Allan Ramsay's lines, in the second song on our list, is well reflected in the quiet theme in A minor; and the obstinate figure in the accompaniment of "Love will find out the way" gives much interest to a melodious and truly vocal melody. "Because" is an unpretentious ballad, somewhat more conventional than those already spoken of, but well harmonised and graceful throughout. We conscientiously recommend this group of vocal pieces to the attention of all in search of novelty.

Elements of Harmony and Counterpoint. By F. Davenport. [Longmans, Green and Co.]

Mr. Davenport has already published a very useful work on the Elements of Music, which is now adopted as a Text-book at the Royal Academy of Music, of which institution he is a Professor; and in the Manual before us he carries forward his plan of teaching through Harmony and Counterpoint. As his book is avowedly founded on the "Day" theory, to notice it critically would of course be to review a system now too well known to call for an examination of its merits; but we must say that the manner in which the facts are put forth and illustrated demands the very warmest praise; and we heartily commend the work to all students who desire a clear and concise exposition of the method which it advocates.

Annette. Song for a Baritone voice; with accompaniment of Pianoforte and Clarinet (or Violin, Viola, or Violoncello). Words by W. L. Courtney. Composed by Charles H. Lloyd. [Novello, Ewer and Co.]

There is a charm, both in melody and treatment, throughout Mr. Lloyd's song, which cannot fail to impress all musical listeners; and baritone vocalists—who are not too well supplied with compositions especially written for their register—may rest assured that a treasure is here added to their *répertoire*, the value of which will be increased

by time. The fervent expression of the words, the beautiful figure which runs through the accompaniment, and the artistic manner in which the *obbligato* part—almost equally well suited for any of the instruments named—is woven in with the voice, lift the composition so far above the songs of the day as to secure its admission into the classical concert-room, where artists to execute it, and audiences to appreciate it, will most surely be found. We shall indeed be glad to welcome any number of such compositions as "Annette" from the pen of Mr. Lloyd.

Service of the Holy Communion, for first and second soprano voices. By the Rev. J. Baden Powell. [Novello, Ewer and Co.]

According to a note this service was written for week-day celebrations at St. Paul's, Knightsbridge, when the tenors and basses are not available; and it is very reasonably suggested that it may be useful for other choirs similarly situated, and also for sisterhoods and schools. The good qualities to which we have drawn attention in previous notices of church compositions by Mr. Baden Powell, are even more prominent in this service. Its general character is bright and cheerful, and though the composer employs the traditional intonations for the Gloria and Credo, his style is modern and melodious. Very little, if any, trace of amateurishness may be discovered, and to sum up we fancy the service will supply a distinct want, and that in a highly acceptable way.

Scène de Ballet; The Gipsies. Composed by H. M. Higgs. [Metzler and Co.]

These three pieces, although evidently written for the orchestra, will be most acceptable to pianists who can fully enter into the dramatic feeling they demand. No. 1, Allegro, in E minor and major, has many interesting points, the dreamy opening, the two bars of 5-4 time, and the burst in the tonic major, being not only extremely effective, but free from that affectation of profundity which disfigures so much modern music of this class. No. 2, Moderato, has a restless Introduction, which eventually settles down in the key of G major, with a melodious theme, accompanied by a running semiquaver bass; and No. 3 is a tuneful and extremely graceful Waltz. All these movements are sufficiently well contrasted to sustain the attention of an audience; and we can well imagine that at the Covent Garden Promenade Concerts, where this "Scène" was performed, the exceptional merit of the composition must have been fully recognised.

Lullaby. Welcome. For the Pianoforte. By G. A. Macfarren. [Edwin Ashdown.]

These two pieces, forming Nos. 4 and 5 of Six Romances, cannot be too strongly recommended, both as highly finished Sketches by an artist who has sufficiently proved his power in works of greater importance, and as valuable Exercises for students. "Lullaby" is a tranquil melody for the upper part of the right hand, with a sympathetic flowing semiquaver accompaniment, played chiefly with the lower part of the same hand, the punctuation throughout being so distinctly marked as to admit of no doubt of the composer's intention. In "Welcome" the theme is given to the right hand, the thumb only occasionally touching a single note of the left hand *arpeggio* accompaniment. As companion pieces these charming trifles will doubtless be often played by those who have sufficiently trained mind and fingers to do them the justice they merit. The due rendering of the several parts in both these pieces will be much facilitated by careful attention to the fingering of Mr. Walter Macfarren.

The Altar Hymnal. With music compiled and arranged by A. H. Brown. [Griffith, Farran and Co.]

According to the title this is "a book of song for use at the celebration of the Holy Eucharist," and a glance at the general preface by the Rev. T. T. Carter shows that it is intended for places where full ritual prevails. Such terms as "Proper of the Seasons," "Sequences," "Post-consecration," and "Ablutions" are scarcely familiar to the majority of churchmen. Obviously criticism in this place has only to do with the music of the work, which seems well selected for its special purpose. Two tunes are given to every one of the 180 hymns, one plain song and the other modern—we may add, very modern—abounding in dotted notes and quavers, and generally somewhat sensuous in character.

Awake, O Happy Nation! National song and chorus. Composed in commemoration of Her Majesty's Jubilee, 1887. Words by Henry Rose. Music by J. Munro Coward. [Metzler and Co.]

Occasional songs, especially designed for popular use, scarcely appeal to coldly critical judgment; but we may say that Mr. Coward's contribution to the national rejoicing is in every respect admirably suited for singing in large gatherings; and as it may be performed in public "without fee or licence," there can be little doubt of its extensive appreciation. The band parts are published, and it is also arranged as a four-part song, or anthem, both in the Tonic Sol-fa and the Old Notation.

The Congregational Psalmist Hymnal. [Hodder and Stoughton.]

Apparently the making of hymn books has no end, for scarcely a month passes without our attention being called to one or more examples, designed of course to meet some alleged want not hitherto supplied. The present, however, is only an enlarged edition of a work first published as far back as 1858 for use in Nonconformist places of worship. The new edition may claim to be the largest collection that has yet appeared, as it contains no fewer than 921 hymns with tunes. The former are edited by Dr. Allon, and the latter have been revised by Dr. W. H. Monk. It is noteworthy that while the Established Church has lately concerned itself far more than formerly with congregational singing, Dissent has at the same time busied itself with levelling up, and there is really very little in the present book to distinguish it from a church hymnal. All the most popular lyrics by modern writers are included, and as with the words, so with the music. The florid abominations which were once heard alike in church and chapel are conspicuous by their absence, and we wish the editor had also sternly excluded all adaptations from secular works, though happily these are few in number.

Grand March for the Organ. By F. Robinson. [Wood and Co.]

What constitutes the difference between a grand march and an ordinary march we do not profess to know. However, waiving its ambitious title, Mr. Robinson's composition has some good points, though it is defaced by certain crudities. One of these occurs in the principal theme, where the dominant thirteenth in F minor is followed by the triad of B flat minor with harsh effect. The brief middle section, or trio, is the best part of the March, and, speaking generally, Mr. Robinson shows ability, though at present it is somewhat in the rough.

In After Years. Song. Words by Churchill Sibley.
Two Hearts. Song. Words by Churchill Sibley.
The Gondolier. Song. Words by Madeleine L. E. W. Composed by Churchill Sibley. [Ambrose and Co.]

The first of these songs has a flowing melody, vocal, and well adapted to the words, but the thin accompaniment, with the voice throughout, becomes wearisome. "Two Hearts" preserves the same character in the pianoforte part, the harmony however, and the change of time somewhat redeeming the conventional style of the composition. We like "The Gondolier" better than its companions, although it is evident that the composer has an objection to making the pianoforte do much more than support the voice. The change to the tonic minor is effective and gives a freshness to the principal theme on its return. "Gondolier" songs, however, with the inevitable Requiem from the "holy voices" of the singers at a convent, are so terribly overdone that we shall be glad to welcome composers in something that will awaken a new train of ideas, and as Mr. Sibley has sufficiently shown by these songs that he might prove successful if he were to turn a little from the beaten track, why should he not make the attempt?

FOREIGN NOTES.

Jubilee performances are to be given throughout Germany of Mozart's "Don Giovanni," on the occasion of the 100th anniversary of that operatic masterpiece, which occurs on October 29. Efforts are, in the meantime, being used in various quarters to purge the work of the numerous inaccuracies which have crept into the score in the course of time, and to arrive at a representation as near as possible in accordance with the composer's intentions. An interesting communication on the subject from the pen of Professor Gustav Engel, published in the Berlin *Vossische Zeitung*, and summed up in a *Times* paragraph of the 23rd ult., points out, *inter alia*, that "in the *Finale* of the opera, from the appearance of the statue of the Commendatore to the end of the work, three trombones are a regular portion of the orchestra, whereas in the original score written by Mozart himself (in the possession of Madame Pauline Viardot Garcia) those trombones do not appear. It is a fact that when the opera was first produced in Prague, under Mozart's personal direction, he wrote out on a sheet of music paper the music for the three trombones. The late Julius Rietz declared that he has seen this sheet of music, but no one knows what has become of it. Herr Engel is of opinion that, while the oboes and bassoons form a very suitable accompaniment for what is intended to be the hollow and weird voice of the Commendatore's ghost, the effect is marred by the loud trombones, which also nearly extinguish what ought to be the decisive expression of the trumpets in the closing passage of the dialogue between Don Giovanni and the Statue. On the other hand, in favour of the trombones, there is the universal practice, and the fact that in the autograph score Mozart himself wrote music for three trombones as accompaniment to the words of the Statue in the churchyard scene. Professor Engel proposes that a mixed jury of musicians and accomplished amateurs should decide whether the trombones should be retained or discarded." Amongst other questions likely to be finally settled on the occasion of the forthcoming celebration, will also be that of the uniform adoption by German theatres of whichever may be considered the best German rendering of Da Ponte's libretto, the original version, still in use at many operatic establishments of the Fatherland, being an altogether unworthy, and, in many respects, grotesquely absurd production.

It is stated in German papers that on the occasion of the recent first performance of Herr Rüfer's new opera "Merlin," at the Berlin Opera, Dr. Hans von Bülow, who was about to take his seat in the stalls, was peremptorily requested to leave the house which, as will be remembered, the eminent pianist had some time ago, with more wit than discretion, characterised as the "Circus Huelsen."

Messrs. Breitkopf and Härtel, of Leipzig, have just completed the issue of a standard edition of the works of Robert Schumann, critically revised under the superintendence of the composer's widow. It comprises 156 numbers, divided into thirteen series, and forms a worthy pendant to the superb editions of the earlier German classics published by the above-named eminent firm.

According to the *Neue Berliner Musik Zeitung*, the orchestral body of the defunct Philharmonic Society of that capital will not be dissolved, but will carry on an independent existence for the purpose of giving a series of subscription Concerts during the Berlin season.

At the Munich Hof-Theater it is intended shortly to produce one of Wagner's two unrecognised early operas, to wit, "Das Liebesverbot," or "Die Feen," an experiment which will scarcely meet with the approval of the more thoroughgoing admirers of the "later Wagner."

Johann Strauss is just now engaged upon a new comic opera, the libretto by Victor Leon, author of the successful comedy "Der Doppelgänger." The new work, which is expected to surpass all Herr Strauss's previous efforts in the domain of operetta, is to be brought out ere long at the Theatre An der Wien, in the Austrian capital.

A Beethoven Museum was to be opened on the 26th ult., at Heiligenstadt, near Vienna, comprising a number of objects having reference to the composer's career, and forming the nucleus of what is intended to assume, in time, the proportions of a truly representative institution.

At a Concert recently given at Cassel, in conjunction with Madame Marcella Sembrich, by Miss Hare, the talented young English pianist met with a highly favourable reception.

Under the presidency of M. Ambroise Thomas, the director of the Paris Conservatoire, a committee of prominent French musicians, including M. Gounod, has been formed in the French capital for the purpose of promoting the publication of the complete works of Cherubini. The composer of "Medée" and of the "Requiem," although Italian by birth, identified himself for the greater part of his career with French musical life, in which, for a number of years, he occupied the leading position as Principal of the Conservatoire. Accordingly, the projected "national" tribute to the memory of a composer whom Beethoven himself called "the greatest master of his time," emanates with peculiar appropriateness from French quarters, and will be welcomed by all amateurs. The publication in question, according to *Le Figaro*, is intended to take rank with the standard editions of German classics issued by the firm of Breitkopf and Härtel, and is to be followed by a similar collection of the complete works of Rameau, the founder of the national French *opera seria*.

M. Gounod, who, some years since, wrote the incidental music to a drama entitled "Jeanne d'Arc," from the pen of M. Barbier, is reported to be engaged just now upon the composition of an opera bearing the same title, and in which the numbers written for the former work will be utilised. According to a statement widely disseminated by the Continental press, M. Gounod intends to complete this work in the course of the approaching spring.

M. Saint-Saëns's new opera "Proserpine" was successfully brought out on the 16th ult., at the Paris Opéra Comique. The libretto, from the pen of M. Auguste Vacquerie, is founded on the same author's dramatic poem of that title, the plot being laid in mediæval Italy. An "Ave Maria," the *Finale* of the second act, and a Bacchanalian song in the third, were among the numbers chiefly applauded on the first night, when the *Finale* in question had to be repeated. The performance, according to a correspondent of the *Daily Telegraph*, was "in every way unexceptionable. The orchestra was simply perfect, and the costumes and scenic arrangements were of that thoroughly artistic character which is always to be found in a theatre managed by M. Carvalho. There is no such accomplished *metteur en scène* in Paris as the present manager of the Opéra Comique." The general verdict of the composer's compatriots is decidedly favourable to the new work, some of them, however, deploring the frequent use made therein of Wagnerian methods, consisting more especially in the adoption of what has been characterised as the "continuous melody" in the scores of that master.

Grétry's opera "L'Epreuve Villageoise" is about to be revived at the Paris Opéra Comique. The work has not been performed for many years.

M. Lamoureux announces ten performances of Wagner's "Lohengrin," to be given at the Eden Theatre during the latter half of the present and the first half of next month. There are to be two distinct sets of interpreters, and the prices of admission will be high. A great deal of interest naturally clusters round the performance, arrived, at last, within measurable distance, of Wagner's most popular music-drama, so long withheld, in its stage representation, from Parisian amateurs, and so fruitful of angry controversy in French musical circles.

The regular season of the Châtelet Concerts came to a close on the 20th ult., but M. Colonne will, doubtless, add some extra performances to their number. Schumann's "Manfred" was heard twice during the month, and derived additional interest from the text being spoken by members of the Théâtre Français, the part of *Manfred* being allotted to M. Mounet-Sully, the successful interpreter of *Hamlet* on the French national stage.

M. Alexandre Guilmant's annual Organ Concerts, in combination with an orchestra, will be resumed at the Paris Trocadéro on the 6th inst. These interesting and high-class entertainments are now entering upon their tenth season, their progress having been marked by a steady increase in the attendance. M. Colonne will be the orchestral conductor.

Mr. Frederick Lamond, the highly gifted young Scottish pianist, has been delighting Russian audiences at a series of Recitals given by him at St. Petersburg last month. We have received copies of the *Novoe Vrenia*, the *Vedomosti*, and the *Journal de St. Petersbourg*, all of them leading Russian journals, the musical columns of which teem with expressions of admiration and praise concerning the young artist's transcendent talent and exceptional attainments on his instrument.

Several important numbers from M. Gounod's Oratorio "Mors et Vita" were included in the programme of a choral and instrumental Concert, given on the 1st ult. at the Oratorio di San Filippo Neri, of Genoa, under the direction of the Maestro, Carlo del Signore, the choristers having been the members of the Società Corale, and the principal solo vocalists Signora Emilia Rubadi and Signor G. Alberti.

The failure is announced of the directors of the La Scala Theatre, of Milan (Messrs. Corti), the deficit of their management being estimated at some 120,000 francs. Meanwhile, the performances, including those of Verdi's "Otello," are being continued under the auspices of an temporary committee. It is rumoured that "Otello," with a German version of Signor Boito's libretto, will be produced this season at the Victoria Theatre, Berlin.

At a recent first performance, by the Orchestral Society of Rome, of Hector Berlioz's "La Damnation de Faust," the *chef d'œuvre* of the French master was enthusiastically received.

We read in the *Daily Telegraph* of the 18th ult.: "English amateurs have, just now, a right to feel interested in Signor Mancinelli, whose oratorio 'Isaiah' will be produced at the Norwich Festival in October next. The composer, as director of the orchestra at the Theatre Royal, Madrid, took his 'benefit' there on Tuesday week last, with remarkable success, his share of the proceeds amounting to 12,000 francs, to say nothing of many valuable presents. Several of Signor Mancinelli's works figured in the programme, including the Overture to 'Cleopatra,' and selections from 'Isora di Provenza.' The *Epoca* describes the composer as a 'devoted admirer of Richard Wagner'; which fact will sufficiently appear when his new piece is performed. 'Isaiah' may be described, not inaccurately, as a declamatory oratorio; in that respect, to the best of our knowledge, standing alone. It represents Wagner in the domain of the sacred musical epic; it makes, therefore, a unique appearance, and is destined to excite no little interest, combined, perhaps, with a great deal of discussion."

Rubinstein's Opera "Nero" met with a most enthusiastic reception on the occasion of its first performance last month by the American Opera Company of New York, at the Metropolitan Opera House of that cosmopolitan city. The *New York World* says: "The success was overwhelming, and marks an epoch in grand opera in English in America." Although choral and orchestral works by Rubinstein have been frequently performed here, the present is the first production of any opera from his pen. Mr. Theodore Thomas conducted.

Madame Adelina Patti is announced to begin a series of operatic performances, extending over a fortnight, at the Metropolitan Theatre of New York on the 11th inst., appearing in "Traviata," "Semiramide," "Martha," "Faust," "Lucia," and "Carmen," with a company collected from various sources. After this short season, the *diva* will give the same operas at Boston, Philadelphia, and other cities, and about the middle of May take a positively last farewell of America.

Herr Niels W. Gade, the well-known Danish composer, has recently celebrated his seventieth birthday.

The death is announced, at Dresden, of Herr Ernst Kaps, the well known pianoforte manufacturer of that town.

At St. Petersburg died, on February 27, Alexandre Porfiriévitch Borodine, a musician held in very high esteem in his native Russia, the composer of two symphonies and numerous minor orchestral, chamber, and vocal compositions, as also of a successful opera "Prince Tgor." Borodine was an adherent to what is known as the new Russian school in matters musical.

CORRESPONDENCE.

SONG IN SPEECH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Respecting the closing sentence of your brief exposition of Mr. Weber's paper, entitled "On Melody in Speech," I beg to say that the Musics of Nature have in many instances been more or less fully and ably investigated. Amongst others, by Schleiden: "Die Natur der Tone und Die Töne der Natur"; E. Wagner: "Dialekte der Singvögel"; Kullak: "Die Tonkunst und ihre Faktoren"; as well as by Hoffmann and Schubert, theorists of the seventeenth and eighteenth centuries, from which it appears that Mr. Weber comes rather late in the day with his intended startling revelations, and that none of the readers of The Musical Times need waste time with "experimenting" in this sphere of musical art, or giving birth to any more books or papers on that subject. Some ten years ago I read somewhere something also of the melodies and harmonies of the costermonger tribes of Europe and America, but the author's name has slipped my memory. However, to any one anxious to collect such "beautiful and touching, melodious and pleasant" cries, I can, and am willing, to forward at least a few amazing specimens thereof. It is certainly new to me that dogs and cats utter "distinct fifths," horses descending chromatic scales (in *tempo largo* the horses do, perhaps, the enharmonic); about the donkey-octave Mr. Weber is nearer the mark. With knowledge of such kind it would be highly interesting and of no extraordinary difficulty if some enterprising artist were to get up a Bestial Choral Society. There are in all probability animals to be found for every interval of the scale, and they need only to be trained to bark their fifths, neigh their semitones, or bray their octaves, &c., in due time. Surely such animal choirmaster might have a rare chance at the "Durham County Asylum" (Musical Times, page 148). What a pity that such men as Professors Helmholtz, Tyndall, and others were ignorant of those natural phenomena! That Mr. Weber compares telegraph wires with an Æolian harp is not beyond imagination; the cluster of wires along some lines of railway, especially when one sees them "blowed," might put such a notion into an observant head; however, I have never yet been fortunate enough to hear them wire "solemn strains and most perfect ideal harmonies." Is Mr. Weber going to publish the two windy compositions he copied from nature? It may be regretted that Mr. Weber's discovery—"We speak in melodies and harmonies" (?)—has not been made earlier, as then all our composers of vocal music hitherto, from Palestrina down to Brahms, might not have wasted their lives with writing melodies and harmonies. As, according to Mr. Weber, we can trace a speaker's character by the quality of his voice, is it to be taken for granted that a person with an indifferent voice must be an indifferent character? Respecting the division of conversation in keys, I must observe that I have frequently heard also "*un*common conversations" in all sorts of major keys, and *vice versâ*, modulating often "very strangely." Experimenting on Mr. Weber's suggestion, I also found that we, five adults, residing under one roof, do not belong to the common genus that converses either in B flat, B, or C, except one, who generally "harmonizes" or speaks in B, but double flat; the other four vary from low G to G the octave. Might not the champagne have tuned the people of Rheims to B flat?

Well, Mr. Editor, I think with you. This "On Melody in Speech," so far as I have learnt to know it from your extract in the March number of the Musical Times, is indeed a curious paper. You also deserve thanks for its further dissemination. Yet I think it hard on Mr. Weber that he should be held up, when ninety-five out of every hundred authors in every sphere of literature of every description do the same and often worse. And so it is not only in literature—specifically in musical literature—but also in all other departments of music.

Here is not the place for me to suggest remedies, but I think it would be at least one great boon if the higher criticism would rigorously expose all that which ignorance and self-conceit throws daily into our faces, as you have shown up Mr. Weber's attempt at making himself immortal.

Yours very truly, Alfred Jaffé.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alexandria, N.B.—The Vale of Leven Choral Society gave a very successful performance of *Judas Maccabæus*, on the 18th ult., before a large audience. The choruses were sung with vigour and effect, and the soloists (Miss Vinnie Beaumont, Miss Mainds, Mr. Macdonald, and Mr. Black) were well received. Mr. Cole's band, from Glasgow, formed an efficient orchestra. Mr. Love conducted, and Mr. Folkes presided at the harmonium.

Bolton.—Another of a series of Chamber Concerts, promoted by Signor Risegari and Mons. Vieuxtemps, was given on the 23rd ult., and was heartily appreciated. For the rest, the month has not produced anything special. Organ Recitals and popular Concerts have been given at intervals, and have brought together crowded audiences.

Burnham, Somerset.—A Concert was given by Mr. C. A. Nicholls at the Queen's Hotel, on Friday, the 18th ult. The following artists appeared: Miss Marie Hayward and Mr. W. J. Trenchard (vocalists), Mr. Penny, R.A.M., accompanist and solo pianist, and Mr. Windeatt and his daughter (violin), and two sons, one of whom gave a solo on the cornet. The programme was excellently rendered, and in every respect thoroughly successful.

Calcutta.—The Jubilee Service at St. Paul's Cathedral was numerously attended, and the whole of the music excellently rendered. The service, which was extremely simple, consisted mainly of Psalms xxi. and cxlv., the Te Deum, the Creed, and a few appropriate prayers, an Anthem, the Sermon, and the Benediction. The Te Deum was Tours in F (the band of the Viceroy materially aiding in bringing out the effect of the composition), and the Anthem was especially composed for the Jubilee by Mr. Ernest Slater, Organist of the Cathedral. The sermon was preached by Bishop Johnson.

Chertsey.—The members of the Albion Social Club terminated their third season on the 17th ult., with a most successful Concert. The artists were Messrs. F. Ferrani, W. Bradford, J. F. Baily, W. Blount, and R. B. Sadley. The feature of the evening was the violin playing of Mr. H. Lee. Mr. James Hallé conducted, and contributed two pianoforte solos.

Cockermouth.—An excellent performance of Handel's *Messiah* was given by the Harmonic Society on the 16th ult., in the New Drill Hall. The principal vocalists were Miss Jessie Moorhouse, Miss Alice Wolstenholme, Mr. Cuthbert Blacow, and Mr. Noah Johnstone. The work was in every respect finely rendered, the choir, consisting of 100 voices, being thoroughly efficient, and reflecting much credit upon the training of Mr. P. T. Freeman (Organist and Choirmaster of Crosthwaite Church, Keswick), who conducted. There was a good orchestra, under the leadership of Mr. F. W. Schofield.

Dudley.—The performance of Handel's *Messiah* by the Vocal Union, at the Public Hall, on the 15th ult., was in every respect an unqualified success. The principal vocalists—Madame Wilson-Osman, Miss E. Hemming, Mr. H. Mobberley, and Mr. John Ridding—were highly efficient in the solo music, and the choir gave an excellent rendering of the choruses. Very great credit is due to Mr. B. Barlow, the Conductor, for his admirable training of the choir.

Eastbourne.—A performance of Haydn's *Creation* was given at the Town Hall, on the 2nd ult., by the members of the Musical Society, under the conductorship of Dr. W. H. Sangster. The solo vocalists were Miss Kate Fusselle, Mr. Harper Kearton, and Mr. Frank May. The orchestra was efficiently led by Mr. E. J. Sangster, and Mr. S. G. R. Coles, F.C.O., ably presided at the piano. The work was excellently rendered throughout.——On the 16th ult. the last of a most interesting series of eight Classical Chamber Concerts, under the direction of Mr. Charles Williams, was given at the Town Hall. These Concerts have been well attended, and have given great satisfaction in the town. Among the executants who have appeared may be mentioned:—Pianoforte, Miss Agnes Zimmermann, Madame Rose Koenig, Mr. M. Barton, and Mr. Williams; violin, Miss Emily Shinner, Mr. Henkel, and Mr. Sutcliffe; viola, Mr. Hollander and Mr. Kreuz; violoncello, Mr. Whitehouse, Mr. Peruzzi, and Mr. Squire; vocalists, Miss Liza Lehmann, Miss Glazebrook, Madame Sandon, Mr. Kenningham, Mr. Price, and Mr. Ridding; clarinet, Mr. Julian Egerton.——Miss Carlisle gave two Vocal Recitals at the Church Room, on the 9th and 23rd ult., when Mr. Sinclair Dunn, Mr. A. Reakes, and Miss Carlisle contributed songs; Miss Daisy Adams, recitations; Mr. W. Squire, violoncello solos; and Mr. Earnshaw, pianoforte solos, also officiating as accompanist.

Edinburgh.—Organ Recitals were given in the Music Class Room of the University by Sir Herbert Oakeley, on the 3rd and 15th ult., the programmes of which were in the highest degree interesting. An air from one of Handel's Italian operas (*Sosarme*), the same composer's well known March from *Scipio*, and a Fugue by Bach, at the first Recital, were much appreciated. The following Recital was selected from the works of great masters between A.D. 1653 and 1847, and was listened to with an earnest attention which must have been extremely gratifying to the professor who had provided so excellent and valuable a lesson to the students.——The Students' Annual Concert was represented this year by two Choral Recitals, in the Music Classroom, on the 18th and 19th ult. The programme was the same on both evenings, and comprised a selection of choruses, songs, and organ solos. Mr. J. O. Sinclair conducted, and Sir H. Oakeley presided at the organ.

Girvan, N.B.—The tenth annual Concert of the Musical Association took place on February 25. The programme included Mendelssohn's *Lauda Sion*, which was given under the direction of Mr. McNabb, of Glasgow. The soloists were Miss Vinnie Beaumont and Mr. Dunsmore. Miss McConnell presided at the pianoforte, and Mr. Finlay, Organist of Linlithgow Abbey, at the harmonium.

Grantham.—The members of the Amateur Musical Union gave a performance of Mendelssohn's *St. Paul*, before a large audience, on Thursday, the 17th ult., in the Exchange Hall. The principal vocalists were Miss Adelaide Mullen, Mrs. Spriggs, Mr. Henry Beaumont, and Mr. Bingley Shaw; leader of the band, Mr. Hodgkinson; Conductor, Mr. H. P. Dickenson.

Hailsham.—A performance of Cowen's *Rose Maiden* was given at the Corn Exchange, on the 8th ult., by the Choral Society, under the direction of Mr. S. G. R. Coles, F.C.O. The solos were well rendered by local amateurs. The choral singing gave evidence of careful training. The second part of the Concert was miscellaneous.

Hamilton, Canada.—Dr. C. Villiers Stanford's Oratorio *The Three Holy Children* was performed by the Philharmonic Society, on Friday, the 11th ult. The solos were taken by Mrs. Luther (of Buffalo), Messrs. G. Clarke, S. Grant, F. W. Wodell, and R. Devine. The preparatory drilling was done by Mr. J. E. P. Aldous, and the Concert was conducted by Mr. F. H. Torrington, of Toronto.

Hanwell.—On Tuesday, the 8th ult., a Concert was given in the Lecture Hall. The vocalists were Miss Fusselle, Miss Scoones, Misses Lambert, Mr. T. J. Carter, and Dr. Alexander. Cello solos were contributed by Mr. T. W. Mitchell, and pianoforte solos by Miss Cannon and Mr. F. E. Choveaux.

Hollins, near Manchester.—On the 16th ult. a fine organ—recently built by P. Conacher and Co., Huddersfield—was opened in the Wesleyan Chapel by Mr. W. W. Wilde, Organist, &c., of Morecambe Parish Church. The programme of the Recital included selections from Bach, Mendelssohn, Lemmens, Handel, Sterndale Bennett, Rossini, Schubert, and Smart, and was ably rendered. The Recital was interspersed with vocal solos, well given by Miss E. Allen and Mr. T. Allen.

Hove, Brighton.—The first Concert of the season of the Brighton and Hove Choral and Orchestral Society, took place on Thursday, the 24th ult. The principal item in the programme was Mozart's *Requiem Mass*, which was well sung by the choir and principals—Madame Worrell, Miss Clara Myers, Mr. Harper Kearton, and Mr. R. E. Miles. In the second part the chief feature was the brilliant playing of Miss Ethel Savery, in Grieg's Concerto in A minor, in which she showed great skill and precision, and Liszt's Polonaise. Dr. Sawyer conducted, and received well-merited applause.

Hurstpierpoint.—On Shrove Tuesday a Concert was given at St. John's College, when Dr. Stanford's Cantata *The Revenge* was performed by the College choir, under the conductorship of Mr. F. J. Karn, Mus. Bac., Cantab., the Director of Music. This is one of the very earliest performances of *The Revenge* in the provinces, and it was excellently rendered. The soprano parts were well sung by the boys, and the choir proved quite equal to the task. Mr. B. A. Cogswell, A.C.O., acted as an efficient accompanist on the pianoforte. The second part of the programme consisted of a selection of part-songs and solos, including a song "At last," by the Conductor, which was sung by Mr. J. S. Chivers.

Leeds.—The afternoon services of sacred music, at Holy Trinity Church, Boar Lane, which were commenced in Advent, were continued during the Lenten season. The service on Sunday, the 19th ult., consisted of a performance of Dr. Stainer's new Cantata *The Crucifixion*. The Cantata was sung in a most efficient manner by the choir and members of the church. The solos were given by Mr. Percy Leigh (tenor) and Mr. Dealtry (bass). Warm praise must especially be awarded for the rendering of a beautiful quartet, "God so loved the world," by Miss Mirfin and Messrs. Scholes, Leigh, and Dealtry. Great credit is due to Mr. J. W. Hudson, the Organist and Choirmaster, not only for the care he had taken in bringing his choir to such perfection, but also for the style in which he played the organ accompaniments, upon which so much of the beauty of a composition such as this depends.——The Borough Organist again attracted a large audience to the Victoria Hall, on Saturday evening, the 19th ult. The programme comprised two pieces, performed for the first time at this hall. The first was a composition of Saint-Saëns, an eccentric, difficult, but in many respects beautiful, Fantasia in E flat, which was performed by its composer last year at one of Mr. Ford's popular Concerts in the Coliseum. Dr. Spark had evidently bestowed considerable pains upon the work, and the result was a thoroughly characteristic and in every respect admirable rendering of it. The other novelty was a "Jubilee Fantasia" for the organ on national airs, another of the many compositions from the prolific pen of Dr. Spark. It opens with an introduction foreshadowing the principal theme—"Come, if you dare," followed by the original song, in its powerful simplicity and quaint melody, varied with much effect, as were also the familiar strains of

"Rule Britannia" and "God save the Queen." It is needless to say that this was played with a spirit and effect which thoroughly charmed all who heard it.

Leytonstone.—A Concert was given at the Baptist Schoolroom, Cann Hall Road, on the 7th ult., before a large audience. The principal vocalists were Miss Clara Dowle, who was encored in all her songs; Miss Renaut, and Miss Watkins. Miss Adela Duckham played a violin solo (encored), and also took part in a vocal duet with Miss Maud Watts. The accompanists were Miss Reeve and Miss Adela Duckham.

Leyton.—A Concert was given by The Æolian Lady Orchestra, before a crowded audience, on the 10th ult. The Conductor was Miss Bessie Cox, Professor of Singing at the Guildhall School of Music. The programme, which was highly interesting, was well carried out, one number, a "Minuet and Rondo," from a Symphony (MS.) by Miss Edith Swepstone (who conducted it), being excellently rendered.

Margate.—A very interesting Organ Recital was given in St. Paul's Church, on Friday, the 11th ult., by Mr. Arthur Fagge (Organist to the Albert Palace Association), which was attended by a large and appreciative audience.——The Cliftonville Choral Society's annual Concert took place on the 17th ult., when Mendelssohn's *Athalie* and a miscellaneous selection formed the programme. The soloists were Miss Annie Matthews, Miss Meta Russell, and Miss Nash. The Rev. Gordon Calthrop, M.A., Vicar of St. Augustine's, Highbury, read the connecting passages; Mr. Starr, R.A.M., led the band, and Mr. J. W. Pearson was the Conductor.

Matlock Bath.—Mr. J. G. Barker, Organist of Matlock Bath Church, gave a Concert, on the 1st ult., in the Assembly Room. The vocalists were Miss M. Bown, Miss Mallett, Mr. J. L. Greaves, and Mr. T. H. Lord; violinist, Mr. W. E. Timmins. Mr. Barker contributed pianoforte solos, and shared the duties of accompanist with Mr. Piggott.

Newcastle-on-Tyne.—The last Hallé Concert of the present season, and it is to be feared—in consequence of the want of patronage—the final appearance of this famous orchestra in Newcastle, took place in the Town Hall, on February 28. Raff's *Im Walde* Symphony, and Mendelssohn's Pianoforte Concerto in G minor, finely played by Mr. Hallé, were the most important items in the programme, and both were received with the warmest applause. Miss Julie Schow-Rosing was the vocalist. Messrs. Alderson and Brentnall have thoroughly maintained the high character of these Concerts, and it is sincerely to be hoped that when their financial statement is made up the deficiency will not be found so great as they anticipate. ——On Monday, Wednesday, and Friday evenings during Holy Week, Dr. Stainer's *Crucifixion* will be sung at St. Andrew's Church, by a large choir, under the direction of Mr. T. Albion Alderson, the Organist and Director of the Choir. Haydn's *Passion Music* has been sung (a portion each Sunday evening) in place of the ordinary Anthem during Lent.

Nottingham.—On Friday, the 14th ult., the Forest Cricket Club gave a Concert in the Mechanics' Hall, before a good audience. The principal vocalists were Miss Kate McKrill, R.A.M., Miss Fannie Lymn, R.A.M., Mr. Charles Gerring, and Mr. Bingley Shaw. The Nottingham Select Glee Party contributed several items. Mr. A. Richards was solo pianist and accompanist.——The last Concert for the present season of the Sacred Harmonic Society took place at the Albert Hall, on the 22nd ult., when Berlioz's *Faust* was performed with much success. The principal vocalists were Miss Mary Davies, Mr. E. Lloyd, Mr. Barrington Foote, and Mr. Tufnail, all of whom gave the utmost effect to the difficult music entrusted to them. The choir was excellent throughout, and reflected the greatest credit upon the training of Mr. Adcock, who must evidently have worked hard to attain so satisfactory a result. Mr. Charles Hallé, whose band was engaged on the occasion, conducted with his accustomed skill.

Pilsley, Derbyshire.—On Tuesday, the 15th ult., a Jubilee Concert was given before a large audience. The vocalists were Miss Drabble, Miss Chadwick, Miss Rollinson, Mrs. Trealoar, Mr. Windle, Mr. Lord, and Mr. Reynolds; solo violin, Miss Florrie Rollinson. Pianoforte pieces were played by Miss Alice Major, a youthful performer, and pupil of Mr. W. W. Windle, of Belper, who conducted, and contributed pianoforte and organ solos, including a March of his own composition.

Plymouth.—The "Minnesingers" gave their first public Concert on the 16th ult., in the Guildhall. A well-selected miscellaneous programme was excellently rendered. The solo vocalists were Madame Wilson-Osman, Mrs. Jolly, Mr. E. Morgan, and Mr. Montague Worlock. Mr. John Pardew won rapturous applause for his violin solo, and Mr. J. Hele, Mus. Bac. (Borough Organist), exhibited his skill on the organ in a composition by Wély. There was a full orchestra, assisted by members of the Royal Marine Band. Mr. Pardew conducted. The room was crowded, and the proceeds of the Concert will be devoted to founding a "Post Office bed" in the South Devon and East Cornwall Hospital.

Rossendale.—On Wednesday evening, the 9th ult., an Organ Recital was given by Mr. J. E. W. Lord, in the Wesleyan Chapel. A well selected programme was admirably rendered. The vocalists were Miss Bessie Holt, R.A.M., and Miss Marianne Tomlinson.

St. Helens, Lancashire.—A numerous and enthusiastic audience assembled at the Town Hall, on Monday evening, the 14th ult., to hear, for the first time in St. Helens, a performance of Mendelssohn's *Elijah* by the local Philharmonic Society. The principal vocalists were Miss Mary Davies, Miss Janet Russell, Mr. Henry Piercy, and Mr. Bantock Pierpoint. The members of the Society formed the chorus, and the band of thirty performers was led by Mr. S. Pycroft, of Mr. C. Hallé's orchestra; the performance being under the direction of Mr. J. T. Elliott, the Society's Conductor. The Concert was a complete success, the performance being regarded as the most important musical event that has taken place here.

Speen.—Handel's *Messiah* was given with much success at the Baptist Chapel, on the 9th ult. The principal vocalists were Miss Loosley, Miss E. Loosley, Miss Adby, Mr. Weston, and Mr. Tottle, all of whom were highly efficient. The choruses were excellently rendered, and mention must be made of the effective cornet obbligato to "The trumpet shall sound," by Mr. Youens. Mr. Weston conducted.

Torquay.—On the 9th ult. a Lecture, entitled "The Harpsichord and Pianoforte Composers of the Seventeenth and Eighteenth Centuries," was given in the Institute, Fleet Street, by Mr. Orlando A. Mansfield, F.C.O. Selections from the works of Kuhnau, Scarlatti, Handel, Bach, Haydn, Mozart, and Beethoven were rendered upon the pianoforte by Mrs. O. A. Mansfield (Mdlle. Jutz), of the Conservatoire, Geneva. The Rev. J. Dawson, B.A., Vicar of Trinity Church, presided.

Tunbridge Wells.—The Vocal Association gave an excellent performance of Stainer's *St. Mary Magdalen* and Mendelssohn's *Athalie*, on the 28th ult. In the first named work the principal vocalists were Miss Emily Armfield, Miss Eleanor Rees, Mr. Alfred Kenningham, and Mr. T. Kempton, who gave a very satisfactory account of the solos entrusted to them. In the *Athalie* music the two ladies named were joined by Miss Punton and Miss Everest, the words of the poem being recited with much effect by Mr. Charles Fry. The orchestral accompaniments were played by the band of the Royal Engineers (leader, Mr. F. C. Hunnibell), Mr. John Cheshire's services being retained for the harp music. The choruses were efficiently rendered by the members of the Association, under the direction of Mr. N. E. Irons.

Warrington.—On Wednesday, the 16th ult., the Musical Society gave *Judas Maccabæus*, under Dr. Hiles's direction, the performances of both band and choir being admirable. The principals were the Misses Marshall-Ward, Mr. Iver McKay, and Mr. Whittaker. The Society has just completed its fifty-first season.

Whitby.—On Monday evening, the 21st ult., Shinn's Sacred Cantata *Judah's Captivity and Restoration*, with a selection of solos and choruses from the works of Handel and Mozart, were rendered by the Brunswick Wesleyan Choir of fifty voices. Mr. Rennison conducted, and Miss Little presided at the organ. The artists were Mrs. Hill, the Misses Falkingbridge, Misses Harrison, Bingant, and Wattam, and Messrs. Frith, Stamp, and Bingant. The Rev. Jos. Little read the connective portions in a very effective manner. A silver collection was taken at the close on behalf of the Sunday School funds.

Wick, N.B.—A Concert was given on Thursday, the 10th ult., in the Temperance Hall, by the members of the Select Sacred Choir. Dr. Stainer's Cantata *The Daughter of Jairus* occupied the first part of the programme, the principal soloists being Mrs. G. M. Geddes, Mrs. Fergusson, Messrs. J. Davidson and W. Corner. The choruses were sung with great spirit and precision, "Awake, thou that sleepest" especially being very favourably received. The second part of the programme was miscellaneous. Mrs. Geddes gained an encore for her rendering of Topliff's song "Remember now thy Creator"; and Mrs. Fergusson gave Pinsuti's "Raft" with much feeling, and was well received. Mr. Sydney Townshend conducted, and the accompaniments were played on the American organ by Mrs. R. S. W. Leith, and on the pianoforte by Miss D. Miller.

Organ Appointments.—Mr. W. T. Winkworth, Organist and Choirmaster to St. Barnabas Parish Church, Queen Camel, Bath.—Mr. Keaton Bailey, Organist and Choirmaster to the Parish Church of St. John, Ryde, Isle of Wight.—Mr. Frederick A. Jewson, to Wycliffe Chapel, Stepney, E.—Mr. Fred. W. Lacey, Organist and Choirmaster to St. Barnabas' Church, South Lambeth.—Mr. H. Graves, Organist and Choirmaster to Woodside Church, Glasgow.—Mr. Fred. Gostelow, R.A.M., Organist and Choirmaster to the Waller Street Chapel, Luton.—Mr. Arthur Briscoe, Organist and Director of the Choir to Dalston Congregational Church, Middleton Road.—Miss A. Scriven, to Christchurch, Lausanne.—Mr. John Warriner, Organist and Choirmaster to St. Matthew's, Denmark Hill.—Mr. J. E. Robson, Organist and Choirmaster to the Congregational Church, Rothbury, Northumberland.—Mr. Arthur E. Crook, Mus. Bac., Cantab. (Organist and Choirmaster of St. Paul's Church, Baltimore), to Calvary Church, New York.—Mr. Henry W. Radford, F.S.Sc., Private Organist and Choirmaster to T. L. Fitz-Hugh, Esq., Plas-Power, Wrexham.—Mr. A. Pattison-George, R.A.M., Organist and Choirmaster to St. Luke's, Cheltenham.—Mr. Rowland G. Godfrey, Organist and Director of the Choir to St. Saviour's, Hans Place, Cadogan Square.—Mr. R. K. Simons, Organist and Director of the Choir to Christ Church, Tunbridge Wells.—Mr. Alfred M. Colchester, A.C.O., Organist and Choirmaster to St. Giles's Parish Church, W.C.

Choir Appointments.—Mr. G. T. Fields-Clarke, Choirmaster to Sharnbrook Parish Church.—Mr. R. W. Crow (Tenor), to St. Botolph's, Aldersgate, E.C.—Mr. Albert Upstone (Tenor), to Emmanuel Church, West Dulwich, S.E.

DEATHS.

On February 25, at East Moulsey, of consumption, aged 31, Charlotte Elizabeth, wife of Fred. B. Townend, Organist and Choirmaster, St. Paul's, East Moulsey.

On the 6th ult., at his residence, Ravenswood, Didsbury, Manchester, Edward Hecht, in his 55th year.

On the 12th ult., at Ely, John Meacham, for thirty-three years Lay Clerk of the Cathedral, aged 67.

On the 12th ult., at his residence, Hillary Place, Leeds, aged 54 years, James Broughton, Professor of Music, and formerly Chorus Master of the Leeds Musical Festivals.

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Like a warning voice from the bursting clouds.

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It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters:—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm fiend hath flown, and the waves are asleep;
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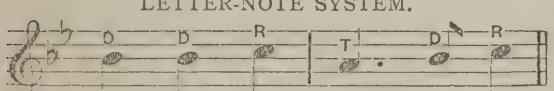

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April, 1887.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1887.

"THE GOLDEN LEGEND" IN BERLIN.

So many fragmentary and varying reports have got into circulation regarding the adventures of "The Golden Legend" in Berlin, that it may be well, in the cause of truth, to tell the whole story as plainly and consecutively as possible. Its chief interest, we may at once allow, arises from the attitude of the Germans towards an English composer and English music. On this matter we shall have a word or two to say in the proper place.

The performance of Sir Arthur Sullivan's work in the German capital was brought about by Dr. Carlotta, a gentleman well known in the literary and artistic circles of Berlin. Dr. Carlotta had long been an admirer of our composer. An excellent English scholar, he had enjoyed to the full the Gilbert-Sullivan operas, and had supported the enterprise which took the "Mikado" to Germany. Naturally, therefore, he felt much interest in "The Golden Legend," desiring that it also should be heard by his countrymen. During a visit to England last winter, Dr. Carlotta suggested that a performance of the work should be given in Berlin, under his own management. To this, of course, there could be no possible objection on Sir Arthur Sullivan's part. The composer was gratified by so practical a compliment, and cheerfully undertook to further the project by every means in his power.

Some correspondence followed Dr. Carlotta's return to Berlin, principally with regard to the engagement of Madame Albani and Mr. Edward Lloyd for the principal parts. The composer naturally desired that the help of these eminent artists should be extended to his music in its foreign venture, but for some reason or other, nothing came of the suggestion, and the names of the two English singers dropped out of the matter altogether. Meanwhile Dr. Carlotta was busy enough in Berlin. He himself prepared a German version of the book; an adequate chorus (the Sternsche Vereinschor) and the Philharmonic orchestra were engaged, and so much interest made in high quarters—where Sir Arthur Sullivan had staunch friends—that the use of the Royal Opera-house and the advantage of all its resources—principal singers, &c.—were granted. Not only so, but, by august desire, the time of performance was made to fall within the week of the Imperial birthday festivities. The most brilliant good fortune thus seemed in store for the English musician and his piece; but in the extraordinary degree of it lay a certain amount of danger. There was an obvious risk of offending native susceptibilities in exact proportion to the measure of unusual favour enjoyed by the foreign visitor. Moreover, some previous circumstances tended to increase this risk. German jealousy had been much excited by what was thought an unfair preference of English painters in the award of honours connected with the Art Exhibition. This again was connected with the strong English feeling which our Princess Royal keeps alive in her German home, not altogether to the satisfaction of her adopted countrymen. A variety of circumstances thus combined to neutralise any advantage likely to result from the particular favour enjoyed by Sir Arthur Sullivan and his work.

As soon as all arrangements had been made, and it appeared that there was a disposition in high quarters to make the performance of "The Golden Legend" a special event, the composer could do no less than agree to visit Berlin, and superintend the work done. In due time, therefore, Sir Arthur Sullivan made the long journey from the sunny, though unstable, Mediterranean shore to the cold and cheerless German capital; doing so in full confidence that, for the credit of German executive art on a conspicuous occasion, the most perfect preparations had been made to do justice to the music. At once his troubles began. No rooms had been engaged for him, and the hotels were crowded to the doors by visitors for the birthday festivities. At last, however, our composer secured—it was fortunate that he had a long purse—a suite of those gorgeous apartments which nearly all large German hotels keep up for the princes and princelets of the country, when their highnesses and serenities deign to travel. Installed amid an impressive splendour of upholstery, the English musician began to investigate the conditions of the forthcoming performances. He learned from Dr. Carlotta that the principal singers were those of the Court Opera, that the band and chorus were all right, and the prospects of the two representations as roseate as could be desired. Whereupon, Sullivan slept in peace.

Work began with the following morning. Our composer first went through "The Golden Legend" with the bass, Krolop, and the tenor, Rothmühl. They were evidently safe, and no anxiety disturbed the Englishman's calm confidence in the appointed order of things. Madame Lammert, the contralto, then passed in review. She was less satisfactory than the men, but no very serious fault could be found. On the next day, Sir Arthur presented himself at the apartments of his *prima donna*, Pattini, a charming person of amiable manners and pleasant address. The two went to the pianoforte and laboured through the music of *Elsie* with a fair measure of good results. It was evident that the young lady, with her small voice and inexperience of such work, could not give complete satisfaction, but no reason appeared for serious mistrust of the result. Another private rehearsal with Pattini took place the following day, and then came the full rehearsal, in which, if at all, the strange musician from foreign parts would enlist the sympathy of those upon whom depended the fate of "The Golden Legend" in Berlin. Sir Arthur was at once upon good terms with his orchestra and chorus. His genial speeches and manner conquered their good will, and from first to last their hearty co-operation never failed. This fact, coupled with adequate ability on the part of voices and instruments, was some set off against the depression caused by an evident lack of similar feelings in other quarters. Although no indication of active hostility appeared, there was a want of sympathy more than sufficient to jar upon sensitive nerves. Our composer may possibly have been made to feel that he was an intruder. There are many ways of accomplishing that end without effecting a breach in good manners.

The rehearsal passed off fairly well. Chinese gongs, it is true, were a poor substitute for the bells used in England, and Miss Pattini, who, having a slight cold, sang *mezza-voce* throughout, was a little uncertain about her points. But another private rehearsal with her would doubtless set matters right, and no anxiety arose. Then came the great night. The opera house presented a brilliant spectacle; the palace turned out a strong array of highnesses, imperial and royal, and something of the air of a State function was given to the occasion. Sir Arthur took his place, and the performance began with the clanging of the gongs. For some time all went well, but as soon as *Elsie* came on the scene there was an

end of hope. From the first phrase to the last Miss Pattini sang hardly a bar with correctness. Not only was she out of tune, but apparently unable to give the notes their right value. It became impossible, therefore, to accompany her, and in the well known passage for voice and English horn, "My Redeemer and my Lord," the conductor signalled the instrumental performer to stop. The agony of that ordeal to our composer may be imagined. He had to stand there and see his work ruined by incompetence not less complete than startling. No escape could be made, and the performance dragged on to the end of what must have seemed interminable length. The audience suffered also, but were quick to mark their approval of certain numbers by way of consoling the unfortunate composer. "Slowly, slowly up the wall" was one of the pieces thus well received, and the Evening Hymn drew forth sustained applause, though not sung with the effective attention to *nuance* which obtains in England. The Berlin chorus marched through their work like soldiers, steadily, firmly, mechanically. At the close of the performance, the conductor-composer met Count Hochberg, Intendant of the Royal Theatres —Von Bülow's Count Hochberg—and his words to him—"This is ghastly!"—could have no more than faintly expressed an overwhelming feeling. Then arose a question of the final Concert. Miss Pattini could not be thought of a second time. She was manifestly impossible. What was to be done? While the Intendant and the composer were thinking out this matter, a soprano—Miss Beeth—came up, and Hochberg suggested that she should take the part of *Elsie*. The lady in question being an artist of acknowledged ability, Sir Arthur Sullivan saw a chance of escape from a desperate strait, and preferred his request, no doubt with the hesitation becoming a man who seeks to impose a heavy task upon an unprepared singer. Miss Beeth shrank from the sudden offer, but could not well refuse, since her Intendant backed it up. In fine, she accepted the part; but then it became necessary to postpone the performance in order to give time for study. It turned out that the theatre was available on the following Saturday, and for that night the second Concert was fixed.

Still Sir Arthur Sullivan did not feel happy. He dreaded the outcome of what, after all, was an experiment with the new soprano, who, at best, could only study her music superficially in the time available. Excited by contemplation of another *fiasco*, our composer resolved upon a bold stroke: he would telegraph to Madame Albani, who was at Antwerp, and beg her assistance. The wires carried the message, and, after a time of bitter suspense, brought back a reply:—Albani would come, and could reach Berlin on Friday. Saved! The distressed English musician felt a relief quite as great as that which Bunyan's Pilgrim experienced when the burden fell off his back. Sir Arthur at once sought out Miss Beeth, and explained to her the important reasons which had led him to secure Madame Albani. But there was no need for apologies. The lady seemed heartily glad to escape from a position into which she went reluctantly, and a very pleasant interview ended with good will upon both sides. Now another difficulty arose. The chorus agreed, in the kindest manner, to sing again on the Saturday night, but on enquiry after the orchestra, Sir Arthur found, to his dismay, that they were engaged for a Concert to be given by some *virtuoso*. Now almost worried to death, our composer called in Mr. Wolff, the well-known agent, who succeeded in clearing away the obstacle by persuading the *virtuoso* to give his Concert on some other night. Sir Arthur is under a great obligation to the gentleman in question for so kindly putting himself to this inconvenience, and showing the true brotherly spirit of a fellow-artist. As for the soloists, Lammert, Rothmühl, and Krolop, they were simply commanded to repeat their former service, and no trouble arose in connection with them. Madame Albani arrived in Berlin at the time appointed—she sang in Antwerp on the Thursday evening—and, at last, all was safe for the second Concert.

Concerning the performance on this occasion there need not be much said. Madame Albani did her very best; the other principals, the chorus, and the orchestra were in like sympathetic mood; the audience showed marked satisfaction with the music, and the good ship "Golden Legend," after much buffeting with angry waters, rode safely in port. But not quite unmolested, for the press opened fire with remarkable viciousness and unanimity. Indeed, the agreement of the Berlin critics proved too much. It is barely possible for a number of men, partisans of various musical sects, and having individual tastes, to think alike about a work to which their attention is simultaneously directed. The chances of such a result may, at any rate, be set down as a "neglectable quantity" in any calculation beforehand. Yet, curiously enough, the Berlin critics were of one mind in condemning a cantata as to which the enthusiastic admiration of English musicians and amateurs raises a presumption of merit. True the critics did not "damn" "The Golden Legend" with equal volubility and emphasis. Some did so by means of faint praise, but the majority were fiercely hostile, and all showed more or less of the jealousy to which the *Börsen Zeitung* gave voice with Bismarckian directness when it exclaimed, "Was macht dieser Fremde hier?" The *Börsen Zeitung* is a blundering tactician. It let the cat out of the bag in sight of all men, and gave a key to the mysterious unison of its contemporaries. "What business has this foreigner here?" The writer, and his more artful fellows, may rest assured that the words will be remembered in time to come, and perhaps find a troublesome echo on the banks of the Thames.

We have no present space for quotations from the German papers now before us, and must ask our readers to wait awhile for an opportunity of becoming more closely acquainted with the leaders of Berlin musical opinion. Enough for the present that one of their chief arguments is based upon the improbability of the author of the "Mikado" achieving success in the loftier region of dramatic cantata; and that we can see between the lines, sometimes in the lines themselves, a lofty contempt for English art. Wrapped up in their self-sufficiency, unconscious of the fact that their country is falling behind in the race for musical honours, and wholly ignorant of the immense progress made by England in recent years, these writers are living in a Fool's Paradise, and behaving to match.

Sir Arthur Sullivan was not the only man attacked, nor was his music the only thing abused. The title-page of the German version described the work as "nach der gleichnamigen Dichtung Longfellow's aus dem englischen Texte Joseph Bennett's, Deutsch bearbeitet von Dr. C. Carlotta." This, of course, was partially misleading, because Mr. Bennett did not write a single word of the English text, his task being simply one of arrangement and adaptation. Some of the wise men of Berlin were taken in by the error in statement, and viciously girded at the poor, innocent adaptor, punishing him for sins which are Longfellow's, if sins they be. They seemed to regard the changes made in the original legend by the American poet as another example of English impertinence, and were particularly hurt because *Lucifer* "exhibited"

alcohol to *Prince Henry*. Their susceptibleness on this point is curious and much more difficult to understand than the apparent belief of some of them that Longfellow wrote in one language and Mr. Bennett in another.

We have now laid the whole story before our readers, who will draw their own conclusions from it, and, probably, consider the fact proved that English music has no chance in Germany while the present state of irritation and jealousy continues. We pronounce no opinion as to the rumour, originated in Berlin itself, that the critics met together before "The Golden Legend" was performed, and agreed to act in the spirit of the *Börsen Zeitung:* "What business has this foreigner here?" What with personal discourtesy and national animus, the case is bad enough apart from any such aggravation.

CARL ROSA AND ENGLISH OPERA.

The name of Mr. Carl Rosa has been so long associated in the public mind with the performance of opera in English, that his opinions and views upon the subject are entitled to attention and consideration. For many years past he has been at the head of an operatic company consisting of various artists, English, German, and American. He has presented many operas, English, French, German, Italian, and so forth in the "native speech of this our island." He has placed upon the stage versions of operas by foreign composers, and has commissioned rising English writers to produce works suitable for his company. These, if they have not all been successful, at all events lead the public to believe that he is thoroughly in earnest in his endeavours to establish the best possible substitute for a national opera. He has been strenuously supported by the press as well as by the public. He has had to struggle against the most adverse circumstances, but he has bravely surmounted many difficulties, has smoothed down prejudices, and has won a position which entitles his sentiments on the subject of English Opera to be received with respectful attention. His opinions have been well known to his friends for a long period, but the public has little or nothing to do with a man's opinions so long as they are restricted to private declarations. When they are expressed publicly another face is put upon the matter. They may then be sifted and examined as publicly, and their true value may be assessed. In the April number of an excellent new serial, "Murray's Magazine," issued by the world-famous publisher whose name it bears, Mr. Carl Rosa has written an article on "English Opera." Coming from so eminent an authority, the article possesses greater importance than that which might be gathered from its literary character.

Mr. Rosa confesses at the outset that the words "English Opera" look strange. "If in Paris," he says, "a Frenchman were heard speaking of going to the French Opera, or in Germany to the German Opera, or in Italy to the Italian Opera, would he not be thought eccentric? But here, in England, it is found necessary to specify opera sung in the language of the country as *English* Opera; where, on the other hand, till very lately, when Italian Opera was prosperous, people spoke about going to '*the Opera*,' it not being found necessary to particularise it as Italian Opera." The reason is not far to seek. Englishmen are tenacious of customs and definitions. Italian Opera was the first established as a form of entertainment in this country. Therefore it was "the Opera." Performances in French, German, and English following later, required to be designated according to their several qualifications. Mr. Carl Rosa, in his article, comforts his readers, however, by assuring them that notwithstanding the strangeness of the look of the words, and the eccentricity which would be associated with the similar expression when it was employed by a foreigner, "England does not stand alone amongst countries where opera, sung in the vernacular, has had to fight a battle against opera." He further expresses his intention in his paper "to show why this Cinderella in musical art has occupied this ignominious position so long," and what justifies him "in supposing the Prince of the fable is fast approaching to raise her to that position which she is entitled to occupy."

In pursuit of this design, he at once proceeds to state his opinions concerning subventions. He thinks that the English Parliament would never subsidise a national theatre, because, as he affirms, of the puritanism still existing in the country, which would "raise forces enough to rebel" at any attempt to deal with the public funds after this manner; and he refers to one of the leading Liberal papers of the North, which has had, as he says, only *two* notices of theatrical performances "since its creation over a hundred years ago," as a proof that puritanical notions may influence a journal in its views concerning art, and consequently all its readers. He nevertheless implies that a State subvention would be acceptable even when he asks, and replies to his own question, as follows:—

"But is subvention from the State essential to put opera on a firm and financially sound basis? I think not. In subventioned theatres the manager is handicapped to a certain extent. In Paris he is obliged to produce a certain number of original French works every season; and as you cannot satisfactorily buy new works by the yard, the result of these productions is not always an advantage to art. He is also restricted to a prescribed class of *répertoire*, out of which he must not venture. He has to pay enormous taxes, amongst which the 'Droit des Pauvres' is the most formidable; and, above all, he has to take into account the wishes and influence of many, headed by 'Monsieur le Ministre des Beaux Arts,' &c."

On the other side it may be asked—Are there no compensating privileges to set off against the "enormous taxes," and the deference to the wishes and influence of many? A manager has a large amount of power in directing the current of popular taste, and of ministering to pleasures which have, or ought to have, a high artistic aim. The principle implied in the existence of the subvention is to be found in the encouragement to art which it is supposed to foster. The *impresario* is selected, in the majority of continental theatres, less with the prospect of helping him to acquire a fortune, than as the medium for the discovery and encouragement of talent. If his own judgment is good, he will have no trouble in finding the best and most promising among the aspirants for fame within the scope of his requirements. The profits arising from the successful exercise of judgment will follow as a matter of course. There may be hampering conditions associated with the subvention, but these are known, and, of course, are willingly accepted. They have the effect of holding the manager in reasonable check, for often, if left to himself, he can make or mar the success of a work he has found it worth his while to produce. Mr. Rosa thinks that, although the restrictions in France are bad, "Italy is in an even worse position. Though the municipalities give a grant to the theatres, varying according to the importance of the towns, the manager is the absolute

tool of everybody. The towns do not only appoint a committee to look after their general interests, which would be quite fair, but separate committees for each different department. There is a committee for the scenery, a committee for the dresses, a committee for the ballet, and so on. Above all, there is the *Editore* (the music publisher). He is the prime factor with whom managers have to reckon. He dictates which work shall be performed, and which shall not; he ordains which artists shall be engaged, and which shall not; and with all these masters to serve, the *impresario* has only one duty to perform, and that is to pay—or not to pay—the piper; and he mostly does the latter! In fact, no one who values his independence would accept such a position." The action of the publisher in Italy with regard to art, may be undesirable according to Mr. Rosa's views, but it may be necessary according to the state of things in the "land of song." The question is whether matters of art could be improved, if the manager were allowed to occupy a position in England equivalent to that of the publisher in Italy. It is more consistent with reason to assume that the composer would be in better case when he has the publisher to look after his interest in preference to the manager. The interests of the composer should be the chief consideration after the interests of the public have been satisfied. The existence of the subvention would seem to secure these ends sooner than they could be obtained at the hands of a private manager. Mr. Rosa disposes of the question of State or municipal subvention without approaching the subject in a satisfactory way. He is a manager, and, therefore, looks at the matter from the point of view occupied by his position. From the public side another aspect appears. The universal admission of the advantages of the subvention in places on the Continent, does not arise from an amiable eccentricity on the part of foreign states and cities. The practice has been retained through many varieties of political and social opinions, and it must therefore be held as valid because it must be felt to be good. It could possibly be proved to be so in many ways, the chief of which would doubtless be found in the advantage it places in the hands of the public in controlling the prejudices and the vagaries of a manager, and compelling him to labour for art as well as for his pocket.

Mr. Rosa thinks that a more healthy state of things exists in Germany, though "everywhere a certain baneful control from the powers above is felt, but still not enough to jeopardise the artistic result." "With all that," he says, "I think Germany, as far as opera is concerned, is not progressing either in creative or executive power."

This is his conclusion after saying that:—

"The German loves opera. Opera in Germany occupies the same position among national amusements as sport does in this country. There you will as often hear a new tenor spoken of in clubs, restaurants, and railway trains, as here the horse on which the odds are laid for the Derby. But it is more than an amusement; it is considered as a part of musical education. A German will go to hear a new work more than once, if beyond his conception the first time. An Englishman, once bored, will with difficulty be made to return; and this is the reason why light opera, opera bouffe, and burlesque have the advantage in this country. They are so easy to digest after dinner."

Apart from the assumed difference in their love for opera among the two nations, it should be remembered that the prices in a German theatre are very small, in an English theatre very large. A German can hear five or six performances from a comfortable seat, for the same amount which an Englishman is expected to pay for one. A lover of music of either nation will not grudge having spent two shillings for a bad performance, and will not be much hindered by the cost, if he desires to patronise the theatre in the hope of hearing something better next time. If he has to pay half-a-guinea for a single visit, he hesitates before making a second venture. So long as the theatre is considered as a place of amusement, amusing things will be preferred to dull entertainments. A few only may be attracted by what they consider to be a sense of duty, to favour things which are affirmed to belong to the domain of high art; but the general public will only give their support to matters in which they feel an interest. The existence of the subvention, to a certain extent, secures to the public, through the medium of the *impresario*, the quality of mental pabulum required. Where the subvention does not exist, the manager is, in duty bound, obliged to exhibit some deference to the wishes of his subscribers. If he has no such support, and depends entirely upon the public, it is his business to ascertain the drift of the public mind, and to act accordingly. A manager may be clever enough to steer clear of the influences which are for ever surrounding him, influences which may cause him to swerve from his duty to the public, and to pursue his own course heedless of the advice and counsel ever at his command, with or without the asking. Under the principle of the subvention, it appears, he has to submit to this sort of official, and unofficial, interference.

Mr. Rosa thinks that the means to build up an establishment of National Opera are ready in England. The chorus at a Leeds Festival, he affirms, proves the existence of the raw material. The temptations offered by the chances of making success as ballad singers deter young artists from studying for the stage. There is, unfortunately, no special Training School for Operatic or Dramatic Art in England. The recent attempts at operatic performances made by the pupils of the Royal College of Music and the Royal Academy, show that some thought has been given to this "part of the student's education at our musical institutions," but the experiment requires to be frequently repeated in order to produce satisfying results. Instrumentalists are in abundance, audiences are ready, and there are composers enough to provide a nucleus of original works under proper encouragement. The establishment of English opera as an institution must be made, like other British institutions, of small beginnings, perseveringly maintained. If all the previous efforts to establish English opera had been continuous, each one an improvement upon the other, there would be a different tale to tell this day. If a subvention had been granted in England, we might have had a National Opera long ago. Opera, as it exists in France and other countries, working with the highest artistic aims, would not live without State or some other extraneous aid. If the question "Will it pay?" has always to be considered, the elevation of art and the fulfilment of more exalted aspirations is not possible. It has been a misfortune for music in England that opera has been almost always in the hands of one manager for the whole country. Monopoly is always bad for art. Mr. Rosa, when he calls English opera the Cinderella of musical art, is not without reason on his side. It has been a drudge among entertainments. The most careless of country managers would never think of presenting any dramatic work after the manner in which many an opera has been placed upon the stage in England. An army of four, a chorus of six, a band of eight, eked out with furtive accompani-

ments on the harmonium and pianoforte, with other disadvantages, are not the means whereby art can be elevated, and opera as an entertainment be made greatly in demand. The fact that such exhibitions have been well patronised is a proof of the love of the British public for this form of art-work. Mr. Rosa's great success has been due to the excellence of his artists, and the care generally taken with his productions. If opera can be made successful as a private venture, Mr. Rosa thinks there are good grounds for the hope of a permanent establishment of National Opera, concerning which he declares himself to be "inclined to take a sanguine view":—

"I do not admit National Opera to mean opera by British composers alone. No country in the world carries out this theory. In France, Meyerbeer, Weber, Mozart, Rossini, Verdi, Donizetti, Gluck are admitted at the Grand Opéra. In Italy, Mozart, Wagner, Meyerbeer, Halévy, Bizet, Gounod, Massenet, Goldmark, &c., are included in the *répertoire*. In Germany, all nations are drawn upon, even *England*. Why, then, should England, which cannot yet claim (though I think the time will come when it may) a national school of composers, expect to have a *répertoire* exclusively of home manufacture? I think, without disparaging former efforts, that this notion as regards English Opera has been the principal rock on which the ship has foundered."

Here Mr. Rosa appears to have forgotten that every serious attempt to establish opera in London has been distinguished by the production of foreign works as well as English. The English versions of "La Sonnambula," "Fra Diavolo," "The Crown Diamonds," "Faust," and other works, were at one time more popular than those in the original tongues, because they were more frequently performed in the vernacular.

"When I made up my mind to fight the battle over again, I resolved not to depend entirely on English productions, but to give them a fair chance at every available opportunity, and I certainly think the English composers have fairly come up to the mark." Before a National Opera can be established, the "raw material" must be worked up. The great Schools of Music in England should provide opportunities for the training of singers for the lyrical stage, upon sustained principles, not spasmodic efforts. As State subvention cannot be obtained, some other means must supply the demand when it is called into being.

Mr. Rosa places his finger upon certain spots which are felt to be weak in our musical organisations, but he goes out of his way to lay a sweeping charge against the motives which influence artists. The absence of histrionic power may be supplied if it were possible to call into existence an institution where young singers can learn to rid themselves of the awkwardness of which he complains. He admits that "considering the circumstances, it cannot be said that, as a whole, an English singer is devoid of talent for the stage." But it can scarcely be considered fair or just when he affirms that "what an English singer does want, as a rule (of course there are exceptions), is more love for his art, and just a little less for his pocket." This charge is one which may or may not be applicable, but anyway it has a tinge of ingratitude, coming as it does from one for whom artists have done so much. *Tu quoque* is no argument, but is it not possible that the English singers may have justice on their side if they make the same charge against managers?

All through his article Mr. Rosa seems to contend that matters of art may be left to the *impresario* to deal with. He promises at the outset to show, if possible, some of his reasons for believing in a brighter future for English Opera. This he forgets to do. He breaks into a wealth of discursive matter instead. The would-be philosopher becomes the *raconteur*. He proposes but does not answer his own questions, he leaves them to be answered by others. He drops into anecdotal experiences of a manager's troubles, and gives a detailed consideration of the requirements for a successful operatic establishment. All these things are interesting, but the main question started at the outset is not approached. It may be eliminated from the series of stories of his own experiences abroad and at home, but the inexperienced reader is left in the dark as to what it is that "justifies him in supposing that the Prince of the fable is fast approaching to raise Cinderella from her ignominious position." The answer is inferentially furnished by another publication, namely, the Prospectus of "The Carl Rosa Opera Company, Limited," with a share capital of £100,000, of which 2,500 preference and 7,500 ordinary shares (£5 each) are offered for subscription. It is announced that this Company has been formed for the purpose of acquiring and developing the business of an English Opera Company. "Opera in England being in the exceptional position of not having any State subvention, it is considered that the best way to place this branch of music on a permanent basis, is by establishing a Company for the purpose." The Carl Rosa Opera Company possesses the nucleus for this purpose. It is proposed to secure a fixed home for English Opera in London, and for this purpose additional capital will be raised. Mr. Carl Rosa parts with the goodwill of the business he has established after so many years' experience, and there are other matters usually suggested in all new enterprises which need not be referred to now.

The disadvantages of a State subsidised Opera may be counterbalanced by the advantages of private enterprise such as is proposed. He refers in his article in the magazine to the benefits derived from private management of large matters of public convenience, as shown in the difference between English and foreign railways, and in this way prepares the reader for the limited liability scheme.

There can be no doubt that, with all his knowledge and experience, Mr. Carl Rosa is the right man to be at the head of such an enterprise. Considering all the trouble he has taken, and the anxieties he has undergone in the endeavour to establish English Opera as a permanent institution, it must afford him the highest satisfaction to obtain so substantial a reward at the end of his labours. But, it may be asked, is a company, identified with the name of one man, likely to promote the cause of National Opera? The Company, not being likely to be subjected to the pressure made upon a private individual, may find itself free to work for the elevation of Art. In this regard it has the highest wishes for success. A corporate body of this kind should be moved to more serious activity for Art than it would be reasonable to expect in a private person, however earnest his ambition.

The public will look to the Company to offer encouragement to native art and artists, and will support the venture, and enable the Company to earn the 12 per cent. promised, if the endeavour is made not only to minister to popular taste, but to lead it by right paths to higher elevations, such as are expected to be attained by the help of State subventions or subsidisations. It remains with the Company to show by their actions, so soon as they get to work, the possibility of earning this 12 per cent., but not on those principles which are said to guide the "young English singer as a rule."

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXII.—GRÉTRY.

In his supplement to Fétis's "Biographie Universelle des Musiciens," Mr. Arthur Pougin writes:—"It is singular that at a time when musical history and biography have acquired so much importance, an artist like Grétry, whose influence has been so great and renown so considerable, is not the subject of a serious, profound, and exhaustive work." We quote these words as indicating a state of things which, naturally, is more marked in England than in France. It may even be that, to some of our readers, Grétry is little more than a name, while others may vaguely associate him with an opera called "Richard, Cœur de Lion," now no longer played. Our present purpose is to improve upon this, as far as the limits of a mere sketch allow. Grétry was a master who deserves to be better known. He filled a large place in the world of art during his active career, and the position he will ever hold in the story of operatic development is in itself a sufficient recommendation to studious notice.

The Belgian master's family had its origin in the village of Grétry—a little place not far from Herve, in the diocese of Liège. There it was seated for generations, and gave to Church and State men of local mark and standing. The Grétrys had a strain of music in their blood. Our composer's grandfather could form a small orchestra at any time by calling his children together, one of whom, François, ultimately followed the art as a profession, and played the violin with a certain amount of talent. In 1738 François Grétry married Marie Jeanne de Fosse, one of his pupils, a young lady of good family but small means. Marie, whose relatives opposed the match, had little or no fortune; this was her husband's case also, but the young couple, as lovers will under such circumstances, drew largely upon the bank of hope and cheerfully took upon themselves matrimonial responsibilities. The second son of this couple was born in February, 1741; some say on the 11th of that month, others on the 8th. We shall not weary the reader with documentary evidence on a matter of small present concern. It is enough to be certain that the infant, André Ernest Modeste Grétry, was baptised at the church of St. Nicholas, Liège, on February 11, 1741, and that, according to invariable usage, he could not then have been more than two or three days old.

At a very early age young Grétry showed musical sensibility; and, on one occasion, at least, childish curiosity about the origin of sound nearly had a fatal result. His mother's kettle was singing on the hearth, the boy upset it in the fire, and became enveloped in a cloud of suffocating and scalding steam, which left him, for a time, in very sorry case. Not long afterwards he joined the choir of St. Denis' Church, his trial piece being an Italian air adapted to sacred words. So well did the lad acquit himself that the Chapter gathered round in voluble admiration of his voice and skill. Young André's first music master was a veritable Solomon in one respect—he never spared the rod. It seemed, indeed, as though he sought to make up for neglecting the mind by paying extra attention to the body, which he whipped with no less ardour than frequency. Grétry refers to this person in his Memoirs: "He invented tortures wherewith to amuse himself, even making us kneel upon a short round stick, and knocking us over every time we moved. When he heard nothing but sighs and sobs he was most convinced that he had done his duty. Imagine what I suffered during four years spent in that horrible inquisition." On escaping from this continental Squeers, André passed under the authority of Simon Leclerc, who is described as a mediocre musician, but devoted to his pupils. Leclerc also ruled with a rod of iron—it was the fashion of the age—but Grétry's enthusiasm for music could not be whipped out of him by its professors. He made rapid progress, especially in reading at sight in different clefs, though it does not appear that he studied any instrument. About this time an Italian company visited Liège, playing the operas of Pergolesi and other masters of the same period; assisted by a local orchestra, wherein André's father held one of the violins. During the whole season the lad enjoyed free admission, warming up his enthusiasm with each successive performance, and becoming so ardent that, on being put under Nicolas Rennekin for harmony and counterpoint, he fretted sore against the drudgery of preliminary studies. He, forsooth, must plunge at once into motetts and fugues, orchestral symphonies and pianoforte sonatas, as though his good genius had made him independent of customary methods. Some of these works were actually performed at Liège, to the enormous delight of the young composer, and also to his benefit, since they brought him under the notice of a clerical amateur, Canon de Harlez, who suggested a course of study in Rome, then the head-quarters of European music. The worthy priest did more than this; he obtained from the College Chapter a grant for the lad's expenses and sent him on his way rejoicing. It may be that the Chapter were glad to get rid of our young musician, who had lost his boyish treble, while the rupture of a blood-vessel when straining at a high note made him risky as a vocalist in any capacity. But, from whatever motive, Grétry's spiritual pastors and masters did the right thing by him and laid the foundation of his fortunes.

Grétry was eighteen when, in the latter days of March, 1759, he set out from Liège to walk to Rome, having as his companions an Abbé, a young surgeon, and a gentleman who gained his living by evading custom-house officers—a respectable and praiseworthy profession, then held in general esteem. The party were two months on the road, and pretty well "used up" when they caught sight of the dome of St. Peter's. Bidding his fellow-travellers adieu, Grétry sought out a college founded by a Liègeois, as a home for students from his native city, with a right of residence during five years. There he took up his abode, and placed himself under Casali, preparatory to going through a regular course of instruction, almost from the rudiments upward. Casali would hear nothing of motetts, fugues, and symphonies. The flowery land where such things rightfully grow can only be reached by painful travel through the arid regions of harmony and counterpoint. This fact Grétry's master impressed upon his pupil so effectually that the young man submitted with a fairly good grace. Presently occurred an event which had much influence upon Grétry's future. In 1760, Nicolas Piccinni brought out, at Rome, his comic opera, "La Cecchina ossia la Buona Figliuola," with immense success, and the youthful Liègeois was greatly struck by Italian fanaticism for its engaging and simple melodies. It is said that, when he called upon the composer, Piccinni received him coldly, and gave much offence to his self-love, but that did not prevent Grétry from allowing himself to be influenced by the popular master's method and style. At this time the young man had made his talents so far known that the director of the Alberti theatre invited him to compose an intermezzo, "Les Vendageuses," for the Carnival. Grétry scored his first success with this piece, and was serenaded the next morning by the town drummers, only an hour or two before

the Governor of Rome summoned him to the Municipal Palace to receive castigation for permitting encores without waiting for the dropped handkerchief by which that functionary or his representative signified the gubernatorial assent.

After his initial success, Grétry received offers from other Roman managers, but a resolution to visit Paris prevented their acceptance. What seems like an accident called him to the banks of the Seine. A member of the French Embassy, having given him a copy of Monsigny's "Rose et Colas," Grétry was so struck by the composer's declamation and melodic form that he determined to study at the head-quarters of Gallic art. Accordingly, after having lived nine years in Rome, he set out for Paris on the first of January, 1767, taking the Geneva route, and finding the city of Calvin attractive enough to make him halt there. For a while he lived by giving lessons in singing, but soon tiring of that occupation, he set new music to a condemned opera of Favart and Blaise, and had it performed by a French company then playing in the town. Of this, his first French work, the master wrote in his Memoirs: "It had a success which encouraged me. The public filled the house six times—a good deal for a small town like Geneva." So much was he encouraged that he addressed the following letter to Voltaire, then living hard by:—

"Monsieur: A young musician arrived from Italy, and some time settled in Geneva, would try his feeble talents upon a language which you each day enrich by your immortal productions. I vainly ask the men of spirit in our neighbourhood to come to the help of a young man full of emulation. The Muses have fled before Bellona, and, doubtless, taken refuge with you, Monsieur, and I implore your intercession with them, assured that, if you grant my prayer, they will instantly be favourable and never desert me."

Being ill at the time, Voltaire excused himself from writing a reply, and sent a verbal message to the effect that he would receive Grétry at Fernay. The young musician lost no time in availing himself of this gracious offer; making it a first duty to apologise for addressing his host without an introduction. Voltaire put the apology aside: "I was delighted with your letter, and, having heard of you, I wished to see you. You are a musician, and you have *ésprit*. That is so rare that I cannot but regard you with lively interest." During the rest of the year spent by Grétry in Geneva, he was often at Fernay, whose illustrious occupant finally persuaded him to start for Paris and try his luck on that greater stage.

Having settled down in the French capital, our Liègeois was more often seen at the Comédie Française than at the lyric theatres. In studying declamation, as illustrated by Clairon, Talma, and other great actors, Grétry was simply carrying out the task which Monsigny's opera had suggested to him at Rome. He believed that the nearer lyrical declamation was brought to the best models of speech, the truer and stronger it would become. Here lay his great artistic principle, from the following of which he never swerved. Meanwhile Grétry looked about for a poem to set to music, and, *faute de mieux*, decided on one, "Les Mariages Samnites," by an obscure amateur author. The piece having been composed, the question of performance presented another difficulty, for the removal of which Grétry sought the influence of M. l'Abbé Arnaud, the same who afterwards so conspicuously fought in the Gluck-Piccinni squabble. Arnaud introduced our young musician to the Comte de Creutz, Swedish ambassador, and he, musical fanatic as he was, promptly arranged to give "Les Mariages Samnites" a hearing in his own house. For this purpose he called in Trial, the conductor at the Opéra, who at once made up his mind that he would both obey the Count and damage Grétry. The performance, it is said, sent everybody to sleep; while, to make matters worse, the poem was rejected at the Comedie Italienne. Grétry's friends then persuaded him to adapt his piece as a grand opéra, but the month's labour this cost him was as good as thrown away, owing to the machinations of the French artists. On returning home, after a disastrous rehearsal at the Swedish Embassy, Grétry found an anonymous letter, which exposed the whole plot. It said: "You fancy, honest man of Liège, that you will figure among the great ones of this capital. Disabuse yourself, *mon cher;* go home to your compatriots and let them hear your uncouth music, in which there is neither sense nor reason." In the midst of all this Grétry was not without his consolations, and the result of a commission entrusted to him by Voltaire must have brought a sardonic delight. He was charged by the sage of Fernay to lay before the managers of the Comédie Italienne two libretti, "Le Baron d'Otrante" and "Les Deux Tonneaux." These were Voltaire's own, but the fact was not to be revealed, and the directors saw in them only the productions of a young provincial poet. As such they adjudged them to be pretty fair; needing some alterations, but, on the whole, indicating the author as a man of whom something might be made. With a view to make something of him, the directors requested Grétry to bring his young friend up from the country. All this was duly reported to Voltaire, who greatly enjoyed the fun.

On reviewing his Parisian experience, as far as it had gone, Grétry made up his mind to quit France. He was disgusted with the intrigues and miserable jealousies of the capital. He would flee away, and from them, at any rate, be at rest. But the Swedish ambassador intervened in favour of another trial. This time he sent Grétry to Marmontel with a letter, saying: "Here is a young man in despair, and on the point of drowning himself, if you will not save him. He only wants the book of an opéra-comique to make his fortune in Paris. He comes from Italy. The unhappy young fellow is without resources; he begs me to recommend him to you." Marmontel behaved very well in the matter, and shortly afterwards sent Grétry a two-act piece, "Le Huron," which was quickly set to music, and produced on August 20, 1768. Its success, immediate and great, once more put the composer in good heart. "If I ever passed a pleasant night," he wrote in his Memoirs, "it was the one which followed that happy day. My father (who died some weeks before) appeared to me in a dream; he held out his arms; I rushed towards him uttering a cry which dissipated the sweet vision. Dear author of my being, how sad for me to think that thou canst not rejoice in my first success." "Le Huron" took the public fairly by surprise. The composer, having been announced as Gretri, was regarded as an Italian, and the gossips said "Now we are going to have roulades and *points d'orgue* without end." What was their astonishment at hearing sober and *naïve* melodies, marked by original forms and perfect adaptation of sound to sense! They came to mock and remained to applaud. "At last," writes a biographer (Gregoir), "Grétry was saved. Marmontel, censured yesterday for associating himself with a stranger, is praised to-day. Yesterday Grétry could induce only one poet to write for him; to-day all are at his service. See how the world gives an example of fraternity. Yesterday actors and artists laughed at the Belgian composer; to-day all Paris dwells upon his talent." Grétry's name even appeared on the sign-boards of shops.

One enthusiastic, or wary, tobacconist, living near the theatre, painted over his door: "Au Grand Huron. N——, Marchand de Tabac," and simple-hearted Grétry bought a pound of his wares for luck. Voltaire duly heard of his young friend's success, while the journals of the day busied themselves in discussing his talent. A writer in the *Journal Litteraire* said: "A man has come very superior to those by his marvellous art of making much out of little; that is to say, of obtaining great effects through very simple means. He is M. Grétry, the Pergolesi of our day. Young though he be, he appears to hold the secret of nature. At the first stage of his career he has gained his end, his first work, 'Le Huron,' being a masterpiece. For himself, it is to be feared that, pursued by envy, burning with a thirst for glory, and being sufficiently well received for his reputation, though too little for our pleasure, he will perish in the flower of his age. His enthusiasm is such that he cannot compose without a violent access of fever; then, dominated by the god of harmony, his imagination exalts itself, he yields to its transports, and reproduces the fabulous scenes of the ancient pythoness. It is not astonishing that his works reflect the warmth of his own feeling, and, in their turn, subdue and ravish all those who hear them."

Baron Grimm—the same who was afterwards mixed up with Mozart during his stay in Paris—wrote of Grétry in a similar strain:—

"This M. Grétry is a young man who has here made his first essay, but his first essay is the *chef d'œuvr* of a master, and places the author in the front rank. In all France, only Philidor can measure himself against Grétry, and preserve place and reputation. Grétry's style is pure Italian. Philidor's is somewhat German, and on all points less chastened. He attracts often by force and vigour; Grétry by a manner more soft, seductive, and voluptuous."

Thus successful beyond question, and with his position firmly established, Grétry began to think of marriage, and, with marriage, justice to a confiding woman. In 1768 he had taken into his house, without the benediction of the Church, a certain Jeanne Marie Grandon, daughter of a Lyons painter, who was master of the celebrated Greuze. "She was alone," writes a biographer (M. Jal), "without a father, and with a mother living 120 leagues from Paris. Why and how came she to be alone? and to whom was she confided? I know not, but what woman will throw the first stone at this sinner? A priest took pity on her, on them, and wrote to the imprudent mother demanding her consent to a marriage, which the lovers desired, and circumstances made necessary. At first the angry parent refused; but the poor girl was so afflicted, the couple were so interesting, and the proposed son-in-law had so good a future in prospect that, at last, she consented. The marriage had, however, to be postponed in consequence of Grétry's state of health, and did not take place till 1771. In the interval a daughter was born, and baptised as Andriette Marie Jeanne. The wedding was celebrated on July 3, in the year just-named, and consummated a union which, risky in its beginnings, proved one of unalloyed happiness. All this time the master was going from success to success. His second work, "Lucile," pleased Paris as much as did his first. A critic said of it: "Grétry, by his natural melody, by his happy adaptation of music to words, had the power to thrill the heart of the masses, and excite in the spectators tender emotions and agreeable sensations. What a pity that there are not more like him to-day! for most modern writers sacrifice charm to learned structure." "Le Tableau Parlant" followed "Lucile." "Le Tableau Parlant" was Grétry's answer to those who accused him of making the Opéra Comique audience weep, and denied to him the power of being gay. "Le Tableau Parlant" is a laugh from beginning to end, and the product of a merry time, since the author assures us that during the two months of its composition, in 1769, singing and laughing were his constant occupations. It is claimed for these early works of our master that they gave the Opéra Comique a new development. Thus M. Thurner, in his *Les Transformations de l'Opéra Comique*:—"Soon it (Opéra Comique) will submit to a prodigious change. Under the influence of a vigorous genius, it will penetrate more than ever into the human heart; it will speak the language of love; it will become in truth dramatic. A child of Flanders, nourished upon the works of Scarlatti, Pergolesi, Buranello, &c., was the author of that revolution which prolongs its influence down to our own time." "Sylvain" and "Le Deserteur" were other works of this happy period; after them coming "Les Deux Avares," "L'Amitié a l'Epreuve" (1770), and "*Zémire et Azor*" (1771), the most fortunate of the series, for reasons which the master himself exposed in his Memoirs: "I had just returned to life, and nature was new to me when I began that work. A fairy tale then agreed best with my situation. The opera engaged my attention during the winter of 1770: I had nearly a constant delight in working at it because I felt that it was at once a true and strong utterance; it even appeared to me difficult to bring together more of truth, expression, melody, and harmony. It was translated into nearly all languages." Dr. Burney heard "*Zémire et Azor*" at Brussels in 1772, and wrote of its music:—"The music of this opera is, in general, admirable; the overture is spirited and full of effects; the ritornels and other pieces of symphony are full of new ideas and imagery; now and then, indeed, with the assistance of the singing, the airs bordered too much on the old style of French music. However, the melody is more frequently Italian than French, and the accompaniments are both rich, ingenious, and transparent, if I may be allowed the expression, by which I mean that the air is not suffocated, but can be distinctly heard through them."

(*To be continued.*)

BEETHOVEN: THE MAN.

(*Concluded from page* 204.)

Beethoven was never married, and it has often been assumed, in consideration of his apparently harsh and rugged nature, that he was never in love. That is a conclusion to which the premises do not really point. Harsh and rugged natures are often most capable of the deepest feeling, and subject to the most powerful passions. In South America you will find mountains whose tops are adamantine rock and eternal snow, but within whose recesses burn fierce and everlasting fires. So it often is with natures like that of Beethoven. Outwardly they appear to have no capacity for warm and tender emotions, whereas, inwardly, they experience those emotions in a degree unknown to the man whose sentiment oozes out at every pore. Ferdinand Ries tells us that the great composer was very often in love, though his attachments did not last long. He adds: "One day, when I was rallying him on the conquest of a fair lady, he confessed to me that this one had enthralled him longer and more powerfully than any—that is to say, full seven months." This may only imply a susceptibility to female charms, and it is pretty certain that when Beethoven really did fall in love, he remained faithful to the end, though the desire of his heart was never accomplished. After

his death, copies of three letters were found in his desk, and became the property of Schindler. They were addressed to a noble lady named Giulietta Guicciardi, particulars concerning whom Beethoven's friend and biographer did not consider himself at liberty to reveal. It has been contended, as in the famous case of Mrs. Harris, that there was no such lady at all as the one these letters point out; but, whatever Schindler may have been, he would scarcely tell a deliberate lie in saying that Beethoven sometimes commissioned him to make enquiries about her in after life; nor, indeed, was the master the sort of man to emulate Mr. Toots, and indite epistles to imaginary persons. The letters referred to are a curious mixture of the philosophic and the rhapsodical. From the tenor of the first it appears that the lady had expressed impatience either at her lover's absence, or, perhaps, at his want of decision. How do you suppose he advised her to console herself? Let his own words answer. "Why this deep grief when necessity compels? Can our love exist without sacrifices? Can you alter the fact that you are not wholly mine nor I wholly yours? Ah, contemplate the beauties of Nature, and reconcile yourself to the inevitable! Continue to be my true and only love, as I am yours. The gods must ordain what is further to be and shall be." Beethoven's method of treating the lady's impatience was certainly peculiar, and it is curious to note how, with a half-pagan philosophy, the master advises his beloved one to seek comfort in the beauties of Nature. Few young ladies, I take it, would see the force of this. When in pouting mood they can understand soothing words and endearing protestations, but a recommendation to take a walk in the fields and learn contentment from the serenity of Nature would hardly have a calming effect. To Beethoven the counsel was perfectly natural. Amid rural sights and sounds *he* forgot all his troubles. There is a good deal of philosophy in the second letter, but also a good deal of love. Listen to this suitor of more than forty years: "Ah! where I am there you are ever with me. How earnestly shall I strive to pass my life with you, and what a life will it be! However dearly you may love me, I love you more fondly still. Oh, heavens, so near and yet so far! Is not our love a truly celestial mansion, firm as the vault of heaven itself?" Hear him in the third letter also. After invoking Giulietta as his "Immortal Beloved," he goes on: "I must live either wholly with you or not at all. Indeed, I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home, and send forth my soul in unison with yours into the realm of spirits. Alas! it must be so. You will take courage, for you know my fidelity. Never can another possess my heart—never, never. Oh, heavens! why must I fly from her I so fondly love? Continue to love me. Yesterday, to-day, what longings for you! what tears for you! for you! for you! my life! my all! Farewell! Oh, love me for ever, and never doubt the faithful heart of your lover. Ever thine! Ever mine! Ever each others!"

Well, nothing came of all this. The affair, beyond the evidence of the letters, is shrouded in mystery, and, though Beethoven in after years made no secret of his anxiety for the lady's welfare, he remained, in all other respects, as silent as the grave.

There is evidence to show that the well-known Bettina von Arnim, Goethe's sprightly friend, inspired him with a sincere affection. She came to Vienna when unmarried, called on Beethoven, and fairly made him the captive of her bow and spear. The master's letters show this. In one he says: "Never was there a lovelier spring than this year; I say so, and feel it too, because it was then I first knew you. I was at once conscious that you came from a better sphere than this absurd world where, with the best inclinations, I cannot open my ears." Clever Bettina charmed the master by talking about art. "Dearest girl," he wrote, "Art! who comprehends it! with whom can I discuss this mighty goddess! How precious to me were the days when we talked together, or rather, I should say, corresponded. I have carefully preserved the little notes, with your clever, charming, most charming answers." Like a young lover he then proceeds to lament that no *angel* met him in his lonely walks, and that he would gladly bury his head in a sack since, outside the sack, there was no longer a prospect of beholding her. Bettina loved to tame elderly lions like Goethe and Beethoven, but she had no idea of marrying an untidy, passionate deaf man, getting on towards fifty. When her intended union with Von Arnim was announced, Beethoven wrote to her, saying: "May all the felicity that marriage ever brought to husband and wife attend you. What can I say of myself? I can only exclaim with Johanna 'Compassionate my fate. Now farewell my dear, dear friend. I imprint a sorrowful kiss on your forehead, thus impressing my thoughts on it as with a seal." Bettina, with a woman's instinct, could not have mistaken the purport of all this, and she must have been filled with compassion for the lonely master, whose great and warm affections, shut up in himself, were helping to burn his life away. After the lady's marriage he again addressed her in touching words. Referring to Goethe, he said, "Heavens! if I could have lived with you as he did, believe me I should have produced far greater things. A musician is also a poet; he, too, can feel himself transported into a brighter world by a pair of fine eyes, where loftier spirits sport with him and impose a heavier task upon him. What thoughts rushed into my mind when I first saw you! The most beautiful themes stole from your eyes into my heart, which shall yet enchant the world when Beethoven no longer directs. Spirits may love one another and I shall ever woo yours. Farewell, dear one; your letter lay all night near my heart and cheered me. Musicians permit themselves great license. Heavens, how I love you! Your most faithful friend and deaf brother, Beethoven."

Schindler says "It cannot admit of a doubt that if Beethoven had had the good fortune to meet with a lady of like condition with himself, whom he could have called his own and who had thoroughly known and loved him—this, with his eminent qualities for domestic life, would have proved the foundation of his happiness." Beethoven had the same opinion. He yearned for intimate communion with some kindred soul, and once wrote on a scrap of paper, "Love, and love alone, is capable of giving thee a happier life. O God, let me at length find her—her who may strengthen me in virtue; who may lawfully be mine." But all these longings were vain. He was destined to live on in the immense solitude of his genius, and made miserable by contact with a world which he could not understand, even as it could not understand him. For ourselves we have no reason to complain. In the case of poets and musicians, the fairest flowers spring up after the storms of tribulation. In some respects, it may be said of them:—

> The sorrows which the soul endures,
> Not self-inflicted, are but hooded joys,
> That when she touches the white strand of heaven
> They cluster round her and slip off their robes,
> And laugh out angels in the world of light.

Nevertheless, we look on the lonely Beethoven with sadness, for nothing in his history is more pathetic than the contrast of what might have been with what was. No wonder that he exclaimed against his lot,

that he said hard words of life, the world, and fate, or that, when in the agony of death, he grimly muttered, "Applaud, friends, the comedy is ended."

RELIGION AND POLITICS.

On his death-bed, Beethoven received the last rites of the Roman Catholic Church, but his membership of that body was never more than nominal. Strictly speaking he belonged to no church, subscribed to no creed, and made no profession of formal religion. Yet he was a religious man—religious in the uprightness and purity of his life, in his hatred of wrong, and in the high tone of his moral nature. These are qualities which most reasonable men regard as far more essential than profession of faith in a system of theology. He believed in God, and kept always on his desk a definition of His being and attributes, very brief but very comprehensive:—

"I am that which is."

"I am all that is, that was, and that shall be."

"He is alone by himself, and to Him alone do all things owe their being."

Beethoven was religious, it is clear, in the sense that Plato and Socrates were religious, but with feebler light than shone upon those great souls. In this capacity he rarely spoke of himself, and it is significant that on looking at Moscheles' arrangement of "Fidelio," and seeing it subscribed "Fine, with God's help," he wrote underneath "O man, help thyself." In all his letters and papers, but one direct reference to the Bible appears. Addressing a friend he said "This is Friday, and I will give you something out of the Gospel—'Love one another.'" The famous letter to his brothers, written in 1802, contains another suggestive passage: "God looks into my heart, He searches it and knows that love for man and feelings of benevolence have their abode there." But when, in the same document, he speaks of having meditated suicide, in consequence of approaching deafness, his words might have been uttered by a philosophic pagan: "Such things brought me to the verge of desperation and well nigh caused me to put an end to my life. Art, art alone, deterred me. Ah! how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce? And thus I spared this miserable life—so utterly miserable that any sudden change may reduce me at any moment from my best condition into my worst. It is decreed that I must now choose Patience for my guide. This I have done. I hope the resolve will not fail me steadfastly to persevere till it may please the inexorable Fates to cut the thread of my life. My wish is that you may enjoy a happier life, and one more free from care than mine has been. Recommend Virtue to your children; that alone, and not wealth, can ensure happiness. I speak from experience. It was Virtue alone which sustained me in my misery. I have to thank her and Art for not having ended my life by suicide. Farewell. Love one another." These may be the words of a pagan, but some of them are not unsuggestive of the essence of Christianity.

In politics, Beethoven was distinctly a Republican. He made no secret of it; but his republicanism was that of the philosopher who goes apart from the world and dreams of an ideal state of society rather than that of one who seeks to propagate a political faith. His noble nature revolted against the domination of might over right, and hated the miserable shams before which men were expected to bow down. So he turned from the actual world to the ideal state set forth in Plato's "Republic," and there found satisfaction for his intellect and balm for his feelings. When the figure of the great Napoleon emerged from the red ruin of the French Revolution, Beethoven hailed him as the deliverer of oppressed humanity—the political Messiah come to establish the reign of social righteousness. With this view of the illustrious Corsican, he composed the Symphony in E flat, and called it "Napoleon Bonaparte." Everybody knows how great were his rage and disappointment when the First Consul put the crown of empire on his head. "He is no better than the rest! Here is a tyrant the more!" exclaimed the wrathful master, as he tore the cover from the Symphony and threw it away. He did not speak evil of dignities, nor, as such, did he hold them in reverence. In one letter he says: "I write nothing about our monarchs and monarchies, for the newspapers give you every information on this subject. The intellectual realm is the most precious in my eyes, and far above all temporal and spiritual monarchies." Again, addressing Bettina von Arnim, he observes: "Kings and princes can indeed create professors and privy councillors, and confer titles and decorations, but they cannot make great men—spirits that soar above the base turmoil of this world. There their powers fail, and this it is that forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what such as we consider great." Then he goes on to tell how he and the author of "Faust" once met the Imperial family of Austria on the promenade. As soon as the Majesties and Highnesses were observed approaching, Goethe, with the instinct of a courtier, stood aside. "Come on," said Beethoven; but the poet refused to move. "I," writes the composer, "pressed down my hat more firmly on my head, buttoned up my great coat, and crossing my arms behind me, I made my way through the thickest part of the crowd. Princes and courtiers formed a lane for me; Archduke Rudolph took off his hat, and the Empress bowed to me first. These great ones of the earth *know me*. To my infinite amusement, I saw the procession defile past Goethe, who stood aside with his hat off, bowing profoundly. I afterwards took him sharply to task for this; I gave him no quarter, and upbraided him with all his sins." Yet the man who thus asserted the rank given him by nature stood on friendly terms with the highest of the Austrian nobility, and even with princes of the Imperial house. "It is good," he said, "to be with the aristocracy, but one must be able to impress them." That Beethoven did impress them is clear. Sir George Grove writes: "It was not men alone who were attracted by him; he was an equal favourite with the ladies of the Court. The Princess Lichnowsky watched over him like a mother. The Countesses Gallenberg and Erdödy, the Princess Odescalchi, the Baroness Ertmann, the sisters of the Count of Brunswick, and many more of the reigning beauties of Vienna adored him, and would bear any rudeness from him. These young ladies went to his lodgings, or received him at their palaces as it suited him. He would storm at the least inattention during their lessons, and would tear up the music and throw it about. He may have used the snuffers as a toothpick in Madame Ertmann's drawing-room, but when she lost her child he was admitted to console her, and when Mendelssohn saw her fifteen years later she doted on his memory, and recalled the smallest traits of his character and behaviour." Thus did one of the proudest aristocracies in the world virtually admit the rank of a man who, though of humble birth, was ennobled by that purest of all fountains of honour—Mother Nature. Contact with princes and lords never spoiled Beethoven. In him there was nothing whatever having the smallest affinity with the snob. Happily, for when the aristocracy of Vienna left it

to strangers and foreigners to cheer his last days, he had nothing wherewith to reproach himself.

No attempt to reach the inner nature of Beethoven can succeed without duly estimating the influence upon his outward life of the terrible calamity of deafness. One cannot read his letters without being convinced that here lay the secret of his great unhappiness, and of the morbid feelings which made him more and more shrink from contact with the world. When the malady first declared itself, the master was overwhelmed, but, with natural sensitiveness, he kept the fact a secret from all save his friend, Pastor Amenda, at whose hands he sought consolation.

When breaking the news to another friend, he said:—

"I can declare with truth that my life is very wretched; for nearly two years past I have avoided all society, because I find it impossible to say to people *I am deaf*. In any other profession this might be more tolerable, but in mine such a condition is truly frightful. I often can scarcely hear a person if speaking low; I can distinguish the tones but not the words, and yet I feel it intolerable if any one shouts to me. Heaven alone knows how it is to end. How often have I cursed my existence. Plutarch led me to resignation. I shall strive, if possible, to set fate at defiance, although there must be moments in my life when I am the most unhappy of God's creatures."

As regards the nature of his mental suffering, take the picture drawn in the quotation just made. Beethoven is fast becoming the "lion" of Viennese art-circles. Men and women are eager for his notice. To converse with him is an honour. But when they speak he turns upon them eyes full of an expression not understood, and his lips remain closed. "How absent he is," they whisper, and turn away. Absent! Ah! if it could only be known how keenly he is present, and how, made conscious anew of his great trial, he, like another Job, is cursing the day wherein he was born. Who can gauge the anguish of such a man in moments like these? It belongs to himself alone, "and a stranger meddleth not therewith."

Wail after wail rises from the pages of Beethoven's letters on this terrible subject, but I must be satisfied to quote his words when all hope had fled, and the poor deaf musician knew the worst. Writing from a village near Vienna, he said: "The fond hope I brought with me here of being to a certain extent cured, now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so animated me in the beautiful days of summer is gone for ever. O Providence, grant me one day of pure felicity. How long have I been estranged from the gladness of true joy? When, O my God, when shall I again feel it in the temple of nature and of man? Never! Ah! that is too hard."

Here, undoubtedly, we have the secret of much that seems strange and even repulsive in Beethoven's character. The sensitiveness that led him to conceal his infirmity as long as possible, made him in after life shrink from the presence of strangers, and tended to embitter his relations with the world. Adding to this the ever-present consciousness of a genius but partly understood, and the fact that when the gay and brilliant Rossini appeared in Vienna with his enchanting melodies, society ran after him and turned its back on the infinitely greater master—putting all these things together, we have enough to account for the strange, wilful, moody, irritable Beethoven, whom we all know.

Yet a nobler and, at the same time, more tender nature never existed. His capacity for loving was immense, and the affection he lavished upon the unworthy scapegrace his nephew gives proof of the fact. Nothing that the youth did—and he did much—could alienate his uncle's love. Beethoven's letters to him overflow with tender solicitude and infinite long-suffering. In one place he writes, "Now farewell, my darling; deserve this name. I embrace you, and hope you will ever be my good, studious, noble son." Again he says, "Be good and honest. Be my own dear precious son, and imitate my virtues, but not my faults; still, though man is frail, do not have worse defects than those of your sincere and fondly-attached father." Not seldom uncle and nephew had quarrels, caused by the stupid and wicked behaviour of the younger man. On one occasion, Carl stayed away a long time, and appears to have worked upon his uncle's feelings by threatening some rash act. Then Beethoven wrote, "Say no more; only come to my arms; not one harsh word shall you hear. For God's sake do not bring misery on your own head. You shall be received as lovingly as ever. I pledge you my word of honour you shall meet with no reproaches from me. You need expect only the most affectionate care and assistance. Only come. Come to the faithful heart of your father. For God's sake come home to-day, for we cannot tell what risks you run. Hasten to me." Again he writes: "So I am to see you on Saturday. Write to say whether you come early or in the evening, that I may hasten to meet you. I embrace and kiss you a thousand times over—not my lost but my new-born son. Live, and my care of the son I have found again will show only love on the part of your father." Reading the extracts just quoted—there are hundreds like them—we have no difficulty in recognising the sentiments of a deep and tender nature. It is hard indeed to associate them with the stern, morose, and well-nigh "impossible" Beethoven, into whose presence men ventured with fear and trembling. But here, I make bold to think, we have the true man revealed. And a grand man he is, animated alike by noble regard for truth and honour, and not less noble purity and strength of affection. We may regret that he lavished his love upon an unworthy object—that the wealth of feeling squandered upon a heartless youth was not possessed by some good woman who would have beautified his life. But none the less—rather all the more—must we admire the faithful devotion shown by Beethoven to his adopted son—a devotion that endured to the end, unaffected by the folly, and worse, of him whose undeserved fortune it was to possess it.

But, after all, the inner nature of Beethoven is best shown in his music. In art he lived another and a greater life than that which men saw. There he was supremely happy, ever dwelling in an enchanted Paradise, surrounded by beautiful and gracious forms, the children of his imagination. Nothing troubled him there, and he could at any moment withdraw himself from a world of envy, hatred, and all uncharitableness, from a world of doubtful friends and heartless relatives, from a purblind world which could see very little and laughed at that, to a region where all was light and joy, and within whose limits no discord ever entered. Every life has its compensations, and this was the compensation given to the poor deaf musician, against whom apparently the storms of an adverse fate raged with unceasing fierceness. In the inner sanctuary of his art he must have foreseen an artistic immortality—"a broad approach of fame and ever-ringing avenues of song." To him came with boundless consolation the picture drawn by the poet whose verses were read at his grave side on March 29, 1827:—

Forth from a rock a fountain broke, and rife
With quickening power spread o'er the thirsty plain;
Where'er it flowed it left the seeds of life
And turned old nature into youth again;
All throng'd around the enchanted spot, to crave
A bountiful refreshment from the wave.

A few there be of deeper searching mind
Who drink delighted of that wondrous stream,
Others admire to see it gently wind,
And Sol's bright rays upon its surface gleam;
Others a common rill the fount declare,
Less marvellous than some, and far less fair.

The fountain sank! then first the giddy throng
With shame and grief its tardy homage paid;
And zealous Art, with emulative song
Poured in the praise long earned and long delayed.
Alas, no sigh, no tender plaintive lay
Can bring the vanished fountain back to-day.

Thou, lost one, from thy mortal fetters freed,
Thou wert the fountain and its power thy own;
Thine was the magic volume few could read,
And less could understand. Now thou art known,
Now every tongue its high-wrought praise would give
Exulting—and thou must have died to live.

MACKENZIE'S "JUBILEE ODE."

This work, upon which Dr. Mackenzie has been engaged for some time past, is now complete, and on its way to several distant parts of the Empire, where arrangements are making to perform it in celebration of the Jubilee. Primarily, as our readers know, the Ode was intended for the Crystal Palace only, but it will be given also in Canada, Australia, Trinidad, Cape Colony, &c.; thus standing out from all its fellows as, in some sort, an Imperial work.

Without anticipating the criticism which will follow upon performance, we may here give some idea of the scope and character of the Ode. Mr. Joseph Bennett, the writer of the words, has kept strictly in view the exigencies of a musical setting. He has obviously prepared, not a short poem for readers, but one for musical hearers. Hence a variety of rhythm and structure which, otherwise, would certainly not have been ventured upon. From the same cause arises also the manner in which the subject is laid out, with a view to contrast of musical effect. We may indicate the nature of this arrangement. In the first vocal number, a chorus, the news of the Jubilee is proclaimed and its diffusion throughout the Empire called for. The second number, a tenor solo, conveys to the Queen the affectionate greetings of her home-lands, declaring that, to keep the feast with unanimity, all weapons of party warfare are laid aside. In the third number, the Colonies and Dependencies pay their homage, the idea worked out being that of a procession passing before the throne. First comes the Dominion, followed by Australia, the smaller colonies and islands, and, lastly, by India. Each of these divisions has a section of the chorus to itself. The fifth number, a soprano solo, dwells upon the personal virtues of the Sovereign, while the sixth, and last, opening with a choral prayer for the Empire, continues with lines leading to the National Anthem, for which a new second verse has been written. How far the writer has been guided by consideration for musical opportunities need not, after this outline sketch, be indicated. The spirit in which Mr. Bennett has approached his theme best appears, perhaps, in the opening verses:—

For fifty years our Queen!
Victoria! hail!
Take up the cry, glad voices,
And pass the strain
O'er hill and plain,
Peaceful hamlet, roaring city, flowing river,
Till all the land rejoices.
Wild clanging bells and thund'rous cannon
With your loudest shock the air, and make it quiver
From Dee to Tamar, Thames to Shannon.
For fifty years our Queen!
Victoria! hail!
Take up the cry, old Ocean,
And hoarsely shout
The words about—
British ships and world-wide British lands will cheer them—
Rouse an Empire's full devotion.
O blowing Wind, come hither bearing
Answering voices, loud acclaiming. Hark! we hear them.
They our loyal pride are sharing.

In setting the words to music, Dr. Mackenzie has necessarily to consider the place of performance, and the number of performers. This, however, was an amiable and fortunate obligation, since the result has been to give us a work built upon broad lines, and marked by plainness of structure to an extent unusual with the composer. We think that the music will be found to have a true festive ring, and a majestic solidity befitting the occasion. In the solos, with their more subdued expression, Dr. Mackenzie has kept contrast in view, without sacrifice of simplicity; but it is in the choruses that he best shows himself a master of bold and striking effects. Every bar goes straight to the point, while avoiding the common-places that naturally suggest themselves in the writing of festive music. The procession chorus is, in this respect, most noteworthy of all, and may be found no mean rival of that in the "Rose of Sharon."

The Editor of the *Century*, having gathered the opinions of many eminent American musicians on the question of international copyright, is able to use the following language: "It will be remarked that these responses, like those of the authors, recognise the pre-eminence of the ethical issue which is involved. Looking merely at the indifference of our legislators on this and other moral questions, one might think with Emerson that '*Things* are in the saddle, and ride mankind,' were it not for such widespread and unsophisticated sense of right as is shown by such protests as these from authors and composers, who, we are sure, are in this matter the truest representatives of American sentiment. How long will it be before senators and members will recognise that this is primarily a moral rather than an economic question, and that the conviction of large classes of thoughtful people that we are pursuing a disgraceful policy, is a source of weakness in the national self-respect for which legislators individually are every day newly responsible." We venture to answer the question contained in the last sentence of this excellent paragraph. Senators and members will amend their ways and their laws when the business interests concerned are anxious for a change. The worship of the "almighty dollar" is still an institution in the States, and its procedure is as unscrupulous as ever. When the *Century* editor sends a circular to music publishers and music buyers and hears from them that the present policy is "disgraceful" an immediate reform may be looked for. Meanwhile, it is satisfactory to discover that American musicians are on the right side, as becomes men of "light and leading." We will give a few specimens of their answers to the *Century* query. Mr. Dudley Buck would hail an International Copyright Law "with joy." Mr. Chadwick: "Common justice demands that the artist shall have the right to the fruit of his labour." Mr. H. A. Clarke: "It would seem that the mere statement of the existence of such a state of things ought to be enough, in the name of justice and honesty, to end it, in spite of the vested interests—viz., publisher's capital, stock, &c.—that are constantly referred to as something too sacred to be meddled with." Mr. Julius Eichberg: "The absence of such a law benefits solely our music publishers; its enactment would remove one of the

chief obstacles to our eventually becoming a musical nation." Mr. Floersheim: "An International Copyright Law is 'not only a matter of justice, but also a stimulus to mental activity.'" Mr. Arthur Foote: "Justice and expediency alike demand an International Copyright, and every educated person in the country should ask for it." Mr. B. J. Lang: "There is no honourable defence for our present thievish attitude." (Bravo! Mr. Lang). Mr. Louis Maas: "Every right-minded person must condemn the unprincipled piracy of literary, and, especially, musical works." Mr. Mosenthal: "Moral justice ought to be done to the right of property of the brain as well as to that of the purse." Mr. W. S. Pratt: "It is surely disgraceful that the United States is one of the last of the great powers to accept and adopt this idea." Mr. Schlesinger: "It is time that wholesale stealing of, or simply voluntary payment for, the productions of the brain should be stopped." Mr. Theodore Thomas: "The present state of the law is an inducement to swindling, and degrading to us as a nation." Is it not likewise degrading that, at this stage of the world's life, a number of respectable gentlemen should be asked to give their opinions on a moral question of the most elementary character? It is as though they were polled for or against the eighth Commandment. But, unhappily, need exists to arouse the national conscience, and now, we hope, American publishers and the public generally will abandon the "thievish attitude" of which Mr. Lang so plainly speaks in his honest resolve to "call a spade a spade."

The season of the National Opera Company in New York appears to have been very satisfactory, at any rate up to the date of the press notices now before us. We have reports about the performance of three operas—"Aïda," "Faust," and Rubinstein's "Nero," the last-named being given for the first time. All the critics substantially agree concerning the merit of the representations, and we may, perhaps, take the facts as of good augury for the establishment among our cousins of opera in the vernacular. Success with them is bound to exert an influence here. So closely are the two countries allied, that any popular movement in one finds an echo in the other. This being the case, we have a distinct interest in the present spirited attempt to develop a lyric drama, as far as circumstances will allow, on national lines. The managers seem to spare no expense. They have a fair working company of English-speaking artists, among them Mr. Candidus and Mr. Ludwig; Mr. Theodore Thomas, as Conductor, is guarantee for a fine orchestra, and each opera appears to be splendidly mounted. Rubinstein's "Nero" excited much interest, as a matter of course; but we gather from the reports—sometimes by reading between the lines—that public opinion in New York is disposed to agree with that in England as to the Russian master's talent for dramatic composition. "Nero" across the Atlantic will probably suffer the fate allotted to "Il Demonio" here, although it may be sustained for a time by the interest of novelty, and the attraction of a splendid *mise-en-scène*. The house was crowded on the first night, and we are gravely assured by the *New York Herald* that "in the parterre boxes were Mr. Cornelius Vanderbilt and his wife, whose white shoulders shone to advantage in a *décolleté* black velvet dress she wore."

There is considerable promise about a short experimental series of Saturday Evening Concerts, announced to begin in St. James's Hall, on the 14th inst. Their projector, Mr. Collisson, has given similar entertainments in Dublin and Belfast with complete success—a fact the more remarkable because Mr. Collisson, we understand, closes his programmes to everything of the sort *ad captandum vulgus*. At each of the forthcoming Concerts an instrumental Trio, Quartet, or other concerted piece will be given, and with it a Sonata, and a selection of classical vocal music. Among the artists engaged are Miss Anna Lang and Mr. Papini (violin), Mr. Albert (cello), Mr. Bottesini (contrabasso), Miss Zimmermann and Mr. W. H. Collisson (piano). The vocalists include Mesdames Valleria, Mary Davies, Antoinette Trebelli, and Enriquez; Messrs. Lloyd, Guy, Santley, and Foli. If we add that a reserved seat for the three performances can be secured for half-a-guinea, enough has been said by way of recommendation. There remains to be seen how the public will take to Saturday Night Concerts. They have been tried on the point again and again, but never, as far as our knowledge goes, with satisfactory results. There is no reason why this should be, and mayhap Mr. Collisson will break the spell which has brought his predecessors to grief.

Our latest information from Gibraltar shows that the musical "services" in the Cathedral continue a prosperous career. On the 9th ult. the sacred building was crowded in every part by persons anxious to hear an excellent selection of pieces prepared by the talented organist, Mr. Digby, who himself played Wély's Offertoire in B flat and Guilmant's "Cantiléné Pastorale." Miss A. Stringer, Captain Wyon, and Mr. Gartly contributed several sacred airs, and the band of the Queen's Own Royal West Kent Regiment played Viviani's "Silver Trumpets," Rossini's "La Carita," and a selection from one of Haydn's Symphonies. The Cathedral choir (sixteen boys and twelve men) sang Barnby's "Break forth into joy" and Tours's Te Deum in F. We mention these particulars to show that the programmes at Gibraltar are drawn up in a large and liberal spirit, to promote the "greatest happiness of the greatest number." It may be added, *àpropos*, that the closing performance of the first series in Gloucester Cathedral was attended by an overwhelming audience, many of whom had travelled from neighbouring towns. The new Dean (Dr. Spence) has entered heartily into the spirit of his predecessor, and it is not improbable that the second series will show important developments. With regard to the movement in Norwich, we rejoice to say that the opening service, which took place on the 20th ult., was a very great success. Thousands were present, and many more were unable to obtain admission, while the behaviour of the vast congregation was perfectly reverent and becoming. The Norwich people are delighted with the result. After this fresh experience, will not other Cathedral authorities go and do likewise?

It never rains but it pours. Music is unusually well represented in the April magazines and reviews. Mr. Carl Rosa discourses, in entertaining fashion, on his experience as an *impresario* in *Murray's*, while the *Century* contains a symposium of American composers on International copyright in music. But it is reserved for the *National Review* to contribute the most startling and original paper on the art in question, under the heading of "Wanted—An English Musical Style," from the pen of Mr. Frederick J. Crowest, of which we may boldly state that the atrocity of its diction is only equalled by the atrocity of the views which the author sets forth. It does not invariably follow that because a man has ideas he has the power of expressing them fluently and well.

The case of Bishop Butler in past, and of Professor T. H. Green in recent times, will readily occur in disproof of such an assumption. But such an astonishing laxity and confusion of style as Mr. Crowest displays in the article in question betokens a corresponding poverty and confusion of thought, and suggests, as an appropriate corollary to his title, "Wanted—An English prose style, by the same author." The truest refutation in such cases is furnished by quotation. We are ruined by discipleship, says Mr. Crowest, and after expressing a desire that an earthquake or a flood might "rid us of everything that serves as style, model, foundation or what not, in our musical creations," he goes on: "The new musical coatings given to these old forms and flavourings have ever been the curse of musical progress in this country, and it is high time that such 'dishings-up' were turned away from once and for ever by the music-loving public." This is a fine tangle of confused metaphor, but it is surpassed by a sentence on the following page: "English art is not, and season after season brings with it the exasperating circumstances of hordes who sight to a nicety the barometer of English musical turn and sentiment." The picture of a horde sighting the barometer of a turn is quite equal to that of the historic rat hovering in the air, and which had to be nipped in the bud. It is really difficult to discuss a question seriously with a writer who talks such fustian. And yet Mr. Crowest is apparently in earnest in the wholesale charges which he hurls at the English public for their indiscreet patronage of foreigners. Our only chance of achieving anything is to boycott all but native musicians, brood over nothing but native scores, and resolutely avoid all contact with Continental musical influence. If we do this, all may yet be well, and an English Handel will be evolved. The parallel is unfortunate, for Handel, with his Teutonic solidity, his Italian training, and his residence in England, was about as composite a genius as the world has ever known. But Mr. Crowest's whole paper is a tissue of inconsistencies and incoherences, and we prefer to recommend it to our readers as an entertaining irritant rather than as a serious contribution to the controversial musical literature of the day.

If the intelligent foreigner had occupied himself on the recent Good Friday by making a circuit of London in order to ascertain how the common people elected to spend the solemn day, he must have come to the conclusion that listening to sacred music was by far the most favourite method of observing the occasion. Five years ago it was not so, for the simple reason that our licensing authorities, in the plenitude of their wisdom, held to the idea that it was less ungodly to pass Good Friday evening in a ginshop than in listening to the masterpieces of oratorio. The Albert Hall, possessing a royal charter, was independent of these worthies, but other public buildings were rigorously closed. We believe it was mainly due to the exertions of Mr. Ambrose Austin, aided by the protests of the press, that the ridiculous embargo was removed, and the result is a triumphant justification of the movement in favour of a change. To attempt an enumeration of the performances on the 8th ult., within four miles of Charing Cross, would necessarily end in failure. We noted fully a dozen performances of "The Messiah," and several of Rossini's "Stabat Mater" and Dr. Stainer's "Crucifixion," while the miscellaneous programmes in town halls, Institutes, Athenæums, School-rooms, &c., were bewildering in number. Not less remarkable was the tale of crowded audiences at all the leading entertainments. A vast number of people assembled in the Crystal Palace; nearly 7,000 entered the Albert Hall; the Albert Palace and the Japanese Village were crammed, and the three Concerts which were given at St. James's Hall were too few for the number of persons who sought to gain admission. It must be borne in mind too, that what is called "society" holds aloof from Good Friday entertainments; it was the masses who sought eagerly for musical edification, and in this fact may be found the best defence—if defence were needed—for the repeal of the former iniquitous law.

Even in such an unlikely place as the Criterion Restaurant seekers after bodily sustenance were regaled with a number of sacred selections by Mr. Richard Mackway's excellent choir of men and boys. On ordinary occasions a programme of glees and part-songs is offered, and if it be granted that the divine art is not necessarily degraded by association with the sensuous pleasures of the table, then the kind of fare provided by Mr. Mackway is preferable, on all grounds, to noisy and vulgar waltzes and cornet solos. It may even chance that some may be brought by this means within the refining influence of music, for if seed is sown broadcast some is certain to take root. There were really some points of genuine interest in the sacred Concert referred to above. For example, there was a very spirited tenor solo and chorus "Laudate pueri Dominum," by the semi-forgotten Italian composer *Zingarelli*, the solo part being excellently sung by Mr. Richard Evans. After all, the musical dinner is only a variation on the café Concerts in the larger German towns. In Dresden, particularly, there are several establishments where a decent orchestra plays nightly, and where the honest burghers and their families sup and drink lager beer to the accompaniment of Haydn's and Mozart's symphonies.

The unfortunate individual who asserted that whenever he served on a jury, it was his fate to be associated with "eleven obstinate men," was certainly to be pitied; for any person who, with large numbers differing from him, resolutely insists upon maintaining his own opinion, has fairly earned the right to be considered a martyr. Such a man is the musical critic of the *Belfast News-Letter*, who, although the whole musical world has decided that Dvorák's "Stabat Mater" is one of the greatest works of modern times, tells us, in a notice of its performance by the Belfast Philharmonic Society, that people who have sufficient taste and education to enjoy such compositions as the "Sleeping Beauty," "Mors et Vita," the "Moonlight" Sonata, &c., "cannot but feel the pretentiousness, the dulness, the gross inexpressiveness of the work which was performed last evening." Respecting the orchestration, he says that "the subtle discords and the curious combinations achieved by a daring use of several wind instruments, with the dry shriek of a reed here and there, may be pleasing to a musician who is above considering anything so commonplace as the gratification of a general audience"; but that to ordinary listeners, "these discordant sounds, though produced with undoubted ingenuity, are still nothing but discords." A little further on the writer becomes more modest, for he says "so far from there being anything in the work that one can feel, there is nothing in it that one can understand"; but this inability to comprehend the composer's meaning is shortly after contradicted by his bold assertion that the "Tui nati vulnerati" "is commonplace, and the accompaniments lead nowhere," the critic winding up with the remark, "a more unsatisfactory work we have never heard." In proof of the excessive originality of this criticism, we may say that very many correspon-

dents have forwarded it to us with a request that we should comment upon it. The best comment, however, would be to place it side by side with the numberless laudatory notices called forth by the composition on its production; for, undoubtedly, if this profound critic is desirous of forming one of the jury to decide on the merits of a work which at once stamped the fame of Dvorák in this country, he will have to do battle with more than "eleven obstinate men."

THE Liszt Scholarship, for the institution of which, in commemoration of Liszt's visit to England last year, a sum of about eleven hundred pounds was subscribed, was competed for on the 21st ult., when the examiners, Mr. Edward Dannreuther, Dr. A. C. Mackenzie, and Professor Sir G. A. Macfarren (Chairman) adjudged Miss Grace Mary Williams Henshaw to be the best of the candidates who presented themselves; Grace Simon, Francis M. E. Hime, and Maude Wilson being named in order of merit after her. Thirty-nine candidates entered their names for competition. Of these twenty-four presented themselves for the preliminary literary examination. As two failed to pass this, there were only twenty-two competitors left for the musical examination. That such a prize, which carries with it three years' free education at the Royal Academy of Music, to be followed by two or, in extraordinary cases, three years spent abroad, should not have brought forward a larger number of competitors certainly seems surprising.

ROYAL ITALIAN OPERA.

MR. MAPLESON produced the first of his promised novelties on the 22nd ult., when Bizet's "Les Pêcheurs de Perles" was heard for the first time in England, under the more convenient name of "Leila." What space we have to spare for opera may be given to this work more profitably than to a round of performances marked neither by novelty nor excellence. The public have been treated to "Don Giovanni," "Carmen" (with Minnie Hauk), "La Traviata," "Lucia," "Marta," "La Sonnambula" (with Madame Nevada), and other familiar selections from the repertory of the house, while artists have come and gone in bewildering number and variety. There is very little satisfaction to be got from the details of such helter-skelter procedure, and we shall content ourselves with this brief reference, passing on to the one subject that legitimately excites interest.

"Leila" has come to us through Italy, where managers and public have taken it up with considerable warmth. In this the Milan La Scala showed the way, the work still remaining on the active list of that great house. Meanwhile France leaves foreign countries to exploit the operas of her gifted son, and it is curious that even "Carmen" enjoys more favour outside the composer's native country than within it. We can only say, "So much the worse for France." "Leila" is a product of Bizet's early time, and was written under circumstances which should be taken into account when judging its merits. When the composer returned from Rome, at the end of his term as Grand Prix, he formed one of a band of young musicians who had attained the same honour, but could find no proper work to do. Bizet made pianoforte transcriptions for a living, and doubtless his comrades in distress descended to like forms of hack employment. Talent was thus running to waste. Count Walewski, then Minister of Fine Arts, having had his attention drawn to the matter, took a very proper step, and offered M. Carvalho, manager of the Lyrique, an annual sum of 100,000 francs, on condition that he produced each year a three-act opera by a Prix de Rome. Carvalho agreed to the bargain, and, being always kindly disposed to Bizet, gave him the first commission resulting from it, at the same time forwarding a libretto, "Les Pêcheurs de Perles," by MM. Cormon and Carre. It does not appear that Bizet was consulted about the book. The manager alone made the choice, and we can well believe that had Bizet been allowed a right of veto, he would at once have rejected a drama which has very slight personal interest, and is, in structure, a curious example of *rococo* work. We shall not inflict the story in detail upon our readers. Enough that it turns upon the very natural, though rebellious, and even perjurous behaviour of a "veiled virgin," who, being employed to dwell upon a cliff and conjure away evil from the Cingalese pearl-fishers, and having taken oath not to speak of love during her term of office, is caught in the very act of sweet-hearting with a handsome hunter, whom she had met when acting as a "veiled virgin" somewhere else. The offenders are doomed to death by the pearl-fisher King, although the hunter is his friend, and *Leila* the idol of his heart. However, before the execution can take place, the chief repents, devises a plan to permit the escape of the captives, and himself suffers death at the hands of his enraged subjects. This melodramatic plot is worked by many used-up devices, the result being that it terribly handicaps the music, and makes the Opera impossible of permanent acceptance. The music shows its composer in the undecided state which usually precedes the direct, consistent, and individual work of a genius. Bizet's nature was one of great receptivity and active sympathy. He always had an idol, and, until he developed his own particular style, he could not help a certain degree of imitation. Hence, though there is much in "Leila" that must instantly be recognised as proceeding from the composer and no one else, there is much that can be traced to others. Considering that Bizet had spent years in Italy just before writing this work, we naturally look for the influence of Italian composers; doing so by no means in vain. Some of the unison choruses actually suggest Donizetti; but, perhaps, the influence of Verdi's later style, as we have it in "Aïda," is most evident. At one period Bizet was a thick-and-thin admirer of Verdi, whose sway over him he sometimes almost ostentatiously illustrated in his music—in "Ivan the Terrible," for example, the score of which was, for that very reason, destroyed later on by the master's own hand. Of course we do not mean to imply that "Leila" presents instances of direct imitation; Bizet's own individuality is always strong enough to stand in the way of such a result. But light is light, though tinged by the medium through which it passes, and the Italian origin of much in "Leila" is discernible through the Bizet colouring. The lyrical parts of the work are decidedly the best. In the strong dramatic situations the composer's lack of power, as regards both conception and expression, is decidedly manifest, the *Finales* especially being weak. For this, however, the beauty to be found elsewhere makes considerable amends. Certain of the choral numbers, as well as many for solo voices, are charming; the best of all, in our view, being a duet for tenor and baritone in the first act. Here Bizet is quite distinctive, and the result is a most engaging combination of lovely melody and well-judged treatment. Throughout the opera the orchestration commands delighted attention. It trusts more to delicacy, refinement, and contrast of colour than to mere noise, and it is satisfied to accompany and set off the vocal music instead of, by a noble but inconvenient symphonic rage, to thrust it into the background. For reasons already stated, "Leila" is not likely to keep the stage, but selections from it will always be prized by the connoisseur as gems "of purest ray serene."

The performance was fairly good, and the opera suffered nothing for want of efficient mounting, though the stage management might have been better. Chorus and orchestra did their work well; Miss Fohstrom, MM. Garulli, Lherie, and Miranda sustained the principal characters with a satisfactory measure of acceptance, and the audience, though not enthusiastic about the work, signified their pleasure with a good deal of it.

ROYAL ALBERT HALL.

THE work of the Albert Hall Choir during the month just passed does not call for lengthy record. A few words will suffice, for instance, with regard to a performance of "The Messiah" on Good Friday. The fitness of the theme to the occasion, and the regard in which the sacred Oratorio is held, combined to fill the immense house

with an audience who listened reverently from first to last. The solos were sung by Miss Robertson, Miss Damian, Mr. Henry Piercy, and Mr. Watkin Mills, a group representing, some may think, the second order of executive talent, but a satisfactory one nevertheless. It is superfluous to insist that the concerted numbers were well rendered.

On the 16th ult. Mr. Barnby conducted a performance of "The Golden Legend," then given for the third time this season. Sullivan's popular work drew the usual large audience, and was heard with customary attention and pleasure, the more because of the excellent hands in which the solos were placed. Two of the artists who "created" their respective parts at Leeds again recommended the Cantata by practised talent, the *Ursula* of Madame Patey and the *Prince Henry* of Mr. E. Lloyd being admired of all admirers for a perfect combination of vocal skill and appropriate expression. On this occasion *Elsie* was represented by Miss Nordica, who achieved what we may, without offence, describe as an unexpected success. The clever young lady had got well hold of the character, and gave us the gentle, devoted maiden to the life. Moreover, she sang the music delightfully, enlisting the sympathies of her audience and evoking most cordial applause. Mr. Vaughan Edwardes and Mr. Watkin Mills efficiently completed the cast. With regard to the choruses, it is open to doubt whether the excellence of previous performances was quite sustained. This may have resulted from over confidence born of past successes. The growth of confidence under such circumstances should be closely watched. It sometimes causes rashness.

NOVELLO'S ORATORIO CONCERTS.

At the sixth and last Concert of the season, on March 30, Gounod's Sacred Trilogy "Mors et Vita" was given, before an audience so attentive and earnest as to convey the impression that a congregation had assembled for worship in a religious building. Much interest was created by the appearance of Miss Antoinette Trebelli for the first time in London in Oratorio; and, if we may judge from her charming and sympathetic singing throughout this trying work, there can be little doubt of her attaining a high position in this important branch of the art. Not only in the solos, but in the quartets, her pure voice and refined phrasing delighted all hearers, and she was frequently and most warmly applauded. That Madame Patey, Mr. Lloyd, and Mr. Santley gave the utmost effect to the music with which their names are now identified need scarcely be recorded; but special praise must be awarded to the fine choir, which not only fully sustained its reputation, but added materially to the high estimate formed of its capabilities, which indeed seem unlimited when we consider the difficult works which, with but short preparation, have been so uniformly well rendered during the season. The orchestra was everything that could be desired; and Dr. Mackenzie, who conducted with his accustomed care and intelligence, received quite an ovation at the conclusion of the performance. We are glad to find that a third series of these excellent Concerts will be given next season.

CRYSTAL PALACE.

Apart from the intrinsic interest of Mr. Corder's new Suite, "Scenes from the Tempest," which was the novelty of the Saturday Concert of the 2nd ult., the circumstances of its composition afford a pleasing evidence of the genial encouragement which Mr. Manns has always held out to native composers, and the unstinted exertions bestowed by him in order to secure an irreproachable execution of their works. It is most gratifying to learn that Mr. Corder was induced to write the present Suite by his admiration for the fine performance of his "Prospero" Overture by Mr. Manns in October, 1885. It originally formed part, as we gather from the programme, of a grand ballet founded on Shakespeare's play, the serious and elaborate character of which induced the composer to abandon his scheme when half completed. Condensed and adapted for concert performance, the work is still on so large a scale, and so richly orchestrated, that its adequate presentation can only be achieved under the *bâton* of a first-rate conductor, and with the co-operation of a band like that of the Crystal Palace. The "scenes," while coming entirely under the category of programme music, are by no means wanting in *carrure* or lucidity, and the complexity of the instrumentation never interferes with the clearness of their outlines. Splendidly rendered under Mr. Manns, this clever and interesting work was very cordially received, and will, we trust, inspire its composer to add still further to a department of instrumental music for which he displays such a remarkable aptitude. Another item of interest in the programme of this Concert was Mozart's Concertante Quartet for oboe, clarinet, horn, and bassoon, the genuineness of which, though called in question on the occasion of its performance at a recent Concert of the Philharmonic Society, is supported by the strongest internal evidence, as furnished by the music itself. The performance on this occasion, however, left much to be desired, for while Messrs. Malsch, Naldrett, and Wotton rendered their parts with unimpeachable taste and finish, Mr. Clinton gave an undue prominence to the clarinet throughout. In addition to this, the omission of several of the variations in the *Finale*, and other alterations in the score, are difficult to excuse. The Overture to "Masaniello" and the "Eroica" Symphony were also included in the programme, songs being contributed by Miss Antoinette Trebelli, who showed marked advance in breadth of style in Handel's "From mighty kings."

In spite of the inevitable alterations and omissions in the programme, necessitated by the indisposition of Miss Liza Lehmann and of Mr. Lockwood, who was announced to play Handel's Harp (or Organ) Concerto, the Concert of the 9th ult. was one of the very best and most enjoyable of the series. Madame Néruda's unsurpassed excellence as an interpreter of Spohr's music has often been noticed, and was never more conclusively demonstrated than by her superb performance in the Dramatic Concerto (No. 8, in A) of that master on this occasion. Later on, Madame Néruda, accompanied by her sister, gave Handel's familiar Sonata in A in charming style, and being encored, repeated the last movement to the delight of her hearers. The other orchestral numbers were Schumann's "Genoveva" Overture and Schubert's colossal C major Symphony, to the "heavenly length" of which Mr. Manns rendered the most perfect and poetic justice. It is on such occasions that the loss with which we are threatened by the present condition of the Crystal Palace is most vividly brought home to us. Miss Alice Gomes, who replaced Miss Lehmann at very short notice, met with well merited approbation for her efforts. Her voice is a singularly fine mezzo-soprano, reminding us in its pure metallic *timbre* of that of Madame Trebelli, and her method is excellent, though she greatly lacks animation, nor is she to be congratulated on her choice of songs.

The programme of the twentieth Concert was devoted to the works of Beethoven, including the Choral Symphony, the Choral Fantasia, and the "Leonora" Overture, No. 3, in all of which the performance of the orchestra was admirable, especially in the *Scherzo* of the Symphony. The efforts of the chorus, whose task was rendered easier for them by the entrusting of some of the most difficult passages to the soloists, were highly creditable, but, unfortunately, in a work of such superhuman difficulty, excellence of intention is no guarantee of success, and the inability of the soprani to reach their high notes was painful to listen to. Mr. Kwast, who was entrusted with the pianoforte solo in the Choral Fantasia, is chiefly noticeable for his refinement and charm of touch. There is nothing phenomenal about his performance, but as sound and classical playing it deserves high praise. The solo quartet consisted of Misses Annie Marriott and Annie Layton, Mr. Harper Kearton, and Mr. Frederick King.

THE POPULAR CONCERTS.

In unmusical England a feat has been achieved which, so far as we are aware, has no parallel in Germany, Italy, or France—to name the three countries which by some singular misconception of facts are considered more devoted to music than our own. In less than a generation a thousand performances of the severest kind of music have been given by one director and have yielded a handsome return, without any external aid in the way of subventions, guarantee funds, or any other artificial means of support.

It is possible, of course, for a band of enthusiasts to carry on an undertaking for an unlimited period, and in spite of public indifference, by simply bearing whatever loss may accrue; but this is not the case with the Popular Concerts. It cannot be too strongly stated that they were started as a commercial enterprise and have so continued to the present. The moral is obvious; in other countries musical art is vitalised to a large extent by the system of infusion—that is, grants from the State or municipal authorities. With us the public rallies to the support of any worthy enterprise and makes it a valuable business property. This point seems to have been overlooked in the general chorus of congratulation which has greeted Mr. Arthur Chappell, but it is really the most important if we regard the matter from a national art standpoint.

We have now briefly to chronicle the performances which led up to the unique celebration of Monday, the 4th ult. At the Concert of the previous Monday, there was a new pianist in the person of Mr. Kwast, a son-in-law of the late Ferdinand Hiller. We believe it was at the recommendation of Madame Schumann that the young player was awarded a hearing. With commendable modesty he was content with Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1) as his first essay, and of this familiar piece he gave a sound and accurate reading, a tendency to over accentuate certain notes being the only noticeable defect. The concerted works at this Concert were Beethoven's Quartet in F (Op. 59, No. 1) and Brahms's Pianoforte Quartet in G minor (Op. 25), and Mr. Joachim gave his masterly rendering of Bach's Chaconne. Some vocal duets by Maude White and Rubinstein were sung with much charm by Miss Liza Lehmann and Miss Jansen.

In the ordinary course of things, the last Concert of the season would have been the 999th, so to bring the number up to the required 1,000, an extra performance was given on Friday, the 1st ult. A Beethoven programme was offered, consisting of the Quartets in B flat (Op. 18, No. 6) and C sharp minor (Op. 131), and the favourite Kreutzer Sonata for piano and violin, of which Madame Schumann and Mr. Joachim gave a truly memorable performance. Of course the public listened to the voice of the charmer, the hall being as crowded as at an ordinary Saturday Concert. Mr. Lloyd being indisposed, Mr. Shakespeare took his place, and sang "Adelaide" and a Lied by Jensen.

The most noteworthy feature on the following day was the co-operation of Madame Néruda and Mr. Joachim. These great artists played the solo parts in Bach's Concerto in D minor, for two violins, and were the leaders in Spohr's Double Quartet in E minor (Op. 87, No. 3), which had not been heard for nine years. Bach's work, however, was evidently most to the taste of the audience, and the lovely slow movement was so persistently redemanded that at last the artists consented to repeat it. Mr. Santley was also asked to sing "The Erl-King" a second time, but he firmly declined. Haydn's Quartet in D minor (Op. 76, No. 2), one of the most popular of the eighty-three, and Beethoven's Sonata in F (Op. 19, No. 2), played by Mr. Charles Hallé, completed the programme.

All the reserved seats for the solemnity of the 4th ult. were secured many days beforehand, and as early as two o'clock in the afternoon people began to assemble at the orchestra entrance. The occasion was unexampled, and so was the widespread desire to be present. Had Mr. Chappell doubled his prices the result would probably have been the same; but the temptation was nobly resisted. Popular, in the widest sense, his Concerts have ever been, and no attempt was made to rob this historical celebration of its true character by rendering it exclusive. Putting aside the special interest of this 1,000th Concert, the programme was extraordinarily attractive. It was a treat of the highest order to hear Schumann's Piano Quintet in E flat (Op. 44) with such artists as Mr. Joachim, Madame Néruda, Messrs. Straus and Piatti, and Madame Schumann. Solos were also given by most of these artists, and by Miss Zimmermann, Miss Fanny Davies, Miss Liza Lehmann, and Mr. Santley. Of the subsequent congratulatory proceedings in the dining saloon there is no occasion to speak at length in this place. It was quite in accordance with the fitness of things that Mr. Arthur Chappell should be presented with a souvenir of his remarkable success in a field of labour from which no good harvest could have been expected at the outset. In his reply, the Director of the Popular Concerts modestly and justly attributed the initiation of the idea to the late J. W. Davison, who, with the keen eye of a practised musician and critic, foresaw the possibility of educating the public to the required standard for the appreciation of classical music. The result, as we all know, has far exceeded the most sanguine expectations. Supply has created demand, and next to oratorio, chamber music is unquestionably the most popular form of the art at the present time in London.

PHILHARMONIC SOCIETY.

The novelty of the third Concert, on the 21st ult.—a Suite Concertante in A, for piano-pédalier and orchestra, composed by Gounod—naturally created a large amount of interest, especially as it was announced to be performed by Madame Lucie Palicot, for whom the work was expressly written. As experience has taught us to beware of a "novel with a purpose," we are by no means surprised to find that even so great a man as M. Gounod should not be at his best, when, instead of giving the reins to his fancy, he is bent upon composing "with a purpose." Clever as the Suite is in certain parts, therefore, it failed to produce any marked effect; indeed, it seems to us that a piano-pédalier is by no means suited for combination with a full orchestra; and that the composer felt this also is evidenced by the fact of his making but little use of the pedals, save where the instrument is left alone in the Cadenza. The Suite was excellently played by Madame Palicot, but she was evidently more at home in Bach's organ Toccata in F, which was warmly and most deservedly applauded. The orchestral pieces were Max Bruch's Prelude to the Opera "Loreley," Beethoven's Pastoral Symphony, and Mendelssohn's "Hebrides" Overture, all of which were finely rendered, especially Beethoven's Symphony, every movement of which was taken at precisely the right *tempo*. The duet "Hark, her step," from Dr. Stanford's Opera "The Canterbury Pilgrims," partly re-written by the composer, was sung by Miss Marie de Lido and Mr. Barton McGuckin, and produced quite a sensation (although in portions of the composition the lady seemed somewhat overweighted), Dr. Stanford, who conducted, being awarded a large share of the applause. The fervent singing of Mr. McGuckin in the solo from Mackenzie's "Story of Sayid" gave the utmost effect to a composition, the inherent beauty of which made itself felt by every hearer, and the applause at the conclusion was general and most enthusiastic. The programme also included Beethoven's "Ah! perfido," well sung by Miss de Lido. Sir Arthur Sullivan, who conducted, was cordially welcomed on his first appearance at these Concerts this season.

MR. LESLIE'S CHOIR.

It would be idle to declare that this justly famed Association continues to occupy the exalted position which once belonged to it by right. There has been a great deal of "levelling up" of late years; perfection of *ensemble*, refinement, and strict observance of light and shade now characterise the performances of other and younger choirs, whereas, formerly, Mr. Leslie's singers stood alone in these matters. Nevertheless, they can still do good and valuable work. With other societies unaccompanied part-singing is not made a special feature, but it constitutes the one branch of art to which the Leslie choir should continue to devote itself, and so keep alive a taste for the glorious treasured bequeathed to us by the composers of the Madrigalian era. Such was the thought suggested by the rendering at St. James's Hall, on March 30, of Gibbons's "The Silver Swan," Benet's "Flow, O my tears," and other early seventeenth century compositions; together with the scarcely inferior modern imitations of Pearsall, Walmisley, and Mr. Leslie himself. By way of novelty, there was Mr. Gerard Cobb's clever and spirited little motett "Surge, illuminare," which was not long since spoken of in our review columns. The piece is as effective as it is musicianly, and the audience was not slow to recognise its merits. To give the requisite variety to the programme, Miss Fanny Davies and Mr. Joachim played some solos, and joined in Mozart's

Sonata in B flat, for piano and violin. Songs were contributed by Miss Trebelli and Mr. Santley. The second Concert of the season took place on the 27th ult., just too late for notice in our present number.

MR. COWEN'S SONG RECITAL.

Mr. F. H. Cowen gave a Concert, exclusively devoted to his songs, in Steinway Hall, on March 29. He was supported by competent artists, including Miss Mary Davies, Miss Louise Phillips, Mrs. Hutchinson, Miss Damian, Mr. E. Lloyd, and Mr. F. King. Much of the programme was taken up by liberal selections from a set of twelve songs recently composed and published in a collective form. All these have merit, and are a happy combination of English melody with a more significant and scholarly accompaniment than the typical English lyric can boast. Some of the pieces made a special effect; such as, for example, "He and she," sung by Miss Davies; and "Nightfall," in which Miss Phillips made her mark. Mr. Lloyd was immensely applauded for his delivery of "The World of Dreams," and Miss Damian very successfully introduced a new composition, entitled "Tears," with accompaniment for piano (Mr. Cowen) and harmonium (Mr. Coward). Some charming duets were sung by Miss Phillips and Madame Fassett. Their effect, however, was marred by the faulty intonation of the second voice. Mr. Cowen accompanied every song.

MR. HAUSMANN'S VIOLONCELLO RECITALS.

Whether the performances given by Mr. Hausmann at the Prince's Hall, on March 26 and the 6th ult., were rightly named—the pianoforte having as large a share in the programmes as the violoncello—matters comparatively little; they were very enjoyable, and the second was in a certain sense important. Mr. Hausmann, who is an executant of rare ability, had the able assistance of Mr. Max Pauer on both occasions. The programme at the first Concert included Beethoven's Sonata in A (Op. 69), some of Brahms's Hungarian Dances, arranged by Mr. Piatti, Mendelssohn's Variations Sérieuses, and pieces by Corelli, Bach, and Romberg. That which gave interest to the second Concert was the performance, for the first time, of Brahms's new Sonata in F, for piano and cello (Op. 99), one of three chamber works recently produced by the eminent composer. It is gratifying to be able to speak of the composition as a valuable addition to the by no means large stock of high class music for the two instruments. The opening *Allegro vivace* and the *Adagio affettuoso* are both in Brahms's best manner; full of deep expression and lofty idea, and not too involved for ready comprehension. The third movement, virtually a *scherzo*, though not so named, seemed less happy at a first hearing; but the brief *finale*, based on a very tuneful theme, brings the Sonata to a genial termination. Thanks to a very fine performance it was warmly received and appears likely to become a favourite. There was nothing else in the programme to call for mention, but Mr. Hausmann's fine rich tone and splendid execution were greatly admired, and the Recitals were a thorough artistic success.

ROYAL COLLEGE OF MUSIC.

The last Concert of the term was held on March 31, and was remarkable for the ambitious character of the programme, Brahms's Second Symphony in D, Schumann's "Manfred" Overture, and the "Leonora" Overture (No. 1) constituting the chief orchestral numbers. We have had occasion already to comment on the remarkably favourable acoustic properties of the new Concert-hall in the Alexandra House, as tested by the performance of Chamber Music there, and will only add that the sonority of the building was still further exemplified at this Concert, the first at which a full orchestra was employed within its walls. The renderings, given under the *bâton* of Professor C. V. Stanford, of the great works mentioned above were thoroughly workmanlike and enjoyable—save for the almost overpowering predominance at times of the brass—and, in particular, the interpretation of the Symphony calls for the highest commendation. Of the three vocalists who appeared on this occasion, Mr. Fischer distinguished himself the most, his singing of Verdi's "Eri tu" ("Un Ballo in Maschera") being marked by greater delicacy and more finished vocalisation than we have hitherto observed in his performances. Mr. Price has abundance of intelligence and dramatic force, but he has not yet learned to sing a run smoothly, and, under these circumstances, the choice of "Wo berg' ich mich" ("Euryanthe") was most unadvisable. Mr. Price has so many admirable qualities that it is with great regret we notice this growing tendency on his part to sacrifice all finish to fervour. The remaining vocal number was the air, "Io Pæan," from Sullivan's "Martyr of Antioch," given by Miss Hoskins, who has a voice of fine quality, though as yet not completely under control.

ROYAL ACADEMY OF MUSIC.

At first sight it appears strange, considering the vast popularity of sacred music in this country, that a work so highly esteemed in Germany as Graun's "Der Tod Jesu" should have been completely ignored for considerably more than a century. The explanation, however, is simple. For many years Handel was the only one of the old masters whose works were generally accepted with us, and it is only within the present generation that any real enthusiasm has been kindled on behalf of Bach. No one would dream of placing Graun on a level with either of these musical giants, and hence he has suffered unmerited neglect, for with English amateurs there is very much in a name. But no one who listened to his celebrated Passions-Cantata, under the auspices of the Royal Academy of Music, on the 1st ult., can have been insensible to the beauties of the work; and now that it is available in Novello's cheap and handy form, and the custom of observing the sacred seasons of the year is so largely on the increase, it is quite likely to be in demand, if only by way of contrast to the Passions of J. S. Bach, of whom Graun was a contemporary. Music at this period was in a transition state, and "Der Tod Jesu" shows this more plainly than the works of the greater master. After he had finished his musical education at the Kreuzschule, in Dresden, Graun devoted himself to opera, first as a tenor singer and next as a composer. Of course his lyric dramas, written under the influence of Lotti and Hasse, are entirely out of date, but his association with Italian art may be distinctly traced in his sacred masterpiece. The airs are distinguished by old-world grace, and though the choruses are pervaded by a solemn beauty wholly in keeping with the subject, they are more melodious and less rugged than those of Bach. But it is in the recitatives that Graun's individuality is most strongly manifested. The declamatory power displayed in these is remarkable, and gives a significance to Ramler's somewhat ornate and rhapsodical text which it would otherwise lack. The rendering of the work under Mr. Barnby's direction was as good as circumstances would permit. The choir was unequally balanced, owing to the preponderance of female voices; but it did its work well, and, as students, Miss Helen Haldane, Miss Julia Neilson, Mr. Maldwyn Humphreys, and Mr. Alec Marsh may be highly commended. The most promising member of the quartet was Miss Neilson, who has a sympathetic mezzo-soprano voice, and the making of an excellent artist. The Passions-Cantata was preceded by Mr. Hattersley's Leeds Overture in E minor, and was followed by a miscellaneous selection, in which several pupils made vocal and instrumental essays, with more or less favourable results.

PIANOFORTE RECITALS.

Easter brought with it a lull in these entertainments, and we have only two performances to chronicle this month, both of which may be dealt with in a few lines. On Wednesday, March 30, Mr. Max Pauer gave his second Recital at the Prince's Hall, with a well varied programme. The most important item was Beethoven's Sonata Appassionata, of which the young pianist gave an extremely commendable rendering, his execution being all that could

be desired, and his style free from extravagance and affectation. Brahms's two Rhapsodies (Op. 79) are both in the composer's best manner, though there is nothing rhapsodical in the plan of either piece. No. 2, in G minor, is very impressive, and is suggestive of Beethoven in his darker mood. Other numbers worthy of mention were Schubert's rarely heard Adagio and Rondo (Op. 145), Bennett's three popular Sketches "The Lake, Millstream, and Fountain," and some trifles by Moszkowski and two other presumably Polish composers, Zarzycki and Noskowski.

On the following afternoon Miss Agnes Zimmermann gave a Recital in the same hall. Not one of our resident pianists is more generally esteemed than this excellent artist, and her admirers mustered in strong force. Criticism of her playing would be needless, if not out of place. Every one knows her thoughtful, intelligent, but unassuming, reading of classical works, and on this occasion her rendering of Beethoven's Sonata in E flat (Op. 31, No. 3) afforded a valuable lesson to any young players who may have been present. We cannot, however, acquit Miss Zimmermann of lack of judgment in including Liszt's Transcription of Bach's Organ Fantasia and Fugue in G minor. Granting the cleverness of the arrangement, we would rather have heard one of the genuine Clavier Suites or Partitas which are so unreasonably neglected. Schumann's "Faschingschwank aus Wien" (Op. 26), and items by Handel, Arne, Couperin, Martini, and more modern composers formed part of the programme.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

As in former seasons, this energetic Society finished its labours with an English night, and the crowded state of the Shoreditch Town Hall, on Monday, the 25th ult., showed that in the north-eastern suburbs, at any rate, native talent meets with due appreciation. Only three works were performed—viz., Mr. Prout's setting of the 100th Psalm, his Birmingham Symphony in F, and Mr. Cowen's Cantata "Sleeping Beauty." The first named item was written, we believe, for a choral society in Glossop, and this was its first performance in London. It is mainly choral, but the second verse is set as a soprano solo. The strength of the work, however, lies in the choruses, especially the first and last. In these the composer has put forth his full strength, and the breadth and energy of the writing are really astonishing. In the final splendid fugue, the brass thunders out the Old Hundredth Psalm with telling effect. The general style of the music is Handelian, but it is none the worse for that, and the work is of just the nature to suit provincial societies and their audiences. Nothing need be said of Mr. Prout's Symphony, as it is already becoming an English classic, nor of the Cantata, which, with its delicate and fanciful strains, formed an excellent contrast to Mr. Prout's more masculine style. The performance throughout was worthy of the Society, and Mrs. Hutchinson, Miss Hilda Wilson, Mr. H. Piercy, and Mr. Watkin Mills formed an unusually fine quartet of soloists.

BOW AND BROMLEY INSTITUTE.

It is by no means an unfrequent occurrence for one of our suburban musical Societies to take the lead in bringing a new work to a hearing. Mr. McNaught's well trained choir is specially to be noted for its enterprise in this direction, and a prominent instance was afforded on March 29, when Mr. Corder's Cantata "The Bridal of Triermain" was performed for the first time in London. The work was produced as far back as September last, at the Wolverhampton Festival, and unanimously declared to be by far the best thing the composer has as yet given us. The great charm of Mr. Corder's Cantata is the abundance of fresh and piquant melody which the composer has infused into it. His ideas seem to have flowed spontaneously, and we cannot recall a modern work more free from any suspicion of labour in design or detail. At the same time, the music is not by any means trivial. For example, in the long and spirited number descriptive of *Gyneth's* arrival at *Arthur's* court, the writing is masterly, and in the scene of *De Vaux's* temptations—terrific and seductive—Mr. Corder shows with what ease he can produce picturesque effects. The work is eminently qualified to win favour from all classes of listeners, and as it becomes known it will materially add to its composer's fame. The performance, so far as regards the choir and soloists, was admirable. The choruses were rendered with the utmost precision and unity of expression, and Miss Marianne Fenna, Miss Hilda Wilson, Mr. Piercy, and Mr. Watkin Mills did full justice to the principal parts, the two artists last named especially distinguishing themselves. In the orchestra, however, there were several slips, due evidently to misconception of the Conductor's intentions. Dr. Stanford's "The Revenge" and Mr. Prout's Oxford Symphony in D, No. 4, completed the programme. The former is already so familiar as to require no further description, and Mr. Prout's genial work has been recently dealt with in our notice of the Crystal Palace Concerts. It had the great advantage of its composer's direction, and it was received with enthusiasm.

MR. BONAWITZ'S "BRIDE OF MESSINA."

Victory is generally the reward of continued perseverance, and if Mr. Bonawitz lives long enough and does not grow fainthearted, he may some day wake up and find himself famous as an operatic composer. Whether he has made an advance towards the goal by his latest work, "The Bride of Messina," performed in concert-room fashion at the Portman Rooms, on the 23rd ult., may be doubted. At the best, Schiller's gloomy tragedy is not a promising subject for musical illustration, and a work on such a basis, written in the Wagnerian style by a composer not possessed of Wagner's genius, cannot fail to prove tedious and depressing. We desire to speak with due caution of the new opera of Mr. Bonawitz. It may be that with proper stage accessories it would prove less irritating than it did on the above occasion, but we are not confident. Nine-tenths of the music are so much weary declamation, relieved here and there by a stray melodic phrase, as welcome as an oasis in the desert. The absence of a female chorus tended to increase the monotony. As exceptions to the rule of dulness may be named a trio, with chorus, for the *Queen Isabella* and her sons, in the first act, and a duet for the unhappy *Beatrice* and her guilty brother *Cæsar* in the third. The composer certainly exhibits some knowledge of dramatic effect, but he is far too ambitious, and frequently wanders out of his depth. Very fair justice was rendered to his work by Madame Waldman-Leideritz, Miss Marie de Lido, Messrs. Watson, Bernard, Hinrichs, and an efficient male chorus and orchestra. The performance was given in aid of the German Hospital, at Dalston, and we hope the institution benefited to some extent, as there was a numerous attendance.

"THE GOLDEN LEGEND" AT BATH.

Sir Arthur Sullivan conducted a fine performance of his new Cantata, "The Golden Legend," at the Concert of the Bath Philharmonic Society, of which he is President, on the 26th ult., at the Bath Theatre. The solos were taken by Miss Nordica, Miss Hope Glenn, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. Lionel Moore. Mr. Betjeman led the band, and Mr. L. Balcar was at the great bells, the carillon used at Leeds. The work was magnificently rendered and all the salient points were received with a spontaneous and enthusiastic applause rarely heard in a Concert-room. The purity of melody in the solo voice-parts, variety of colour in the orchestration, and dramatic power displayed in the choral portions fairly took the audience by surprise, and at the conclusion of the performance a perfect ovation was bestowed upon the composer, who was called forward and bowed his acknowledgments. Seldom, indeed, has so decisive a success been achieved even by this flourishing Society, and all concerned are to be warmly congratulated upon so brilliant a result.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

There was no lack of music here, both sacred and secular, for the celebration of Eastertide, but the performances generally were of a popular and unpretending character, and events of real musical interest during the past month have been comparatively few. The closing days of Lent, however, were relieved by a couple of performances to which a few words are due. One of these was the Annual Concert of Madame Agnes Miller, which took place in the Masonic Hall, on March 31, when the *bénéficiaire* was assisted by Mr. Ludwig Straus, the eminent violinist; and the other was the Good Friday performance of Handel's Passion Music, at St. Augustine's Church, under the conductorship of Mr. Gaul.

Madame Miller's programme, though not remarkable for novelty, was of unexceptionable quality, comprising Brahms's G major Sonata (Op. 78), for pianoforte and violin; Bach's Italian Concerto, for pianoforte alone; Corelli's Violin Sonata in D, the ever-welcome "Moonlight" Sonata of Beethoven, a Violin Romance by Spohr, a couple of pianoforte pieces by Schumann, and Kiel's Duet for violin and piano entitled "Deutsche Reigen." Madame Miller's performance was, as usual, distinguished by brilliant, if somewhat obtrusive, *technique*, with that occasional tendency to exaggeration of phrasing affected by so many players of the modern higher development school. Her playing of Bach and Schumann, however, was entitled to higher praise, and the first two movements of the Beethoven Sonata were rendered in a manner to satisfy the most fastidious taste. The playing of the Corelli Sonata by Mr. Straus was one of the gems of the evening, and the Romance from Spohr's Concerto (Op. 28) was greeted with hearty applause.

Good Friday was celebrated, according to wont, by a special musical performance at St. Augustine's Church, the selection on this occasion being Handel's early and comparatively unknown setting of "The Passion, according to St. John," composed at Hamburg, in 1704, when Handel was yet a lad of nineteen. It was not until 1834, when the German Handel Society obtained access to the archives of the Berlin Library, where the MS. was lying, that the music was published, and there is reason to believe that the first complete rendering of the work in this country was that which took place at Birmingham on the 8th ult. On application to the English publishers, Messrs. Novello, it appeared that there were no separate band parts in existence, and these had consequently to be written out from the full score, and supplemented by additional wood-wind and brass parts to fit the work for a modern orchestra. This delicate and important task was very judiciously executed by Mr. William Moore, under the general supervision of the Conductor, Mr. Gaul. The performance, though not faultless, was a fairly effective one, alike as to principals, band, and chorus. Miss Lilian Mills sang the soprano solos with refinement and fervour, and Mr. Horrex and Mr. R. L. James also acquitted themselves very creditably. The band, led by Mr. T. M. Abbott, found no difficulties in the simple orchestral parts. Dr. Winn officiated at the Organ, and the choir, which was specially reinforced for the occasion, did justice to the many beautiful choral numbers.

On the same evening the members of the Midland Musical Society gave a performance of Gounod's "Redemption," in the Town Hall, and the Birmingham Musical Association performed "The Messiah," at the Grand Theatre, the proceeds in this latter case being devoted to the funds of the local medical charities. Although "The Redemption" was given with purely local resources, the interest of the work drew a crowded audience, whose satisfaction with the performance was expressed by hearty and frequent applause. Miss Brunner was very effective in the solos "From Thy love as a Father," which was encored, and "Lovely appear"; and the beautiful quartet, "Beside the cross remaining," was charmingly sung by Mrs. Mann, Miss Bourne, Mr. Bromage, and Mr. Pountney. Mr. Percy R. Taunton also acquitted himself very successfully of his share of the music. The band was scarcely equal to the exigencies of the orchestral parts, though it contributed largely to the success of the "March to Calvary," but the chorus, though numbering little more than 200 performers, gave a very good account of the choral numbers, under the judicious direction of the honorary conductor, Mr. H. M. Stevenson. "The Messiah" performance, by the members of the Musical Association, was also a popular success. Miss Hannah Johnson distinguished herself in the soprano solos, especially impressing the audience in the more florid numbers, and Miss Bayley was exceedingly effective in the principal contralto music. The tenor numbers found a competent exponent in Mr. Edmund Badger, and Mr. S. Bishop was especially effective in "Why do the nations?" The choir, numbering some 200 voices, are entitled to a word of praise, though they certainly did not "sing in unison throughout," as alleged in a local musical report. Mr. George Halford conducted.

Mr. J. W. Turner's English Opera Company commenced a series of performances here, at the new Queen's Theatre, on the 9th ult., opening with "Maritana," in which Madame Constance Bellamy and Mr. Turner as *Maritana* and *Don Cæsar*, respectively, carried off the principal honours. Auber's "Fra Diavolo" attracted a large audience on the following Monday; but the only novelty produced in the course of the series was Herr Meyer Lutz's setting of "Black-eyed Susan," originally brought out at the London Gaiety Theatre, on November 5, 1881. The music, though tuneful and tastefully scored, is wanting in dramatic character and originality, but it seemed to afford great satisfaction to the audience.

At the monthly meeting of the Birmingham and Midland Musical Guild, on the 11th ult., Mr. S. Stratton read an interesting paper on "The Telephone of fifty years ago," showing that the credit of this invention was due to a musician, Jean François Soudré. The lecture was followed, as usual, by a members' Concert, of which the principal features were Schubert's pianoforte solo, "Souvenir de Vienne"; Dünkler's "Rêverie," for violoncello; Rubinstein's "Tarantella," for pianoforte duet; a MS. Romance, for violoncello, by Mr. Troman; a new song, "Angel voices," by Dr. Walter Stokes, and miscellaneous vocal items.

In celebration of the Jubilee of the present management of the Theatre Royal, a series of three performances was given on the evening of the 2nd, 4th, and 5th ult., and on two of these occasions music played an important part in the programme. The opening performance was devoted to Gilbert and Sullivan's popular operetta "H.M.S. Pinafore," which was very creditably rendered by an amateur company, consisting of members of the local Clef Club and Kyrle Societies. On the 5th Gilbert and Sullivan's "Trial by Jury," by members of the same organisation, was very flatteringly received by a large audience.

Organ Recitals, relieved by vocal and other performances, are fast becoming a standing feature here on the Saturday afternoon, among the principal organists being Mr. Langston, Mr. J. W. Beard, and Mr. Halliley. On the 2nd ult. Mr. Beard's organ performances were relieved by the vocal efforts of Mr. Valentine Smith, a member of the Carl Rosa Company, and the violin solo of Mr. F. Ward.

The fourth and last of the current series of Mr. Stockley's Orchestral Concerts, which took place on the 21st, was of a more popular character than its predecessors, though the orchestral selections were still of a high order of excellence, including Beethoven's Fifth Symphony (in C minor), Weber's "Jubilee" and Sterndale Bennett's "Naiades" Overtures, and the introduction to the third act of Wagner's "Lohengrin." None of these items call for special remark, as they are familiar to Concert-goers, and the performance was scarcely up to the usual level of Mr. Stockley's band, the playing of the Symphony in particular being very unequal. After the "Jubilee" Overture, which concludes, it will be remembered, with the strains of our National Anthem, an excellent point was made, as a tribute presumably to the Jubilee year, by the singing of two verses of "God save the Queen," by the boys of the various surpliced choirs of the town to the number of about 500. The orchestral music was relieved by a performance of De Beriot's Sixth Air for violin on the contrabasso, and a couple of adaptations of Gounod and Pearsall for the trombone quartet; but though these pieces were in each case capitally played, their *raison d'être* in a Concert of classical pretensions is not very obvious. The vocalists were Miss

Let not your heart be troubled.

ANTHEM FOR WHITSUNTIDE.

S. John, xiv. 1, 13, 15--17. Composed by H. G. Trembath, Mus. Bac., Oxon.

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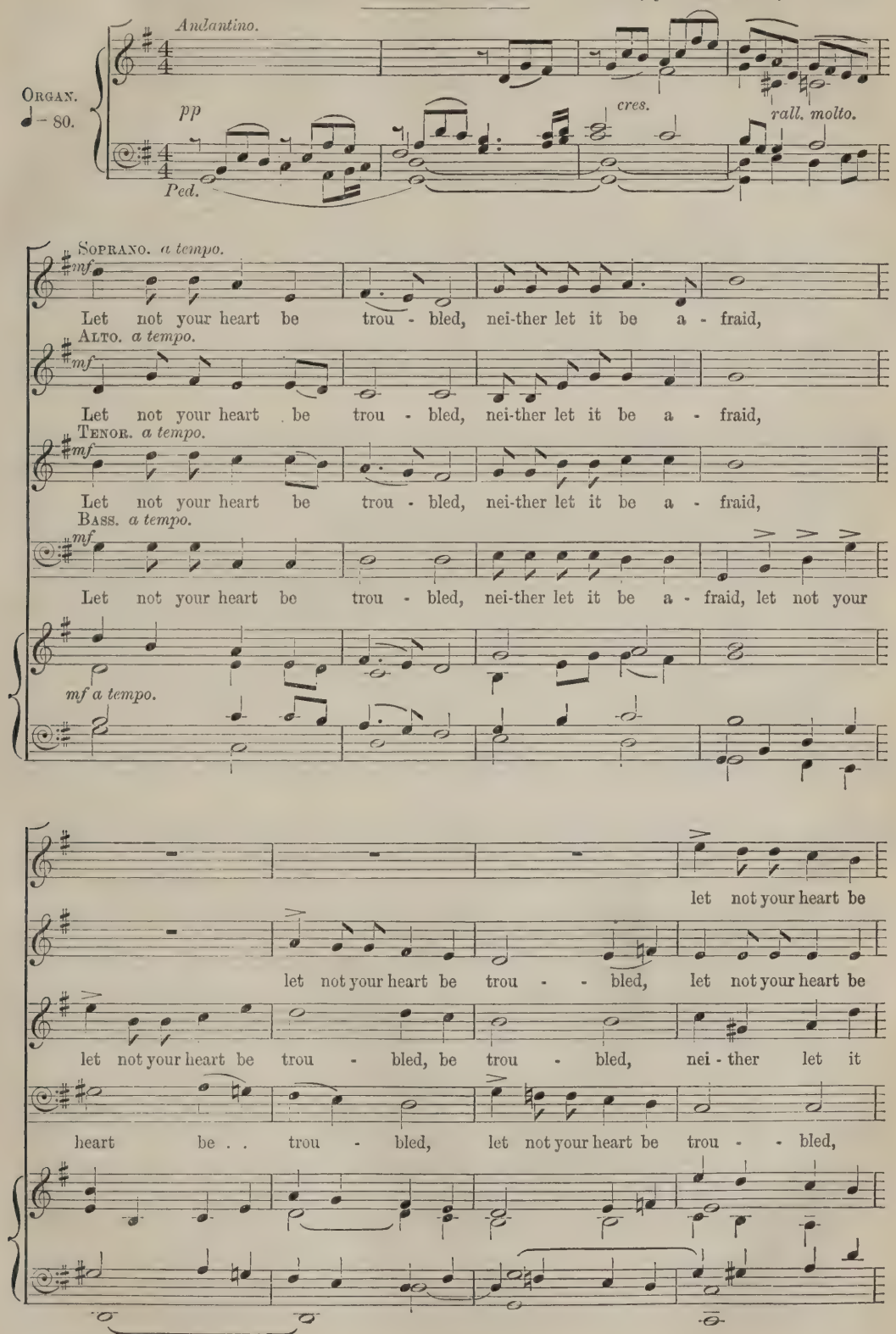
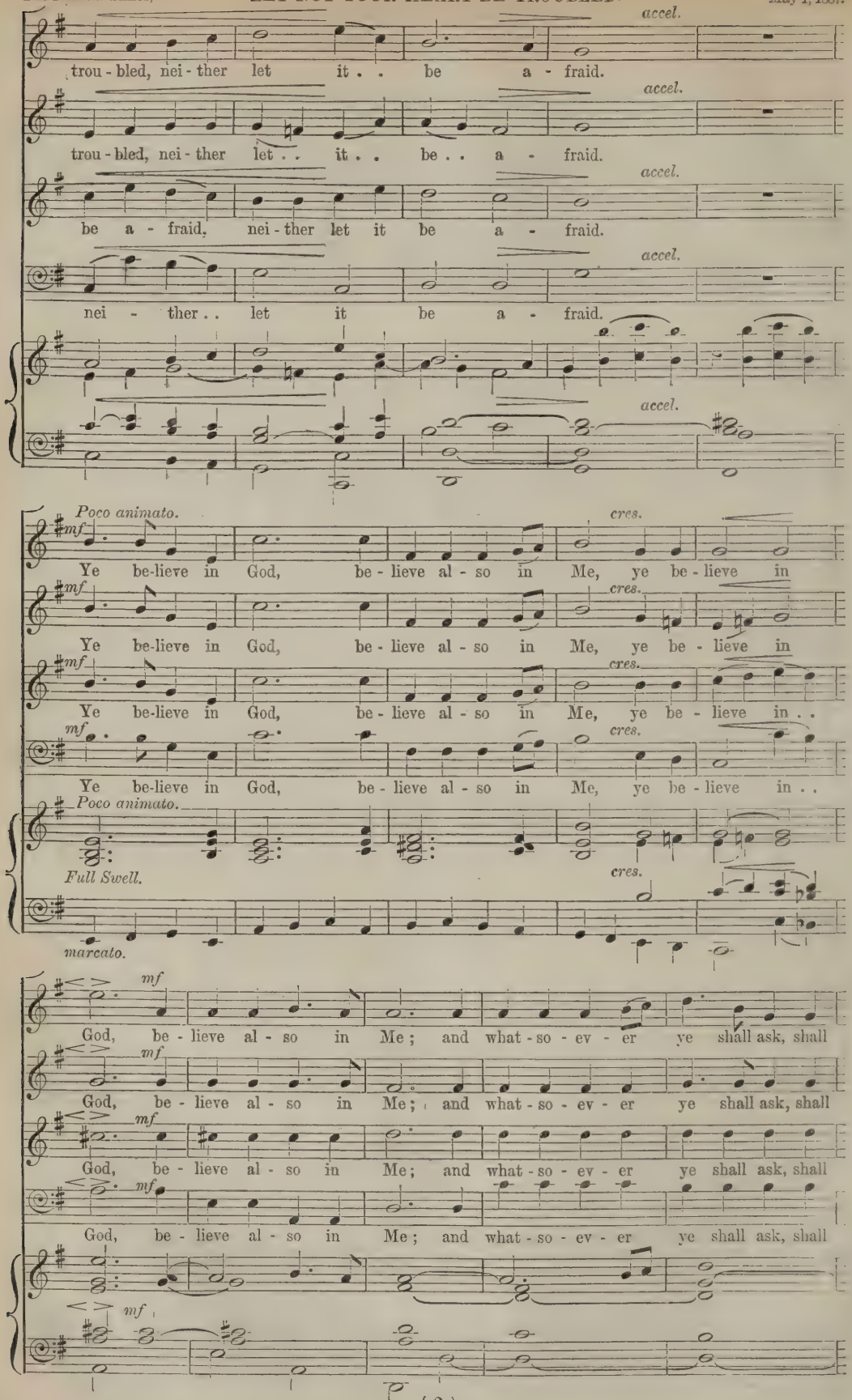
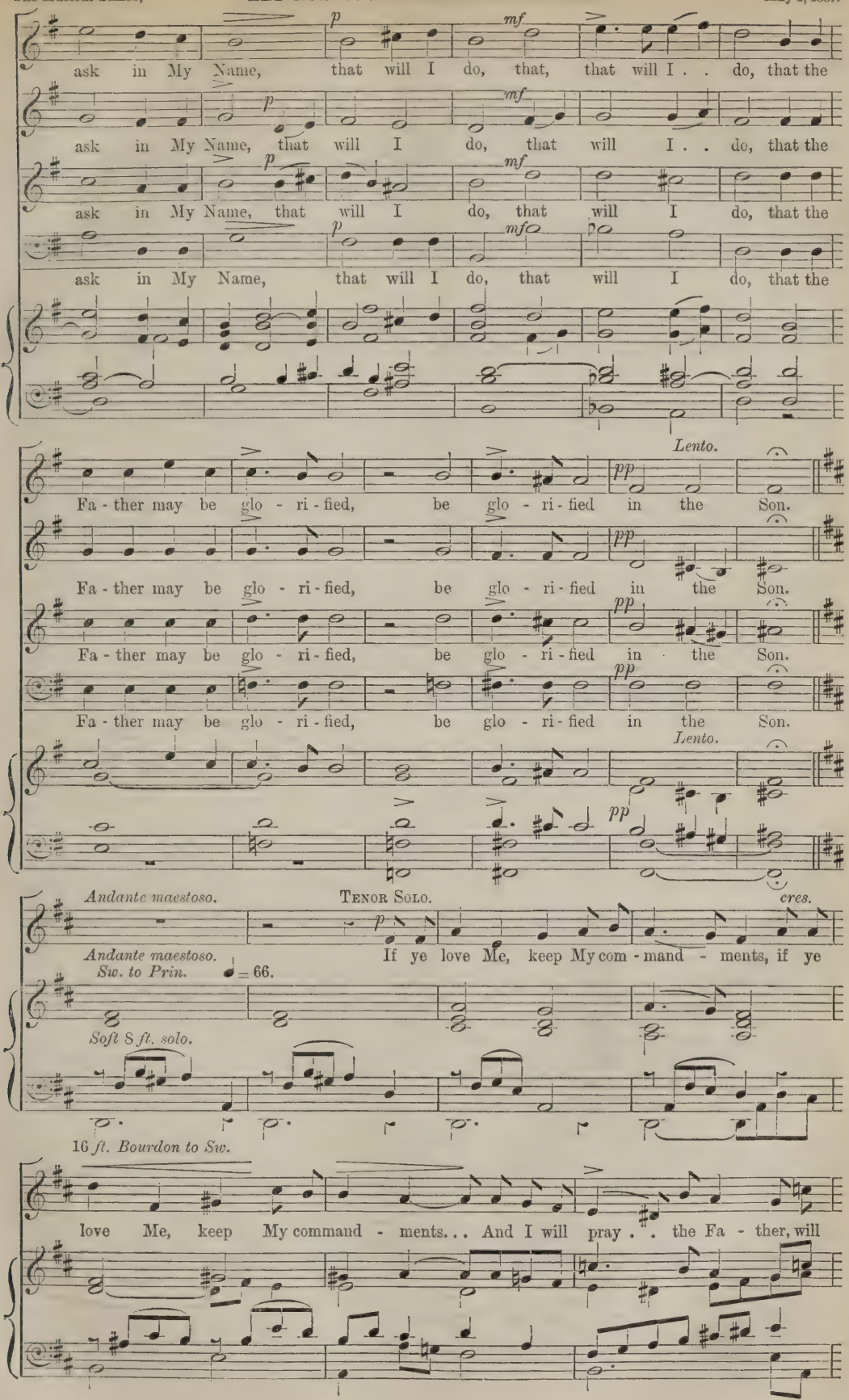
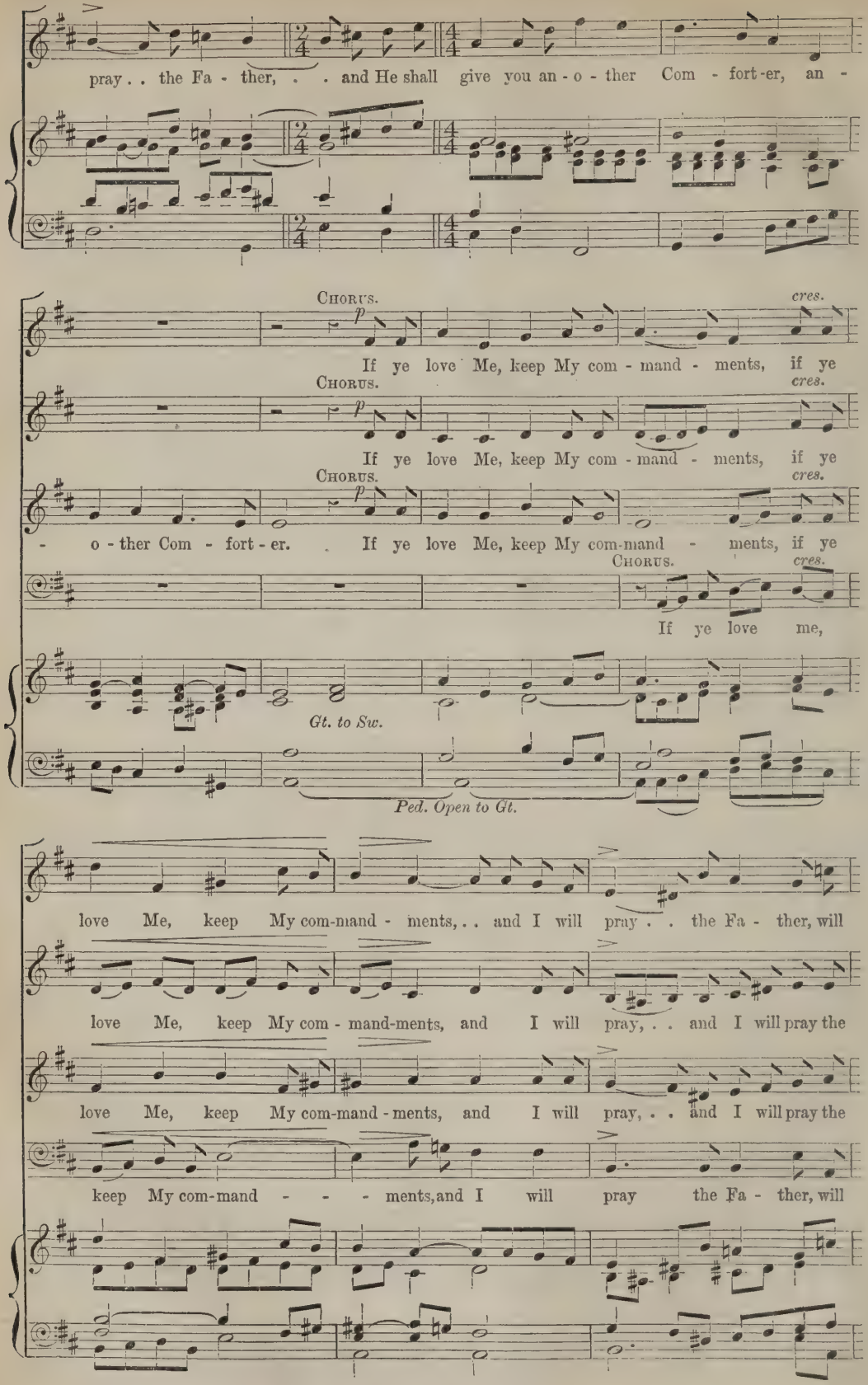
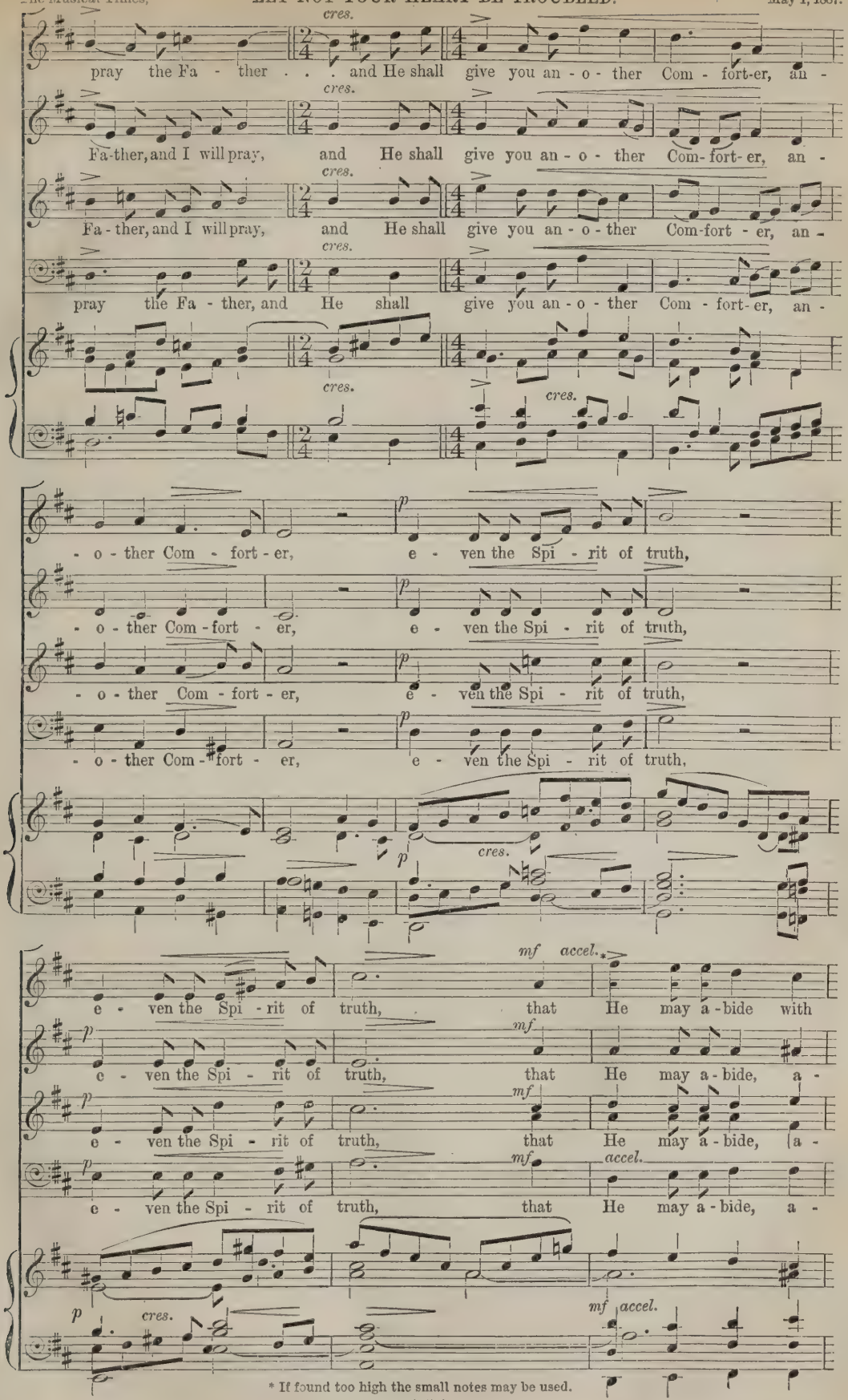

Andantino.
Organ.
♩ = 80.
pp
cres.
rall. molto.
Ped.
Soprano. a tempo.
mf
Let not your heart be trou - bled, nei-ther let it be a - fraid,
Alto. a tempo.
mf
Let not your heart be trou - bled, nei-ther let it be a - fraid,
Tenor. a tempo.
mf
Let not your heart be trou - bled, nei-ther let it be a - fraid,
Bass. a tempo.
mf
Let not your heart be trou - bled, nei-ther let it be a - fraid, let not your
mf a tempo.
let not your heart be
let not your heart be trou - - bled, let not your heart be
let not your heart be trou - bled, be trou - bled, nei - ther let it
heart be . . trou - bled, let not your heart be trou - - bled,

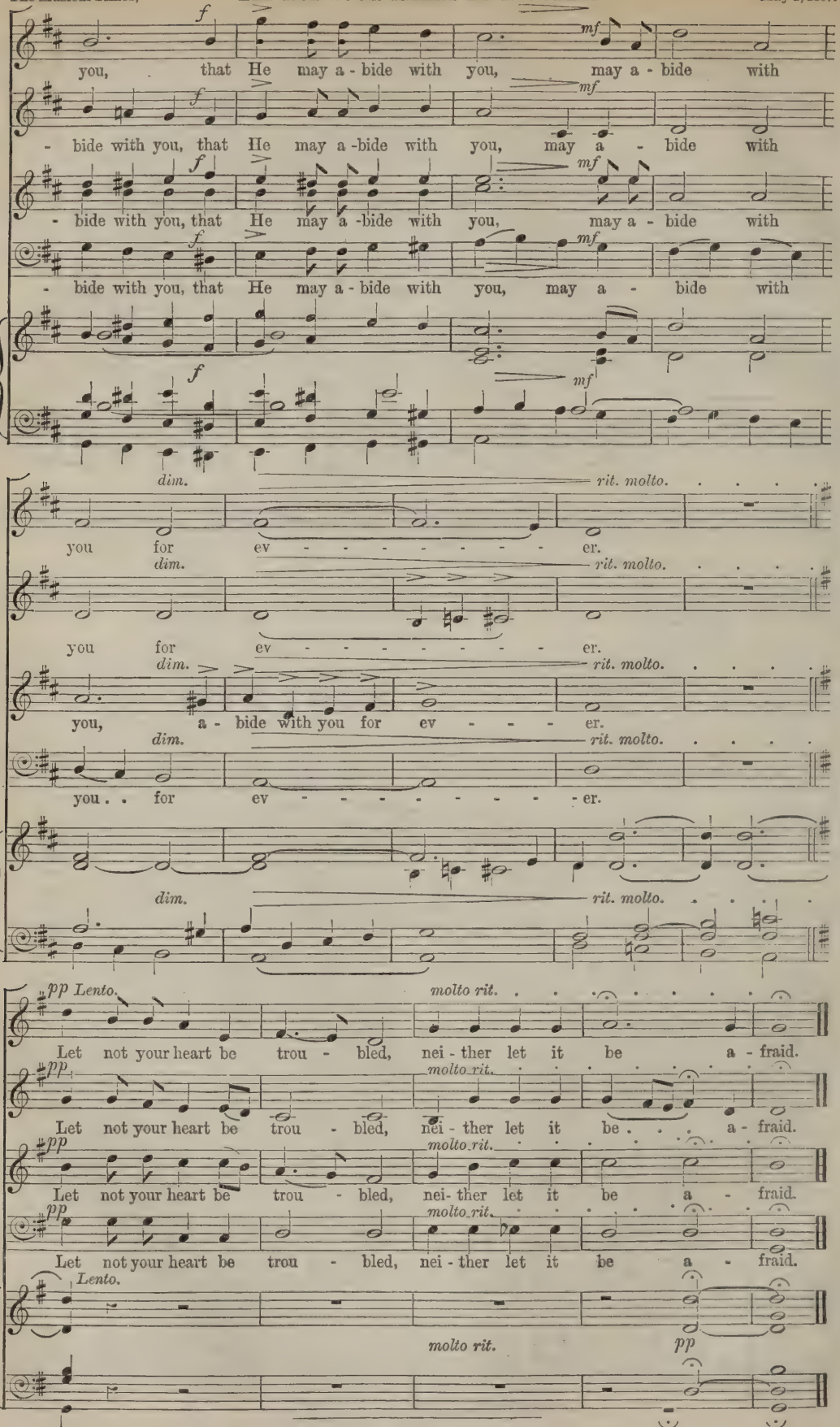

accel.
trou - bled, nei - ther let it . . be a - fraid.
accel.
trou - bled, nei - ther let . . it . . be . . a - fraid.
accel.
be a - fraid, nei - ther let it be a - fraid.
accel.
nei - ther . . let it be a - fraid.
accel.
Poco animato.
mf
cres.
Ye be-lieve in God, be - lieve al - so in Me, ye be - lieve in
Ye be-lieve in God, be - lieve al - so in Me, ye be - lieve in
Ye be-lieve in God, be - lieve al - so in Me, ye be - lieve in . .
Ye be-lieve in God, be - lieve al - so in Me, ye be - lieve in . .
Full Swell.
marcato.
God, be - lieve al - so in Me; and what - so - ev - er ye shall ask, shall
God, be - lieve al - so in Me; and what - so - ev - er ye shall ask, shall
God, be - lieve al - so in Me; and what - so - ev - er ye shall ask, shall
God, be - lieve al - so in Me; and what - so - ev - er ye shall ask, shall


p
mf
ask in My Name, that will I do, that, that will I . . do, that the
ask in My Name, that will I do, that will I . . do, that the
ask in My Name, that will I do, that will I do, that the
ask in My Name, that will I do, that will I do, that the
Lento.
pp
Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.
Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.
Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.
Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.
Lento.
Andante maestoso.
Tenor Solo.
cres.
Andante maestoso.
Sw. to Prin.
♩ = 66.
If ye love Me, keep My com - mand - ments, if ye
Soft S ft. solo.
16 ft. Bourdon to Sw.
love Me, keep My command - ments... And I will pray . . the Fa - ther, will


pray . . the Fa - ther, . . and He shall give you an - o - ther Com - fort - er, an -
Chorus.
p
cres.
If ye love Me, keep My com - mand - ments, if ye
Chorus.
p
cres.
If ye love Me, keep My com - mand - ments, if ye
Chorus.
p
cres.
- o - ther Com - fort - er. If ye love Me, keep My com-mand - ments, if ye
Chorus.
cres.
If ye love me,
Gt. to Sw.
Ped. Open to Gt.
love Me, keep My com-mand - ments, . . and I will pray . . the Fa - ther, will
love Me, keep My com - mand-ments, and I will pray, . . and I will pray the
love Me, keep My com-mand - ments, and I will pray, . . and I will pray the
keep My com-mand - - - ments, and I will pray the Fa - ther, will


cres.
pray the Fa - ther . . . and He shall give you an - o - ther Com - fort-er, an -
Fa-ther, and I will pray, and He shall give you an - o - ther Com- fort- er, an -
Fa - ther, and I will pray, and He shall give you an - o - ther Com-fort - er, an -
pray the Fa - ther, and He shall give you an - o - ther Com - fort- er, an -
- o - ther Com - fort - er, e - ven the Spi - rit of truth,
- o - ther Com - fort - er, e - ven the Spi - rit of truth,
- o - ther Com - fort - er, e - ven the Spi - rit of truth,
- o - ther Com - fort - er, e - ven the Spi - rit of truth,
mf accel.
e - ven the Spi - rit of truth, that He may a - bide with
e - ven the Spi - rit of truth, that He may a - bide, a -
e - ven the Spi - rit of truth, that He may a - bide, a -
e - ven the Spi - rit of truth, that He may a - bide, a -

* If found too high the small notes may be used.


you, that He may a - bide with you, may a - bide with
- bide with you, that He may a - bide with you, may a - bide with
- bide with you, that He may a - bide with you, may a - bide with
- bide with you, that He may a - bide with you, may a - bide with
you for ev - - - - - - - - er.
you for ev - - - - - - - - er.
you, a - bide with you for ev - - - - er.
you . . for ev - - - - - - - - - er.
Let not your heart be trou - bled, nei - ther let it be a - fraid.
Let not your heart be trou - bled, nei - ther let it be . . . a - fraid.
Let not your heart be trou - bled, nei - ther let it be a - fraid.
Let not your heart be trou - bled, nei - ther let it be a - fraid.

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Antoinette Trebelli and Mr. Lloyd, who were both in excellent voice, but their selection, though it evidently afforded great satisfaction to the audience, was open to much the same criticism as the instrumental part of the programme. Thus, after singing the recitative and air "I will extol thee," from Costa's "Eli," Miss Trebelli gave the Laughing song from Auber's "Manon Lescaut," followed by "Within a mile o' Edinboro' town," and the Verdi canzone "Saper vorreste." Mr. Lloyd gave a good rendering of the scena from Oberon, "Oh, 'tis a glorious sight to see," a song by Stephen Adams, "The star of Bethlehem," and another from Clay's "Llalah Rookh."

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Very little of interest has transpired here during April. A few straggling Concerts—chiefly so-called "benefits"—have fringed the conclusion of the winter season, and, for the most part, poverty of attendance has proved the preference of people, generally, for out-of-door amusements. At the Concert Hall Mr. Hallé is giving the Recitals that, in the earlier part of the session, were postponed through his illness. At the Free Trade Hall, amid the scaffolding of decorators, Mr. Seymour Jackson met his many friends on the 23rd, and offered them a miscellaneous entertainment calling for no special remark. The Suburban Choral Societies have finished their work, and closed their books; and it is gratifying that such powerful agencies for good have to report continued success and prosperity. The Stretford Choral Society appealed to Dr. Hiles to complete the work undertaken by Mr. Hecht, and so sadly interrupted by his lamented death; and the performance of the "Creation" showed how quickly and readily the choir had yielded to the sway of an experienced Conductor. The solos, as well as the choruses, were admirably rendered, and evinced an artistic capability not generally met with in similar Associations. Especially excellent were the soprano airs "With verdure clad," and the more trying "On mighty pens." The Vocal Society, under Dr. Watson's guidance, has concluded an energetic campaign, and, as of old, gained credit for the balance of its *ensemble* singing.

Viewed as a whole, the past season has been one of quiet persistence and perseverance, rather than of striking energy or new effort; and our hopes are now turned to the Jubilee Exhibition, which commences on the 3rd inst., and to the music promised us during the six months that it will last. On the opening day 500 performers, under Mr. Hallé's *bâton*, will essay Mendelssohn's "Hymn of Praise" and also Dr. Stanford's setting of the 150th Psalm, a work in three sections, for soprano solo, choir, and orchestra. The juxtaposition of two compositions upon the same subject will prove trying. The musical committee of the Exhibition promises a succession of military band performances of highest merit, and of visits from most distinguished organists, in addition to regular Recitals by Mr. Kendrick Pyne, our townsman. Of new works, except the one above mentioned, nothing is said. Surely in an Exhibition prominently artistic, and with such activity of performance even musical, something beyond the mere amusement of the hour might be attempted. The Exhibition could easily be turned into one long Festival, with a succession of new works illustrating our progress in musical art. The financial prosperity of the undertaking is certain, and the opportunity for doing something which may mark an epoch in the history of such gatherings is unique. Should the affair degenerate musically, as seems likely, into a mere ear-tickling of crowds of sight-seers, an excellent chance for good will be missed, and a severe blow will be inflicted upon our reputation, or our pretension, as a music-loving community.

In my last letter I reported the great success of the short operatic campaign here of the Carl Rosa Company. Mr. Corder's "Nordisa" continued, in spite of many inadequacies, to attract; but I rejoice that, in London, it is to have the fairer chance which a much stronger set of principals will give it. The changes of cast announced are an admission, by the management, of the necessity for greater vocal and histrionic power. The present willingness to listen to really English music is not owing to the efforts of a particular patriotic or far-seeing speculator. Happily, the readiness springs from something far deeper seated—from an almost instinctive perception of the bright future in store for our native artists. But it deserves and demands that the new works presented to the public, whether in the metropolis or in the provinces, should be worthily interpreted.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

For the twelfth and last of the Liverpool Philharmonic Society's Concerts, of the season 1886-7, a varied and, on the whole, interesting programme was presented. The first part consisted of a performance of Rossini's "Stabat Mater," and the second part included Bach's Cantata, entitled "God's time is the best," a duet by Winter, a Sacred Dialogue by Becker, together with the songs—both by Gounod—"There is a green hill" and "Lend me your aid," the vocal principals being Misses Thudichum and Hilda Wilson, and Messrs. Edward Lloyd and Watkin Mills. The tuneful and melodious numbers which make up this familiar work were rendered in a manner reflecting undoubted credit on all concerned, if the slight misunderstanding between the trombones at the commencement of the "Cujus animam" be excepted. Special comment is needed,though, for the truly exquisite rendering by the four principals of the quartets "Sancta Mater" and "Quando Corpus." Perhaps no greater contrast could have been given to Rossini's sparkling music than the antique and ponderous numbers of Bach's Cantata named above. In this work, the practical members deserve unstinted praise for their singing of the somewhat difficult and not over "taking" music. The Winter duet served to show the sweetness of tone of Misses Thudichum and Wilson, the latter of whom enhanced the favourable impression she has already made here by the pathos with which she invested her part of the dialogue by Becker, written for alto solo, chorus, and organ. Mr. Lloyd aroused the enthusiasm of the proverbially apathetic audience by a magnificent and spirited rendering of "Lend me your aid." Mr. Best was at the organ, and Mr. Charles Hallé conducted with his usual ability. Handel's Coronation Anthem, "The King shall rejoice," brought the Concert and season to a successful conclusion.

Some arrangements have been made with regard to the musical portion of the Royal Jubilee International Exhibition to be opened on the 16th of this month. These include the engagement of a permanent orchestra of fifty performers, together with several of our best English bands.

A Concert was given on Good Friday, at the Royal Court Theatre, by the members of the Carl Rosa Opera Company. The first part consisted of the "Stabat Mater" (Rossini), and the second part was of a miscellaneous nature. Great pleasure and satisfaction are felt and expressed here at the news that Messrs. Cramer and Co., who amalgamate with Mr. Charles Hallé in his series of Concerts in Liverpool, have persuaded that gentleman to revoke his decision of abandoning his usual eight Concerts. Messrs. Cramer and Co. have determined to lower the prices to what they formerly were, and as this was the bone of contention between them and the public, no doubt these high-class Concerts will in the future attract very large audiences.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

There is but little to record of the doings of musical societies during the past month, the exceptionally prolific season having practically come to an end a month ago, with the close of the Serial Concerts. Public interest too seems to have abated, and the attendances at the few Concerts which have been held during April have been anything but satisfactory from a managerial point of view. At Bradford, on March 26, an excellent programme of high-class music was presented on the occasion of a benefit Concert to Mr. W. B. Sewell, given in St. George's Hall. Mr. Sewell's orchestra gave the Scherzo and Finale from Beethoven's Symphony in C minor, Sullivan's "In Memoriam" Overture, Délibes' "Coppelia Ballet," several overtures, and selections from Boccherini and Handel. The band also accompanied Mr. John Dunn in

Mendelssohn's Violin Concerto, in which (as also in several other pieces) he was highly successful. Mr. Dunn has become quite a favourite with Yorkshire audiences. The vocalists were Madame Emilie Clarke and Mr. J. W. Calverley.

The Chevalier Emil Bach gave an Orchestral Concert in the same building on the 1st ult., with Mr. Randegger as Conductor. Sir Arthur Sullivan's "In Memoriam" Overture was again heard, in company with portions of Beethoven's Concerto in C minor, the Overture to "Tannhäuser," and Weber's Jubilee Overture. The pianist had every facility for displaying his gifts, which are of a very high order, and evoked in more than one instance unbounded enthusiasm. Liszt's Fantaisie Hongroise was magnificently played, and accomplishments of an exceptional order were shown in the cadenza to the Beethoven Concerto. Mr. Bach also figured, but with much less acceptance, as a composer, being represented in that capacity by a Capriccio and a very ordinary Jubilee Song. Mr. Randegger's Canzone-Valse "Marinella" was one of the vocal features of the programme, and had a good reception. The vocalists were Madame Ida Simon and Mdlle. Ernesta Lanari, the former of whom made an excellent impression. The Queensbury Glee Union gave a worthy rendering of Hollingworth's good old Glee, "Here's life and health to England's Queen."

On the 15th ult. the Huddersfield Glee and Madrigal Society gave the final Concert of its season in the Town Hall. Among the items of the programme were Gaul's setting of "The Better Land," Smart's "Ave Maria," Rossini's chorus "To Thee, Great Lord," and Parry's "Sailors' Chorus." Interspersed with part-songs and choruses were ballads, in the singing of which Miss Wilkinson, Miss Henrietta Cooke, Mrs. Henry Hirst, Mr. Henry Beaumont, Mr. Chas. Kingsley, and Mr. L. Stott gave every satisfaction. Mr. North was the Conductor.

On the 22nd ult. the Bradford Festival Choral Society was once more to the fore, after a long interval of quiescence, though not of obscurity. During the last few months the Society has passed through troublous times. At its last annual meeting Mr. R. S. Burton, the former Conductor, was superseded by Mr. Hecht, whose untimely death rendered a fresh appointment necessary. Dr. Joseph C. Bridge was appointed to the post, and the Concert on the 22nd was the first given under his *bâton*. The works produced were the selection of Mr. Hecht during his brief term of office—namely, Handel's "St. Cecilia," Dr. Stanford's Psalm xlvi., and Schubert's "Song of Miriam." The selection was excellently given as a whole, though the band might have been improved. The Handelian choruses brought out the fulness and sonority of the Bradford voices, and Dr. Bridge's beat was very faithfully observed. Dr. Stanford's Psalm was a great success, the music being, above all, recognised as the product of a great musician. The opening chorus to the second part especially made a deep impression. The soloists who took part in the Ode were Miss Annie Marriott and Mr. J. Wright, and they were joined by Mrs. Ashcroft Clarke and Mr. Charles Kingsley in the quartet of the Psalm. Mr. Kingsley gave a fine rendering of the solo "God is our strength." In Schubert's work, Miss Marriott was again the soloist. Beethoven's Overture to "Egmont" was admirably played by the band.

MUSIC IN THE WEST.

(From our own Correspondent.)

Towards the end of Lent musical services of a special character were given in several of the Bristol churches, and our citizens had the opportunity of hearing Dr. Stainer's new Oratorio "The Crucifixion" no less than three times in little more than a week. It was first given on March 31, at the Church of St. Mary Redcliffe, when the spacious and beautiful building proved too small for all who wished to be present at the service. The choir of the church numbers seventy voices, and was slightly reinforced for the occasion. As a whole, the performance was most praiseworthy, and showed careful preparation, the leads being generally well taken up. The solos, rendered for the most part by members of the choir, were satisfactorily given, and the whole service was highly creditable to both the choir and the Organist, Mr. J. Lawson. The work was very fairly given at Christ Church, on the 7th ult., when the usual forces of the church were augmented for the occasion; and the third performance was given at the Clifton Down Congregational Church, on the evening of Good Friday.

Rossini's "Stabat Mater" was given at the Pro-Cathedral on Palm Sunday, with full choir and orchestra, conducted by Mr. T. Carrington. Three ladies well known in Clifton divided the soprano and contralto solos, while the tenor and bass solos were entrusted to Mr. D'Arcy Ferris, of Cheltenham, and Mr. Montague Worlock. The performance was far from faultless, but several of the numbers were creditably given, the solos being more deserving of praise than the choruses. Other musical services were given at this season of more or less importance, in various churches of the neighbourhood; indeed it seems that Bristol is becoming more alive to the advisability of such services, and the taste for them is becoming more widely diffused throughout the city. May we hope that the day when the Cathedral shall no longer stand aloof is not far distant? On Good Friday two Concerts of a sacred character were given in Colston Hall, in the afternoon and evening, both being well attended. The first Concert consisted of an Organ Recital of a special character by Mr. George Riseley, interspersed with vocal and other pieces, the vocalists being Miss Emily Parkinson and Mr. Scofield, and the instrumentalists Mr. Skelding (piano) and Mr. T. Carrington (violin). The evening programme was more ambitious, Rossini's "Stabat Mater" occupying a prominent place in the scheme. The band and chorus were under the direction of Mr. Augustus Simmons, and Mr. Carrington was the leader. In addition to the two vocalists already mentioned, Miss Flora Edwards, Miss Donovan, Mr. E. T. Morgan, and Mr. Worlock took part in the evening Concert, and both in the "Stabat Mater" and in the second miscellaneous part of the programme, acquitted themselves well, and won deserved commendation. On the next evening the hall was again filled by an expectant audience, who came prepared to enjoy a capital miscellaneous selection offered to them by the Bristol Musical Association, under the direction of Mr. G. Gordon. The programme embraced songs of a popular description by Madame Pauline Harries, Mr. J. W. Page, and Mr. Lawford Huxtable; cornet solos by Signor Coviello, and organ solos by Mr. George Riseley, as well as two overtures by the band, and half-a-dozen choruses by various composers, well rendered by the choir.

Mr. John Barrett's Choir gave its annual Concert in the Victoria Rooms, on the 12th ult., before an interested body of auditors, who seemed well pleased with the programme provided. Gade's Cantata "Psyche" formed the first part of the Concert, and was rendered in a highly meritorious manner by this well-trained body of vocalists, the solos being wisely entrusted to local singers, who amply justified their selection. Mr. Barrett's choir only comes before the public once a year, but never unprepared, and no doubt its capable and hard working Conductor knows what he is about in thus limiting the ambition of the members to one good annual Concert. Certainly he has no reason to be ashamed of the manner in which "Psyche" was given, and the other choral work, Jensen's "Feast of Adonis," given for the first time in Bristol, was also well rendered, and seemed to give genuine pleasure to the audience. Mrs. Brockbank Young presided at the pianoforte, and also distinguished herself in a pianoforte solo. Several new works by local composers found places in the programme, notably a part-song entitled "The Voice of Spring," by Mr. J. L. Roeckel, which elicited quite a storm of applause.

Many Concerts by the choral societies of different parishes have taken place lately, and we are glad to see that compositions of no inconsiderable merit and difficulty are often offered, such as Mendelssohn's Psalms, Gaul's "Holy City," Prout's "Alfred," &c. We trust we may take this as a sign of a growing love for music of a high order, and we know that in many cases no little labour is willingly undertaken by both choir and conductor in order to present the works chosen in an adequate way.

The Bristol and Clifton Philharmonic Society gave its second annual Concert at the Victoria Rooms, on the 18th ult. The programme was composed of part-songs and solos, which were well sung and heartily applauded. The members of the choir were especially successful in Allen's "Slumber Song," Leslie's "Lullaby of Life," and Pinsuti's "Parting Kiss." The soloists were Miss Ada Patterson, Madame Marian McKenzie, Mr. Mason, and Mr. Montague Worlock. Mr. Cockram accompanied with taste and skill, and Mr. W. Kidner conducted.

Organ Recitals were given at the Colston Hall by Mr. George Riseley on the 2nd, 7th, 16th, and 23rd ult.

The Salisbury Vocal Union gave their twenty-fifth Concert in the Hamilton Hall, Salisbury, on the 14th ult., when William Carter's Sacred Cantata "Placida," the same composer's Jubilee Ode, Dr. Stainer's Jubilee Madrigal "The Triumph of Victoria," and other vocal and instrumental selections were performed with great success. The soloists were Miss Marian Graham, Miss Isabel Stedman, Mr. Henry Kirby, Mr. Arthur Crick, Mr. J. M. Hayden, Mr. S. P. Davis, and Mr. J. Deane Willis. Mr. J. T. Calkin was leader of the orchestra, Miss Winifred Harwood presided at the pianoforte, and Mr. John Hayden conducted, as usual.

The Sarum Choral Society performed "Judas Maccabæus" at their first Concert of the season, at the Assembly Rooms, Salisbury, on the 19th ult. The principal vocalists were Madame Wilson-Osman, Miss Blanche Murray, Mr. George Cox (in the absence of Mr. Percy Palmer), and Mr. Musgrove Tufnail. The chorus was considerably enlarged, and the band (led by Mr. J. T. Calkin) was most effective. The Concert was a great success, the work being admirably performed. Mr. South, the Cathedral Organist, conducted.

On Easter Tuesday, the usual invitation Easter Concert of Lord Weymouth's Grammar School, Warminster, took place. The band and chorus, numbering 100 performers, were conducted by Dr. Alcock, the head master, ably assisted by his son, the second master. Miss Christine Chute, R.A.M., was the vocalist, and gave F. Clay's setting of Kingsley's words "The Sands of Dee," with a purity of tone and finish only attained by a true artist. The Symphony was the "Eroica," and save some unsteadiness in the horns in the *Scherzo*, its performance was marked by firmness, brilliancy, and taste. Weber's Overtures "Der Freischütz" and "Oberon," especially the latter, were admirably played. The vocal pieces included Handel's "Coronation" Anthem, and "Let their celestial concerts," Haydn's "The Heavens are telling," and some half-dozen of Mendelssohn's part-songs, all without exception tastefully performed, and marking a point of musical attainment rarely found in schools.

Two Pianoforte and Violin Recitals were given in the Public Rooms, Exeter, on March 29, by Mr. Charles Hallé and Madame Norman-Néruda. Comment on the performance of such well-known artists are needless; suffice it to say that thoroughly enjoyable programmes were provided and were much appreciated. Mr. Farley Sinkins was the vocalist.

The Western Counties Musical Association Festival Concerts were held in the Victoria Hall, on the 14th ult. "Judas Maccabæus" was the work selected for the morning Concert, and the Miscellaneous Concert in the evening included Rossini's Overture to "Il Barbiere," the Andante and Finale from Mozart's Symphony in D, a violin Concerto in A minor, by Mr. F. Koeller, Mus. Bac. (of Tiverton), played by the composer, "Thyrsis, sleepest thou?" (Madrigal), by J. Benet (1598), a charming part-song, "There is an hour," by Salaman, and other works. The chorus sang extremely well both in "Judas" and in the unaccompanied music in the evening, showing marked improvement both in precision and expression. The performance of the orchestra also exhibited a considerable advance upon former years. The solo vocalists were Miss Anna Williams, who sang magnificently throughout, Miss Mary Bliss, Mr. Iver McKay, and Mr. Foli. A special word of praise is due to the Organist, Mr. E. M. Vinnicombe, and the very efficient leader, Mr. M. G. Price, of Torquay. Mr. D. J. Wood, Organist of the Cathedral, conducted.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On March 30 Mr. Gallrein (violoncellist) gave a Chamber Concert, assisted by Miss Nellie Macgregor (violinist), Mr. Arthur Dace (pianist), and Mr. Seligmann, who sang two tenor songs, Schubert's "Du bist die Ruh" and Sullivan's "Edward Gray."

In aid of the funds of the Tramway Servants' Society, a Concert was given on the 2nd ult. The vocalists were Madame Clara Samuell and Mr. Foli; Miss Anna Lang was violinist, and the Edinburgh Amateur Orchestra supplied instrumentalists. The programme, which was of the popular type, included the Overtures "Zauberflöte," "Zampa," and "Oberon."

An orchestra of ladies, under the conductorship of Mr. Waddel, gave a Concert on the 4th ult. The Overtures "Prometheus" and "Don Juan," Volkmann's, "Serenade," and Beethoven's Symphony (No. 1) were the orchestral numbers. Solos by Miss Nellie Macgregor, Mr. Winram, and Mr. Millar Craig completed the programme.

On the 9th ult. the Edinburgh Choral Union performed "The Messiah," and attracted a large audience to the Music Hall. Mrs. Smith, Miss Wright, Messrs. Gledhill, and Glencorse were the soloists, and Mr. Collinson conducted.

The Edinburgh Ladies' Choir and the Male Glee Club gave a Concert, on the 13th ult., when a Cantata by Ernest Ford, "The Eve of the Festa," formed the principal feature. The remainder of the programme was composed of madrigals, glees, and ballads. Mr. Millar Craig conducted.

On the 14th ult. a Service of Song was held in Palmerston Place Church. After an organ solo (Easter Concerto), composed by the Dresden Organist, Carl August Fischer, selections from "The Messiah," and an Anthem, "The Lord your God is gracious," by the Conductor, Mr. Franklin Peterson, were given. Mr. Magnus Peterson officiated as Organist.

The Edinburgh Choral Society began its first season on the same evening, by a performance of Handel's "Acis and Galatea," followed by a miscellaneous selection.

Also on the same evening the Dalkeith Philharmonic Society performed "The Messiah." Mesdames Annie Grey and Emily Clarke, and Messrs. Acott and Riley were the soloists. Mr. Charles Guild conducted.

On the 18th ult. the Edinburgh Amateur Orchestral Society gave its third Concert, under the conductorship of Mr. Carl Hamilton. The novelty in the programme was the March from Dr. A. C. Mackenzie's "Story of Sayid." Selections, including Schubert's unfinished Symphony in B minor, and a Concerto by Mozart, for pianoforte and orchestra, completed the programme, which was varied by a few vocal contributions.

In St. Mary's Cathedral, on the evening of the 19th ult., Gounod's "Redemption" was performed, under the leadership of Mr. Collinson, the Organist. The excellent rendering of this work made the service an impressive one to the large audience present.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(From our own Correspondent.)

We have had quite a plethora of Association Concerts during the past month, and hardly any other form of musical event has taken place than of that nature. Church musical societies, in particular, have again been coming to the front, and, taken altogether, with evidence of by no means unimportant work done during the season now very near a close.

I may first mention one or two Concerts which took place after my April letter was despatched. These were—first, a meritorious performance of Gaul's sacred Cantata "Ruth," on March 28, by the choir of St. Vincent Parish Church, under the conductorship of Mr. James Eaglesham, together with several secular pieces of music, including Coward's National Jubilee Song "Awake, O happy nation"; next, an excellent performance, with orchestral accompaniment, of Mozart's First Mass, and selections from Handel and Gounod, by the Musical Association of Plantation United Presbyterian Church, on the following evening, Mr. A. Macrae conducting; then a Concert by

the Crosshill Musical Association, with "Spring" from Haydn's "Seasons," as the chief number in a miscellaneous programme. The singing of the latter Society was, on this occasion, fully up to the standard of excellence it has attained under Mr. Alexander Patterson, its Conductor. An instrumental Concert was also given on the last day of March, in the Hall of Pollokshields United Presbyterian Church, by Mr. Henry Bretton, Organist of the Church, and several competent local executants. The programme included several well selected examples of chamber music.

The first Concert of April was that given by the Glasgow University Choral Society, on the 1st ult., in the Bute Hall of the College. There was a chorus of eighty male voices, and an orchestra of forty. Selections from Mendelssohn's "Antigone," and the "Fest-Gesang" of the same composer, were the principal numbers. The singing generally was rough and unprecise. In the orchestral portion a very creditable performance was given of Mozart's "La Clemenza di Tito" Overture, the accompaniments in "Antigone" and the "Fest-Gesang," and of Sullivan's "In Memoriam" Overture, which latter was played without the organ, from the instrument being found unmanageably different in pitch. Mr. Montague Smith, a musician of ability, conducted, and is not to blame for the state of musical matters as at present existing in our University.

The Pollokshields Musical Association gave its second Concert for the season, on the same evening, in the Crosshill Burgh Hall. Gadsby's "Lord of the Isles" was brought forward and most creditably presented. The Society, if somewhat smaller in number, is not less effective than before. Mr. W. T. Hoeck conducted, and Mr. A. Heap on the harmonium ably seconded the piano accompaniments by a lady member.

On the 5th ult. several events took place. The Pollokshields Lyrical Society, a newly formed body of amateurs, mostly senior pupils of the music classes instructed by Mr. D. McColl, gave their first Concert in the Crosshill Burgh Hall, there being no public hall in Pollokshields as yet, large as the district has now become. The display, if somewhat premature, was yet promising and creditable. The Glasgow Amateur Orchestral Society, which is under the experienced and able direction of Mr. W. T. Hoeck, gave its second Concert for the season in the Waterloo Rooms. The programme comprised the Overture to Cherubini's "Lodoiska," Saint-Saëns's Suite in D (Op. 49), a Serenade for cello and orchestra, by Mr. Manns (paraphrase on a German melody), extracts from Schubert's "Rosamunde," and the Concerto for pianoforte and orchestra (No. 1, in C), by Beethoven, the solo part in the latter being played with much skill and promise by a youthful brother of the Conductor. The tone and executive ability of the amateurs generally were both remarkably excellent, great progress having been made in *ensemble* playing since Mr. Hoeck was appointed their trainer. Several ladies were playing in the violin section. Dennistoun Musical Association gave its annual Concert, on the same evening, in the Hall of Blackfriars Church, the lengthiest number being Such's "Narcissus and Echo." Eaton Faning's "Miller's Wooing" and Ciro Pinsuti's "Tell me, Flora," were among the shorter pieces. Mr. B. J. Whall conducted.

Not the least important of the numerous Concerts that took place last month was that given by the choir of St. Vincent Street United Presbyterian Church—its nineteenth annual performance. This year the occasion was specially interesting, as introducing to notice, for the first time here, Cherubini's Fourth Mass in C. I have not heard the choir, which numbers between seventy and eighty voices, and is always without extraneous aid, sing better than at this Concert. The solo parts were taken by Miss V. Beaumont, Miss Roxburgh, and Mr. J. T. Murray. There was an orchestra led by Mr. W. H. Cole. Mendelssohn's "As the hart pants" was also included in the programme. The Concert opened with the National Anthem, as has been done since this year of Jubilee began.

The Kyrle Choir still continues to fill an important place in the operations of the benevolent Society it forms a section of. The annual Concert of the choir, as distinct from its usual work, took place on the 14th ult., when Macfarren's "Lady of the Lake" was performed. Mr. C. H. Woolnoth conducted, and Messrs. T. and W. T. Hoeck accompanied. On the previous evening, Mendelssohn's "Athalie" was rendered, without, however, the connecting readings, by the choir of Queen's Park Free Church, under Mr. Cunningham. The Victoria Musical Association, in its first year, gave a Concert of part-music in the Waterloo Rooms, on the 16th ult., Mr. W. M. Miller conducting.

On the 22nd ult. a Concert was given by the Southern Boys' Choir, Sullivan's "On Shore and Sea" being in the programme, also Dr. Stainer's Jubilee Anthem "Let every soul be subject unto the higher powers"; and on the same evening the South Side Choral Union performed Gade's "Crusaders" and portions of Handel's "Samson"; also Mr. W. H. Coles's fourth and last Concert of Chamber Music for the season took place in St. Andrew's Hall.

Music has been quite as active in the neighbourhood of Glasgow as in the city itself. The Busby Choral Union, which is conducted by Mr. Alexander Patterson, gave a Concert in that rising place on March 30, the programme comprising chiefly Sterndale Bennett's "May Queen." In Greenock, on the 1st ult., an Organ Recital was given in Finnart United Presbyterian Church, by Mr. Cathcart W. Methven; and on the 4th ult. Gaul's Cantata "The Holy City" was performed by the Mid Parish Church Musical Association of the same town. Mr. D. Middleton conducted, and Mr. J. B. McCallum accompanied on the organ.

The Bearsden Musical Society, recently formed, gave a "Musical Evening" on the 1st ult., in which the performance of a number of English glees and madrigals formed the principal part of the entertainment. The singing of the choir is very promising. Mr. J. D. Boyack is the Conductor.

The Bothwell Choral Society held its Annual Concert on the 7th ult., when L. N. Parker's "Silvia" was performed with considerable success, Mr. McHutchison conducting, and Messrs. Jeffrey and Fyfe accompanying on the piano and harmonium respectively.

At Bridge of Weir, on the 8th ult., Cowen's "Rose Maiden" was produced by the Musical Association of the village. At Uddingston, important as a residential place, the Musical Association, now under the charge of Mr. James Pattinson, produced, on the 12th ult., with a marked degree of success, Barnett's "Ancient Mariner." On the same date the Helensburgh Choral Union gave an excellent performance of Handel's "Alexander's Feast," with orchestral accompaniment. Mr. Brash conducted. The Mount Vernon Society, at its Concert of the 15th ult., revived Henry Smart's "Jacob," a work which has been rather overlooked, though it was written for the Glasgow Choral Union and first performed by them. Under the training of Mr. Robert Riddell, the honorary Conductor, the Society has advanced, and a generally excellent performance of the work was given.

The Paisley Choral Union gave Sullivan's Cantata "The Golden Legend" on the 11th ult. The choir rendered every justice to the choruses, both in the dramatic and reflective music of the Cantata. The soloists were Mrs. Hutchinson, Miss C. Myers, and Messrs. Iver McKay and A. Black. Mr. Black, a local baritone of great promise, who has gone south to pursue his studies further, and who, I venture to predict, will take a very high place ere long, took the part of *Lucifer* with great success. The orchestra was led by Mr. W. H. Cole. Mr. J. Barratt was at the organ, and was as successful as could be expected in his effort to supply the want of the Cathedral bells. Mr. James Barr conducted. The Paisley Glee Club gave an interesting Concert of male voice glees and madrigals on the 5th ult.

The Glasgow Choral Union is at present without a fixed Conductor, or rather choral trainer, Mr. Allan Macbeth having withdrawn his name for re-nomination for the post which he has held with much credit to himself for a number of years. The appointment is a yearly one.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

The month of April, unlike the preceding period, was marked by musical events of considerable importance and interest to South Wales generally.

The Jubilee Fête on Easter Monday, at Pontypool, was a very remarkable event, and attracted over 70,000 persons.

The managerial duties were carried out by Mr. Gus Bevan and a committee. The Eisteddfod was held in a large marquée in the Home Park, the ulterior object of the combined undertakings being to aid a fund which is being raised to build a free library and public hall for the locality. The musical adjudicators were Messrs. Proudman, Venables, and D. Jenkins. Mr. David Williams presided, and the Conductor was the Rev. Gurnos Jones. Intense interest was taken in the chief choral competition, the first prize in which was £200 and a gold medal for the Conductor; and the second, £50 and a silver medal. The test piece was the chorus "Wretched lovers" ("Acis and Galatea"). The choirs sang in the following order:—(1) Abercarn (170 voices), led by Mr. David Bowen; (2) Pontypool (135), Mr. Roger Prothero, Conductor; (3) Dowlais Harmonic Society (210), Mr. Dan Davies; (4) Llanelly United Choir (235), Mr. Richard Jenkins; (5) Burslem Tonic Sol-fa (200), Mr. W. Docksey; (6) Aerefair, Wrexham, North Wales, conducted by Mr. J. T. Gabriel. Mr. Proudman prefaced his adjudication with some general remarks about Eisteddfodau, criticising the choirs in their respective performances. He awarded the first prize to Dowlais, which sang steadily throughout, kept in tune, and seemed thoroughly to understand the composition, and the second prize to Llanelly. Great cheering followed the announcement. In the soprano solo competition, "Rejoice greatly" ("Messiah"), the first prize of three guineas was awarded to Miss Pollie Rowlands, the second of two guineas to Miss M. Purvis, and the third to Miss Winnie Edwards. Tenor solo (similar prizes); test piece, "Then shall the righteous shine" ("Elijah"). First prize was awarded to Mr. David Evans, Ferndale; second to Mr. John Thomas, third to Mr. D. Howells (Gwyn Alaw). Bass solo (similar prizes): Mr. Evan Evans (1), Mr. Thomas Lewis (2), and Mr. Llew. Bedw (3). Male voices: the Leeds Glee Society, the Tredegar Glee Society, and the Merthyr Orpheus Society competed. The first prize of ten guineas and a gold medal was awarded to the Merthyr Society (Mr. W. H. Powell, Conductor), the second of two guineas to Tredegar (Mr. David Jones, Conductor).

The Abergavenny Market Hall was again the arena of important musical contests, which took place on Easter Monday, in the presence of a vast audience. The adjudicators were Mr. E. H. Turpin (London), Mr. D. Emlyn Jones (Hereford), Mr. C. C. Caird, and Mr. Throne Biggs. The Conductor was the Rev. Theophilus Rees, Pentyrch. The test piece in the chief competition was the same as at Pontypool Eisteddfod. The two winning choirs at Pontypool, as well as the Abercarn choir, arrived from that town in time to take part in this competition. The number of voices was stipulated to be not less than 150, and not more than 300 in each choir. First prize was £100 and a gold medal to the Conductor; second prize, £75 and a silver medal. Mr. Evans, in announcing the award of the adjudicators, said that, on the whole, he had no hesitation in saying that this was the best choral competition the present adjudicators had ever heard in Abergavenny. Award: first prize, to Abercarn; second, Llanelly; third, Dowlais. Chorus for male voices, thirty to forty-five in number; test, "The Soldiers' Chorus" ("Faust"). Nine choirs competed for a prize of £10, and a silver medal to the Conductor: Glanhowy Orpheus Society (Tredegar) was successful. Pedal Harp Competition—"Autumn," by the Queen's Harpist, Mr. John Thomas: First prize of £7 10s. awarded to Mr. Thomas Thomas, Sirhowy; second, £2 10s., to Mr. T. C. Page, Blaine, who is blind. Four choirs, each of between sixty and ninety voices, sang the "March of the Men of Harlech," for a prize of £20, with gold medal for the Conductor; Abercarn was the winning choir. Miss M. M. Jones, Mountain Ash, took a prize of £2 for her singing of "Bid me discourse." On the 14th ult., the members of the Abercarn Choir gave a reception to their Conductor, Mr. D. Bowen.

On Sunday, the 17th ult., the Dowlais Harmonic Society, about whose intentions in regard to London there has been some doubt—principally on account of the ill-health of the Conductor, Mr. Dan Davies—held a meeting, at which it was decided by the members to take part in the great choral competitions at London. The Conductor's duties will be temporarily discharged by other gentlemen.

An interesting letter has been written by Mr. E. H. Turpin, one of the Abergavenny adjudicators, in which he made several observations that may well deserve to receive the consideration of vocalists in South Wales and elsewhere. He pointed out that there seemed to be some danger of vocal deterioration and a contraction of the performers' musical perceptions and mastery of style, in the habit of working too exclusively at the test pieces. He proceeded: "I would not in the least disparage the splendid diligence and discipline which produced the remarkably fine performances I heard at Abergavenny. All the same, I cannot but note the heavy strain upon the weaker voices, which such persistent practice in a given key and a given style necessarily produces. I would suggest that the rehearsal of test pieces be varied by the frequent interchange of other music in different modes, time-measures, and styles." He also said he "would further venture to urge upon conductors the advisability of employing means whereby the excellent voices they had under command might be duly developed and carefully preserved. He was pained to observe in the juvenile solo competition that tender and precious voices were now and again cruelly forced and suffering from defective methods, or rather habits of voice production. It might be well, too, to remind even the finest and most experienced choirs that competing for more than one prize, or at two separate meetings, which was done by two societies at Pontypool and Abergavenny on Easter Monday, owing to the rare coincidence of two meetings being held on the same day within a reasonable distance, was very likely to be attended with disappointments. The strain upon the singers' attention and physical powers (he continued) is too great to admit of repetition without some diminution of watchfulness and power. This remark is subject to some modification in the case of instrumental performers dealing with artificial tone mediums of a less susceptible character than that delicate organ, the human voice." In further observations he protested against any soloists "entering two competitions under different names, as either creating needless distinctions, or consciously or unconsciously opening the way to some form of deception"; and regarding general arrangements, he argued that "separate entrance and exit doors should always be provided, in order to enable the competing choirs to take and to leave their places with as little loss of time and confusion as possible."

The annual Eisteddfod was held at Neath on Easter Monday, on which occasion the Market Hall was occupied by about 5,000 persons. Sir H. Hussey Vivian, Bart., M.P., presided, and the Mayor (Mr. J. H. Rowland) occupied the vice-chair. Mr. W. Abraham, M.P., was the Conductor, and Mr. W. G. McNaught was adjudicator. "Hallelujah to the Father" was the test piece in the chief choral competition. First prize, £60 and gold medal; second, £25, with silver medal; third, £15 and silver medal. Four choirs competed, and the adjudicator divided the first and second prizes between the Glantawe and Neath Choirs. As the former was just a point in advance of the other, he thought the gold medal should go to the Glantawe Conductor. The Committee afterwards decided, however, to give a gold medal to the leader of the Neath Choir also. "Then round about the starry throne" was the test piece for a prize of £12. Six choirs competed, and the honours fell to the Zoar (Swansea) Choir.

On Good Friday, at Abervan, near Merthyr Tydfil, a well-attended Eisteddfod was held, under the presidency of Mr. R. T. Griffiths. Mr. E. Beddoe was the Conductor, and the musical adjudicator was Mr. John Thomas, Llanwrtyd. There was a number of minor competitions. John Sandbrook, Dowlais, took the prize for the best rendering of the bass solo "Now heaven in fullest glory shone." Thirty-three hymn tunes were submitted, and Henry Jenkins, Abercanaid (Merthyr), took the prize. The chief choral competition involved the rendering, for a prize of £12 and £1 to the Conductor, of "Yr arglwydd sydd yn teyrnasu." Capcoch (Aberdare) Choir was successful.

On the same day, an Eisteddfod took place at Trealaw, Mr. Rhys Williams, Miskin Manor, presiding. There was a brass band competition for £5, the test piece being "And the glory of the Lord" ("Messiah"). The Mountain Ash Brass Band (Mr. Robshaw) took the honours. A choral competition for £5 resulted in the victory of the Bethel Harmonic Society. Miss Rachel Davies won a prize of

half-a-guinea for singing the "Lost Chord." The musical adjudicator at New Milford Eisteddfod was Mr. D. A. Andrews, Pembroke Dock. The chief prizes were taken by local choirs. On Good Friday there were also Eisteddfodau at Garw Valley and Llanbyther.

At Cardiff, on Easter Monday evening, there was a performance in the Park Hall, by the Ebenezer Choral Society, of the Cantata "Esther, the Beautiful Queen." Mr. Richard Jones conducted the choir. Miss C. Thomas, London, sang the part of *Esther*, and other leading vocalists were: Mr. J. Hocking, Maestig; Mr. J. B. Phillips, Swansea; and Mr. Gwynne Walters, Cardiff. Mr. E. T. Roberts led the band, and Mr. G. Bull and Miss M. J. Thomas were the organ and pianoforte accompanists.

A large and enthusiastic audience assembled at the Park Hall on the occasion of the last Concert for the season by the Cardiff Orchestral Society. Miss Mary Davies was no doubt one of the chief attractions, and she was accorded a reception due to the reputation of so distinguished a soprano. Valuable assistance was also given by Mr. Henry Piercy. As a harpist, Miss Annie F. Jones appeared to advantage, and the performances of the Society were admirable.

The South Wales Choral Union, with "Caradog" as leader, produced "St. Paul" at the Park Hall, Cardiff, on the 20th ult., and fully justified the expectations of the large audience which assembled on the occasion. Their singing was generally considered to have been very creditable, and it is hoped that, having made a start, the choir will take up a prominent position as a representative Welsh association. The leading vocalists were—Madame Williams-Penn, Miss Blodwen Jones, Eos Morlais, and Mr. Lucas W. Williams. Mr. T. Carrington, Bristol, had charge of the orchestra, and Mr. T. E. Aylward was the organ accompanist.

It is stated that the people of Brecon are anxious to have their town fixed upon as the place of the National Eisteddfod meeting of 1888, and that an earnest endeavour will be made to forward their claim to a successful issue.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 11.

SIX performances of extemporised Italian opera, with Madame Patti as the central attraction, and one Concert each by the Symphony Society and Mr. Van der Stucken's orchestra at Chickering Hall, and we will be able to close the books on all that is serious of the New York musical season 1886-87. In other parts of the country (except the far West, the Pacific slope, in fact, whither the National Opera Company has betaken itself, in the hope of repairing its badly shattered financial constitution) the same state of things prevails. But in the way of retrospection there is abundance of material for a longer letter than I would dare to inflict on the readers of THE MUSICAL TIMES. Two novelties which have recently been produced, however, first call for attention.

On March 14, the National Opera Company produced Rubinstein's "Nero" for the first time in an English dress. Between that date and the close of the Company's five weeks' season, on April 2, the opera was given six times, before numerous and enthusiastic audiences. The version of the book used by the Company was expressly made for it by Mr. John P. Jackson, now an *attaché* of the *World* newspaper of this city. Mr. Jackson's translation is a serviceable one, creditable for the greater part to him as an experienced hand at operatic verse-making; but it does in no wise mark a profound reform in this department of artistic labour any more than do the representations of the company in the department of operatic performance. The performances of "Nero" were, nevertheless, the finest artistic efforts put forward by the company. The lovers of poetry and music, as distinguished from the admirers of spectacular shows, would, it is true, have been glad had the exposition of the dramatic and musical soul of the work been given greater potency than the external dress of the piece; but money can buy fine stage habiliments while it cannot endow mediocre artists with musical and histrionic ability of a high order, and so the public had to be content to admire "Nero," for the greater part, as a show piece. The effort to present it in this character was so zealous and so effectively made that the eyes of many among those who are inclined to be critical in their estimates of new lyric dramas—those, for instance, who refused to accept "Merlin" as worthy of representation by the German Company—were blinded to the inherent weaknesses of Jules Barbier's book and Anton Rubinstein's music. Some of these critics went so far in their complacency as to wink at the fact that, as presented, it was impossible to follow the drift of the story at the base of the opera, except by reading, not the poet's text (as emended), but the translator's preface to the book, in which the plot was expounded with great particularity. Yet it has been fondly imagined that the progress of opera reform during the last few decades had at least carried us so far that we were justified in demanding that the progress and relation of dramatic incidents should be discoverable to honest and earnest endeavour. Barbier's book has some good poetry, which has not been quite destroyed even in the process of double translation and sophistication to which it has been submitted; but after the first act it ceases to be a drama. The first act, which closely follows in thought, spirit, and episode the first canto of Hamerling's truly poetical and virile epic "Ahasver in Rome," is excellent in every way; the pageantry and picturesque mummery in it fit into, or rather grow out of, the dramatic conceit at the base of the act. This conceit is *Nero's* mock-marriage to a virtuous Christian maiden whom he and his ribald companions have chased from the street into the house of *Epicharis*, whither she had fled for protection, only to discover that *Epicharis* is her mother and a celebrated courtesan. It can easily be imagined how such an episode adapts itself to operatic treatment. But with this one idea—a palpable variant of the scene in *Locusta's* den in the epic of Hamerling—Barbier's inventive faculty exhausted itself, and in the second act the dramatic principle of "Nero" perishes and is never resuscitated. Rubinstein's music betrays a good deal of earnestness in endeavour, but it is the music (in spite of its beauties I feel bound to say so) of a man upon whom artistic principles sit lightly. Where it is beautiful it is entirely lyrical. Much of it is conventional, old-fashioned operatic music; it has no obligations toward the drama; it exists for its own sake. Two duets in the third act are lovely, but commonplace in ideas, and where one expects the most (at the climax of the play when the heroine and all the female representatives of the good principle meet their death, with the burning of Rome as a back ground), playwright and composer give us the least. Finally, in the last act, all the previous folly of the piece is overtopped by a scene in which *Nero* meets the ghosts of all his victims, and calls the roll of their names for the benefit of the audience in the mausoleum of Augustus.

But I must not tarry longer with "Nero." The second novelty was a new Symphony by a composer whose name even was unknown to any reviewer in town, with a single exception. This was a Symphony played from manuscript, composed by Alberto Franchetti. As this name is equally unfamiliar in England, and the Symphony (which is in the little used symphonic key of E minor) proving to be a very respectable work, justifying at least the expectation that its author will yet enrich musical literature with composition of sterling merit, it may not be amiss to identify the composer. Franchetti belongs to a family that has made a mark in Italian politics. Two brothers are or were in the diplomatic service of their country at Madrid and Munich. On his mother's side, I believe, he is connected with the Austrian or Italian branch of the Rothschild family. He is still a young man, and having studied in the music-schools of Italy, and spent three years at the Conservatory of Munich, he is now living quietly at Dresden, and working zealously in the higher fields of composition. Just at present the work in hand is a grand opera on Wagnerian models, and portions of Signor Franchetti's music, beside the Symphony which New York heard last week at the last Concert of the Philharmonic Society, have been performed in Dresden, under the direction of Court Chapelmaster Schuch. In Bologna, I believe, Signor Faccio brought it forward at a Concert, and the kind words spoken of it after that performance attracted the attention of Mr. Theodore Thomas, who wishing a novelty

for the Philharmonic, had a search made until he found Franchetti and his score at Dresden. The Symphony is an unscriptural case of new wine put into old bottles without catastrophe, but with equal advantage to receptacles and contents. Franchetti has taken up the spirit of modern German music and bodied it forth in the time-honoured "form." His Italian blood shows itself in his uncompromising adherence to melody as the chief staple of his work, but in his handling of his material he is a young German inoculated with the new romanticism.

The Concert season has not been entirely satisfactory to the *dilletante*. Mr. Thomas has been kept away from the city so much because of his obligations to the National Opera Company, that the Philharmonic Society's Concerts suffered from want of sufficient study and drill. The engagement of his orchestra too, by the Opera Company, took half-a-hundred of the best musicians of the city out of the ranks of the Society for half the Concerts. These facts, together with one or two disappointing programmes, and the change from the Academy of Music to the vast Metropolitan Opera House, where the acoustical conditions are not well adapted to symphonic concerts, caused a deal of complaint among the subscribers. Mr. Thomas's own Concerts have shown the effect of overwork on his part as well as on the part of the orchestra. The list of novelties produced, however, is still respectable. In the following table, arranged in the order of their performance, are the chief novelties of the season, including Rubinstein's new Symphony, which Mr. Van der Stucken has put in the scheme of his last Concert on April 23, after both Mr. Thomas and Herr Seidl rejected it. The chief of the English novelties, "Ruddygore," I am sorry to say has been a failure, and last Saturday was withdrawn after a five weeks' run. The critics pronounced against the work though all praised Sir Arthur Sullivan's music :—

Composer.	Title of Composition.	Occasion.
Gadsby, Hy.... ...	The Forest of Arden ...	Thomas's Popular.
Massenet	Marche Heroïque ...	" "
Nicodé, J. L.... ...	Jubilee March	" "
Cui, César	Tarantelle	" "
Massenet	La Vierge...	" "
Tschaikowsky ...	Marche Slave (Op. 31) ...	" "
Schytle, Ludvig ...	Pantomimes (Op. 30) ...	" "
MacDowell, E. A. ...	Ophelia	Van der Stucken's Concert.
Saint-Saëns	Rhapsodie d'Auvergne ...	" "
Raff	Festival March (Op. 139)	" "
Sullivan, Arthur ...	Overt., "In Memoriam"	Thomas's Popular.
Bird, Arthur... ...	Symphony in A	Symphony Society.
Tschaikowsky ...	Capriccio Italien ...	" "
Bruckner, Anton ...	Symphony, E major ...	Philharmonic Soc.
Bruch, Max	Achilleus	Liederkranz Concert
Wagner	Tristan und Isolde ...	German Opera.
Offenbach	The Commodore ...	Miss Cameron's Season.
Saint-Saëns	Symph. after "Manfred"	Philharmonic Soc.
Nicodé, J. L. ...	Suite Symphonique (Op. 17)	Van der Stucken's Concert.
Paine, J. K.	The Shepherds on the Lawn	" "
Massé, V.	Galatea	National Opera.
Goldmark	Merlin	German Opera.
Audran	Indiana	McCaull Opera.
Floersheim, O. ...	Elevation	Mr. Musin's Concert
Rheinberger ...	Rosen von Hildesheim...	Liederkranz Concert
Hummel, Ferd. ...	Columbus	" "
Saint-Saëns	Symphony, C minor ...	Philharmonic Soc.
Gilbert and Sullivan	Ruddygore	Fifth Ave. Theatre.
Dvorák	Slavonic Rhapsody(No.1)	Thomas's Popular.
Berlioz	Trojans in Carthage ...	Van der Stucken's Concert.
Dellinger	Lorraine	McCaull Opera.
Svendsen	Festival Polonaise ...	Thomas's Popular.
Dvorák	Legend	" "
Délibes	Coppelia	National Opera.
Rubinstein	Paradise Lost	Brooklyn Philharm.
Rubinstein	Nero	National Opera.
Liszt	Christus	Oratorio Society.
Moszkowski... ...	Suite (No. 1, Op. 39) ...	Thomas's Popular.
Hofmann, H. ...	Octet (Op. 80)	Philharmonic Club.
Dvorák	Suite (Op. 39)	Thomas's Popular.
Franchetti, Alberto	Symphony, E minor ...	Philharmonic Soc.
Rubinstein	Symphony (No. 6) ...	Van der Stucken's Concert.

A Musical Scholarship for female Students has just been founded by the authorities of Trinity College, London, in honour of the Jubilee year of her Majesty's reign. The Scholarship, to be entitled "The Queen Victoria Scholarship," will be for Musical Composition, and will be open to all British born subjects.

On Saturday evening, the 23rd ult., the celebrated French Organist, Mr. Eugene Gigout, gave a very successful Recital at the Bow and Bromley Institute. There was a large attendance, who gave the artist a hearty reception. The programme was of very high class character, including amongst others of Mr. Gigout's own compositions, a Religious March, a Communion, and an arrangement of Bach's well known aria "My heart ever faithful"; Mendelssohn's Sonata in D minor, Dubois's "Marche des Rois Mages," Lemmens's Fanfare, and Bach's Fugue in G minor formed also part of the programme. An improvisation on a Theme given by one of the audience was most cleverly worked out in various styles. Mr. Gigout was enthusiastically applauded after each piece and had to bow his acknowledgments several times. Previous to this performance (on the 21st ult.) Mr. Gigout played at Bolton, where he also obtained a complete success. At Mirfield, also, where he performed on the great four-manual concert organ at the private residence of Mr. T. W. Pilling, in the presence of at least a hundred organists and other professional men, his playing excited the greatest admiration. We think that Mr. Gigout cannot but feel satisfied with the success that has accompanied him during his short visit to this country, and we hope it may not be long before he again visits us.

The Park Church (Highbury) Psalmody Association and Orchestral Society, numbering together about 150 performers, gave the final Concert of the present season on Tuesday evening, the 19th ult., at the Highbury Athenæum. The programme comprised Dr. Stainer's sacred Cantata "The Daughter of Jairus" and Spohr's "God, Thou art great," the Triumphal March and Chorus from Sir Michael Costa's "Naaman," "How vain is man" (Handel), "But the Lord is mindful" (Mendelssohn), "Angels ever bright and fair" (Handel), "Why do the nations" (Handel), concluding with the National Anthem, as arranged by Sir M. Costa. The solo quartet were Miss Bertha Moore, Miss Rose Dafforne, Mr. John Probert, and Mr. Frank Ward, who rendered the pieces entrusted to them artistically and with feeling. The choir and band were well under the control of their excellent Conductor, Mr. John E. Borland, the Organist and Choirmaster of Park Church. The two Societies may be congratulated upon a very successful Concert.

Miss Leslie Trowbridge gave a Concert at the Portman Rooms, Baker Street, on Tuesday evening, the 19th ult., which was fully attended. The programme was well selected and contained many highly interesting features, notably two songs, a duet for soprano and tenor and a quartet from the Mass in D, both composed by Miss Trowbridge. These compositions are as yet in MS., but they are good enough to warrant the supposition that they will not long remain so. The last mentioned number (Agnus Dei) is extremely attractive, and one of the songs, "My Rose," which was delightfully rendered by Mr. Iver McKay, produced a very favourable impression. Mr. McKay's excellent voice and refined style were also displayed in "Salve dimora" (Gounod) and Blumenthal's "Message." Madame Ellen Lamb's songs were well rendered, and Miss Trowbridge, who has a fine contralto voice, sang in a musicianly manner, and was enthusiastically received.

A number of the members of the choir and congregation of St. Philip's Church, Dalston, met in the Vestry on Easter Tuesday to present a testimonial to Mr. Charles Dixon, who for twenty-five years has been Organist to the Church. The presentation, consisting of an illuminated address and a purse of thirty guineas, was made by the Rev. F. Cox, who, in expressing regret at Mr. Dixon's retirement, referred to the great interest and untiring energy he had shown in the execution of his duties during the long period he had held the post.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on March 30, in Trinity Chapel, Poplar. The soloists were Miss Annie Daymond, Miss Gerry, Mr. John Probert, and Mr. James Blackney. A second performance of the Oratorio was given on the 6th ult., in the Church of St. John the Evangelist, Waterloo Bridge Road; the soloists were Mrs. Stanesby, Mrs. Oram, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

We regret to announce the death of Mr. Robert Cocks, the well known and long established music publisher. Six years after the battle of Trafalgar he came, as a boy, to London; and after an apprenticeship, started a music publishing business in Princes Street, Hanover Square, as far back as 1823. About the year 1844 the establishment was removed to New Burlington Street, where the business has been continued ever since, Mr. Cocks retiring from the firm in 1881, and being succeeded, as senior partner, by his son, Mr. Stroud L. Cocks. The catalogue of the firm exceeds 18,000 works, including the "Schools" of Czerny, Spohr, Campagnoli, and Albrechtsberger, the organ history of Hopkins and Rimbault, and a large number of the dance compositions of Strauss and Lanner. Mr. Cocks was the oldest music publisher in England, and probably in the world, having, at the time of his decease, entered his ninetieth year.

The second anniversary of the Westminster Orchestral Society was celebrated on the 1st ult., by a dinner at the Holborn Restaurant, under the presidency of Mr. Frederick Rose. After the usual loyal toasts, General Sim proposed prosperity to the Society, which was responded to in an eloquent speech by Professor Sir George Macfarren, senior vice-president of the Society, who traced the history of this rapidly rising institution—cradled in the great firm, which he said "shall be nameless," in Pulteney Street—from its early days to the present time, and expressed an earnest wish that the excellent work which it had commenced might be vigorously carried on in the future, and that the Society might eventually grow into all the importance its promoters could desire. Amongst the other speakers were Mr. Charles Stewart Macpherson, Conductor of the Society, Mr. George F. Rose, Mr. Walter Macfarren, Mr. Black, Mr. Algernon Rose, and the Chairman.

An exceedingly creditable performance of Handel's Oratorio "The Messiah" was given by the Musical Association in connection with Mr. F. N. Charrington's mission work, at the Great Assembly Hall, Mile End Road, on Good Friday. The chorus singing was characterised by much vigour and intelligence throughout. The solos were sung by Miss Annie Williams, Miss Eleanor Rees, Mr. Iver McKay, and Mr. Musgrove Tufnail, all of whom gave much effect to the important music entrusted to them. Mr. Duncan Callow presided at the organ, and Mr. G. Day Winter conducted with great care and judgment. On Easter Sunday afternoon an experiment was tried in the form of a "Special Service of Praise," given by the above Musical Association, under Mr. Winter's conductorship, and, judging from the large audience of some 4,000 persons, the success was decisive.

The 218th consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., in the Pimlico Rooms, Warwick Street, the programme being entirely devoted to sacred music. The first part included a solo from each of the artists Mendelssohn's "Judge me, O God" and "As the hart pants"; Sterndale Bennett's Cantata "The Woman of Samaria" formed the second part. The rendering of the solos in this work by Miss Kate Fusselle, Mrs. Osborne Williams, Mr. William Nicholl, and Mr. Frederick Bevan was excellent, a special feature being the Quartet "God is a Spirit." The chorus singing was very good throughout. Mr. F. R. Kinkee and Mr. H. King presided at the pianoforte and harmonium respectively, and Mr. Joseph Monday conducted.

The eighth annual Report of the Orphan School and Benevolent Fund for Musicians, established under the management of Miss Helen Kenway, tells us that about £650 is still required to clear off the debt and purchase the house now occupied. Many professors and lovers of music are giving all the help they can in the good cause, and we sincerely hope that such aid will not only be continued but strengthened in the future, so that the institution may be placed on a sound and permanent footing.

Mr. H. C. Tonking was the performer at the Saturday Evening Organ Recitals given at St. Barnabas', Kentish Town, on Saturday, the 23rd ult., and is engaged for the Tuesday one o'clock Organ Recitals at Canon Shuttleworth's Church, St. Nicholas Cole Abbey, on Tuesday, the 3rd inst.

The Stormont Road Choral Society, Lavender Hill, gave its third Concert on the 21st ult., under the conductorship of Mr. Frank Idle. The first half of the programme was devoted to a performance of Sir Arthur Sullivan's Oratorio "The Prodigal Son," the solo parts in which were sung by Miss Winifred Parker, Miss Abel, Mr. Collwyn Thomas, and Mr. Richard Green. In the second part of the programme the above-named vocalists contributed songs, and Mr. Crowther, R.A.M., played a composition of his own, Etude in B flat, which was loudly encored. A part-song, by Marcellus Higgs, "Queen of Fragrance," and the Bridal Chorus, from Cowen's "Rose Maiden," were also well received by the audience.

The members of the St. Andrew's Choral Society held their third annual Concert at the Athenæum, Hammersmith, on Wednesday evening, March 30. The programme consisted of Cowen's Cantata "The Rose Maiden," which was highly appreciated. The vocalists were Miss Agnes Wilson, Mr. Alfred Moore, and Mr. J. Dalgety Henderson. The choruses were performed in a very efficient manner, under the able conductorship of Mr. Archibald D. Taylor. Miss Braddock presided at the pianoforte. In the second portion of the programme songs were contributed by Miss de Wilde and Mr. J. Dalgety Henderson; and a pianoforte solo by Mr. R. W. Lewis was exceedingly well received. Mr. J. Stansfeld, R.A.M., was the solo violinist.

The Services at St. Agnes', Kennington Park, on Easter day, were of a highly festal character. At the eleven o'clock celebration of the Holy Communion, Gounod's Messe Solennelle (St. Cecilia) was sung with orchestral accompaniment, the solos being rendered by Madame Worrell, Messrs. Cole, Cox, and Plant. Handel's "Worthy is the Lamb" was sung at the Offertory, and a successful service was brought to a close by the playing of Prout's Triumphal March from "Alfred," by Mr. W. W. Hedgcock (the Organist) and the orchestra. One of Stainer's Gregorian arrangements for the Magnificat and Nunc dimittis, and Macfarren's "This is the day," were sung at the evening service.

Saturday, the 23rd ult., being St. George's Day, special services were held in the Parish Church, Beckenham, on the occasion of the opening of the new building. At the High Celebration Foster's Service in E flat was sung by the choir, with orchestral accompaniments. The Festival was continued on Sunday, the same music being given in the morning; at the evening service Handel's "Hallelujah" was sung as the Anthem, and after the processional, a solemn Te Deum, as an act of thanksgiving for the completion of the church. The excellent rendering of the whole of the music reflects the utmost credit upon the Organist, Mr. G. J. Hall.

A Concert was given in the Chelsea Town Hall, on March 29, by Mrs. A. J. Layton, F.C.O., in aid of the funds of the Victoria Hospital for Children. The soloists were Miss José Sherrington, Miss Beata Francis, Miss Annie Layton, Madame Antoinette Sterling, Mr. Henry Beaumont, and Mr. Alfred J. Layton; pianoforte, Miss Amina Goodwin; harp, Miss Ida Audain; reciter, Mrs. Ellis Cameron. Mrs. Layton's Ladies' Choral Class sang some part-songs in a highly finished manner, and among the items for mixed voices was Mr. William Carter's Jubilee Ode "Victoria," conducted by the composer, the solo being sung by Mr. Henry Beaumont.

A Pianoforte Recital was given at the Holly Park Lecture Room, Crouch Hill, on the 22nd ult., by Mr. W. Herbert Lanyon. His selections comprised Scherzo (Op. 31), Nocturnes (Op. 9, No. 2; Op. 37, No. 2), Waltzes (Op. 64, Nos. 1 and 2), Chopin; works by Gottschalk and Mendelssohn, and several compositions of his own. His rendering of the various pieces was received with much favour by the audience. A setting of the Evening Hymn by the Concert-giver was well sung by Mrs. W. J. Davey.

At the Concert of the Bach Choir, on the 17th inst., under the conductorship of Dr. Villiers Stanford, a Choral Ode in eight parts, "Blest pair of Sirens" (Milton's Ode "At a solemn Musick"), composed expressly for the occasion by C. Hubert H. Parry, and Berlioz's Te Deum will be performed, Mr. Edward Lloyd being the principal vocalist.

THE first Concert of the newly-formed Streatham Choral Society (of which Sir George Macfarren is President) took place on Monday, the 25th ult., at the Assembly Room, Streatham Common, under the conductorship of Mr. Charles Stewart Macpherson. The programme comprised Sir George Macfarren's Cantata "May Day" and Dr. A. C. Mackenzie's Cantata "The Bride," besides an interesting miscellaneous selection. The artists were — vocalists, Madame Wilson-Osman and Mr. Maldwyn Humphreys; violin, Miss Cecilia Yates; accompanists at the pianoforte and harmonium, Messrs. Herbert Lake and Harold E. Macpherson.

ON March 30 a special Evensong was held in West Hackney Church, at which full orchestral accompaniments were used. The voluntary choir of the church was augmented to about ninety voices. In place of the Anthem, A. R. Gaul's Passion Service was given, the solos being well rendered by Masters Watts and Redfern, and Messrs. Thom, Harvey, and Kempton. The performance was under the direction of Mr. F. L. Kett, the able Choirmaster of the Church, by whom the service hymns had been scored for the orchestra. Mr. H. Baynton was leader, and Mr. R. T. Gibbons, F.C.O., presided at the organ. The service throughout was excellently rendered.

THE members of the St. Peter's Choral Society gave the third and last Concert of the season in St. Peter's Hall, Wickham Road, S.E., on the 19th ult. The works performed were Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise." The choir, under the beat of their Conductor, Dr. C. J. Frost, was thoroughly efficient, the difficult choruses being sung with a zeal and certainty highly commendable. The solos were taken by Miss Mary Beare, Madame Kate Lewis, Mr. T. Hanson, and Mr. F. Horscroft. The accompaniments were admirably played by Miss Willcocks (pianoforte) and Mr. E. F. Barker, A.C.O. (harmonium).

THE Lewisham Choral Society, under the conductorship of Mr. Arthur E. Brown, gave its second Concert of the season in the School Room, Court Hill Road, on Tuesday, the 19th ult., the programme consisting of Gade's Cantata "The Erl-King's Daughter" and a miscellaneous second part. A band of strings, led by Mr. G. Dinelli, accompanied the work. The solo vocalists were Miss Kate Condy, Madame Schluter, and Mr. Edward Owen, all of whom were well received. Mr. Dinelli played a violoncello solo with great taste and finish. Miss Louie Boyce and Mr. H. A. Hurdle accompanied on the pianoforte and harmonium respectively.

ON Tuesday, March 29, the Oratorio "Land of Promise" (Francis Howell) was given by the Dulwich Grove Choral Society, at the Congregational Church, Dulwich Grove. The principal soloists were Miss N. Brown, Miss McLean, Mr. E. W. Smith, and Mr. C. Rivington Shill, all of whom gave excellent renderings of the portions allotted to them. The choir, under the conductorship of Mr. J. Williamson, sang in a very satisfactory manner. Mr. J. W. Lewis accompanied throughout on the organ. At the close, Mr. J. Williamson was presented with a testimonial from the members of the choir, in recognition of his services as Conductor.

MR. H. W. WESTON, F.C.O., gave a short Recital to a numerous congregation, on Easter Sunday, after Evensong, at Balham Parish Church. The programme comprised a Festmarsch, by Raff; Allegro, by Widor; and works by Hesse, Guilmant, and Handel. The same performer also gave a Recital at St. Nicholas', Cole Abbey, on Easter Tuesday, when he rendered a programme containing Guilmant's Scherzo Symphonique, Schumann's Canon (No. 5), and works by Sir R. P. Stewart, Salomè, Henselt, and Lemmens.

A VERY good performance of "The Messiah" was given in the Congregational Church, Stratford, by the Choral Society, on Good Friday evening, the principal vocalists being Madame Clara West, Miss Rose Dafforne, Mr. A. Jones, and Mr. Sackville Evans; organ, Mr. E. J. Scrive: pianoforte, Miss Harris, R.A.M.; leader of the band, Mr. Stallworthy; trumpet obbligato, Mr. W. G. Wilson; Conductor, Mr. J. W. Hale.

AT Honor Oak, on Monday, the 18th ult., a Cantata entitled "Joshua," by Mr. Seymour Smith, was performed for the first time. The work showed a considerable amount of originality. The duet for soprano and contralto, "Take up the timbrel," the solo and chorus "Night's tender calm," and the choruses "God is our hope" and "The Lord is King," were the most noteworthy items in the work. A March, somewhat in the style of the March from "Eli," should become a valuable addition to an organist's stock of this class of music. The work was excellently performed by the St. Augustine's Choral Society, and conducted by the composer.

A MISCELLANEOUS Concert of Sacred Music was given in the Wesleyan Church, West Kensington Park, on Good Friday. The principal choral items were Barnby's "King all glorious," Smart's Anthem "The Lord is my strength," Sullivan's "I will sing of Thy power," and several choruses from "The Messiah." The remainder of the programme comprised quartets, duets, and solos. Miss Crisp and Mr. Harvey played a duet for violin and pianoforte. Mrs. Hector Tomkins, who presided at the organ, performed a Prelude and Fugue by Bach, in D minor, and Van Eyken's "Evening Hymn." Miss Crisp played the pianoforte accompaniments, and Mr. J. Barratt West conducted.

THE musical services held on Sunday afternoons, at four o'clock, at the Church of All Saints', Norfolk Square, have been largely attended since the commencement of the present year. During Lent, Dr. Stainer's "Crucifixion" and Rossini's "Stabat Mater" were sung. At the Easter season, the second part of Gounod's "Redemption" was given, and this is to be followed by a selection from "The Messiah," the third part of "The Redemption," the "Woman of Samaria," Gounod's "Mors et Vita," &c. Mr. Stedman is the Conductor, and Mr. Augustus Toop the Organist.

THE last of a series of three Concerts, in aid of the choir fund of St. Mark's Church, Lewisham, took place at the Institute, Old Road, Lee, on Thursday, the 21st ult., under the direction of Mr. Frederic Leeds, A.C.O., the Organist. The programme included a pianoforte duet (Miss Leeds and Mr. F. Leeds), songs by Miss Ida Everard, Miss Leeds, and Mr. F. Leeds; violin solos by Mr. Hughes Brabant, a trio for flutes and pianoforte by Messrs. C. S. West and P. R. Buck (flutes) and Mr. T. E. Trotter (pianoforte), and Mackenzie's "A Franklyn's Dogge," by the gentlemen of the choir. These Concerts have been a great success.

ON Easter Monday, a new programme was put forth at St. George's Hall. The first piece, written by J. Comyns Carr, and music by King Hall, is entitled "The Naturalist." The characters were sustained with much spirit by Miss Fanny Holland, Miss Kate Tully, Mr. D. Young, Mr. Walter Browne, and Mr. Alfred Reed. The musical portion was excellently rendered and found much favour with the audience. The concluding item was a musical sketch, "Jubilee Notes," by Mr. Corney Grain. This was given in his well-known attractive manner, and elicited continual laughter and applause.

ON Wednesday, the 6th ult., the Kyrle Choir, augmented by the choir of the Church, gave a performance of "The Messiah" at St. John's, Waterloo Road, S.E., under the direction of Mr. F. A. Docker, and with Mr. E. H. Turpin at the organ. The Organ Recitals were resumed on Tuesday evening, the 19th ult., when Mr. Edmund West gave an interesting programme. The Recital of the 26th ult. was given by Mr. H. W. Weston, F.C.O., who included an Organ Sonata by Dr. Bridge, of Westminster Abbey, in his scheme. These Recitals will be continued throughout the months of May, June, and July.

THE Civil Service Vocal Union's final Concert of the season took place on Monday evening, the 18th ult., when a "Ladies'" night was given in the Great Hall at Cannon Street Hotel. The part-music was rendered throughout in a manner worthy of the warmest commendation, and included a new (MS.) Part-song, entitled, "Come live with me," composed by the honorary Conductor, Mr. J. H. Maunder. The vocalists were Mr. Iver McKay, Mr. E. G. Richardson, Mr. Schartau, and Mr. Bantock Pierpoint; Mr. Arthur Payne (violin), and Mr. F. Upton (reciter). Mr. Maunder conducted.

At the Downs Chapel, Clapton, on March 30, the Rev. T. Vincent Tymms delivered a Lecture upon "Elijah," illustrated by music from Mendelssohn's Oratorio, sung by the chapel choir, under the direction of Mr. Charles E. Smith, Organist of the chapel, the careful rendering of the pieces giving great satisfaction, and reflected much credit upon the training of the conductor. The choir was assisted by the following soloists: Messrs. Myles Mole, W. G. Forington, Miss Hilda Coward, and Miss Anna C. Smith. Messrs. David Davies and William Bolton, R.A.M., very ably accompanied at the piano and harmonium respectively.

A Concert was given by the Bloomsbury Choral Association, at the St. George the Martyr Mission Hall, Great Ormond Street, on March 29, before a large audience. The first part of the programme was devoted to the performance of Mr. T. Mee Pattison's Cantata "The Ancient Mariner," the principal vocal parts being well sustained by Miss Mary Warner, Miss E. Cunnington, Mr. W. G. W. Goodworth, and Mr. A. Cook. The work was excellently rendered, under the conductorship of Mr. C. Iseard; Miss Katie Hebditch presiding with much efficiency at the pianoforte. The second part of the Concert was miscellaneous.

On the Wednesday in Passion and Holy Week, Dr. Stainer's work "The Crucifixion" was sung by the choir of St. Mark's Church, Notting Hill, at a special service at 8 p.m. The recitatives, &c., received sympathetic treatment from the soloists, Mr. Reginald Groome and Mr. Stanley Smith, of St. Andrew's, Wells Street. The choir, ably conducted by Mr. W. A. Philpott, showed excellent training. The organ was played with admirable effect by Mr W. Tear. A feature of the service was the participation of the congregation in the hymns.

On Wednesday, the 20th ult., a Concert was given in St. Mark's Room, Notting Hill. The vocalists were Mrs. Bolton, Miss Meredyth Elliott, Miss Buchanan, Mrs. Sharpe, Miss Krohn, Mr. F. E. Choveaux, Mr. Deane, Mr. Willey, and Mr. Kingston. Mr. Choveaux contributed pianoforte solos and acted as accompanist, Mrs. F. B. Jewson accompanying the band. Two charming songs, "Baby Angels" and "One Day," both by Miss Krohn, were sung respectively by Miss Meredyth Elliott and Mr. Choveaux.

A highly satisfactory performance of Dr. Sloman's Cantata "Supplication and Praise" was given, with orchestral accompaniments, on Wednesday evening, the 20th ult., at St. Faith's Church, Wandsworth. There was a very large and attentive congregation, and the offertory was devoted to the Choir Fund. Mr. T. Carey, Organist of the Church, conducted; Mr. W. H. Weston, F.C.O., presided at the organ; and Herr Eberwein was leader of the orchestra. The solos were well sung by Mr. E. Smith and Mr. F. Swinford.

The first annual Conversazione of the St. Pancras Parliamentary Debating Society was held at the Vestry Hall, St. Pancras, on the 21st ult. The chief feature of the evening was a Concert, in which Miss Edith Oliver, Miss Ethel Campbell, Miss Norman, Mr. H. L. Fulkerson, Mr. Alfred Moore, and Mr. J. L. Phillips took part. Mr. Edward O'Brien, R.A.M., contributed two effective violin solos, and Mr. Charles Fry's elocutionary powers were displayed in two recitations, dramatic and humorous. A Smoking Concert was also given in another part of the building.

Although the Hebrew version of "God save the Queen" ("El Sh'mor Hamalko"), arranged by D. M. Davis, can scarcely be noticed in our reviewing columns, we may mention that a copy of it has been accepted by Her Majesty, and that it will probably be sung as an Anthem at any special services which may be held to celebrate the Jubilee in the Synagogues throughout the British Empire. The arranger, Mr. Davis, is Choirmaster at the new West-End and St. John's Wood Synagogues, and the composition is published by Messrs. Novello, Ewer and Co.

The St. John's Choral Society, Upper Holloway, gave a free Concert in the Gymnasium on Easter Tuesday evening, which was largely attended by the poor of the district. The programme included part-songs, instrumental solos, songs, and recitations. Mr. Henry J. B. Dart was the Conductor.

Miss Annie Matthews gave her annual Concert at Brixton Hall, on Thursday evening, the 21st ult., assisted by Madame Clara Samuell, Miss R. Crooks, Miss Grace Woodward, Miss Alice Bocquet, Mr. Harper Kearton, Mr. Henry Yates, Mr. James Budd, Mr. Robert Grice, Miss C. A. Brousil (violin), Miss Minnie Hailstone (solo pianoforte), and Mr. Turle Lee (accompanist). Miss Matthews obtained a hearty reception for Gounod's "Far greater in his lowly state" ("Reine de Saba"), and Purcell's "Nymphs and Shepherds."

The Concert at the Peckham Conservative Club, on the 23rd ult., was under the direction of Mr. C. H. Schofield. The following gentlemen assisted:—Messrs. F. Cozens, Heney, Sidney Tower, Charles Chilley, A. Weston, Donnell Balfe, A. Hubbard, and A. Moore. The instrumental part of the programme was sustained by Mr. G. T. Miles (whose harp solos were much applauded), Mr. Schilsky (violin), and Mr. Walter W. Hedgcock, who, besides conducting the Concert, played a Gigue in D minor, of his own composition.

The Annual Dinner of the College of Organists took place on the 18th ult. Sir George Grove presided, and made several admirable and genial speeches. He was supported by Dr. Hopkins, Dr. J. F. Bridge, Dr. Longhurst, Dr. C. Warwick Jordan, Dr. A. H. Mann, Dr. Little, Messrs. M. E. Wesley, C. E. Stephens, E. H. Turpin, Hoyte, Cooper, J. Higgs, J. Turpin, &c., and among the guests were visitors from Germany, America, Norway, &c.

An excellent performance of Haydn's "Creation" was given by the Finchley Choral Society, in the Parish Church, Finchley, on March 29. The soloists were Madame Adeline Paget, Mr. W. Anstice, and Mr. J. M. Bazin, all of whom acquitted themselves admirably. The choruses were given with great precision. Mr. A. A. Yeatman, F.C.O., Organist of the Church and Conductor of the Choral Society, presided at the organ.

A Concert was given at the Mechanics' Institute, Stratford, on March 30, by Miss E. J. Golledge, assisted by Miss Clara Dowle, Miss Beatrice Golsworthy, R.A.M., Mr. H. Aldridge, and Mr. Barter, vocalists; Miss Adela Duckham, violinist; and Mr. Alaric Burton, elocutionist. The Concert was most successful in every respect, an excellent programme being well carried out.

At St. Marylebone Parish Church, during Lent, Dr. Stainer's new Sacred Cantata "The Crucifixion" was sung five times, and a selection from Gounod's "Redemption" three times. On each occasion there was a very large congregation. On Ascension Day and the Thursday following (19th and 26th inst.) Mendelssohn's "Hymn of Praise" will be given, with organ accompaniment, at 8 p.m.

Dr. Stainer's new Cantata "The Crucifixion" was sung on Thursday in Holy Week, at a Special Service in Chester Cathedral. The work was most impressively rendered, the Precentor conducting, and Dr. J. C. Bridge presiding at the organ. The congregation numbered about 1,500 persons.

A paper on the "Rise and Development of Synagogue Music" will be read by the Rev. Francis L. Cohen, at the Anglo-Jewish Historical Exhibition, Royal Albert Hall, on Thursday, the 19th inst., at eight p.m. The illustrations will include choruses by the choir of the West London Synagogue, under the direction of Dr. C. G. Verrinder.

Mendelssohn's "Hymn of Praise" was performed at Hanover Chapel, Rye Lane, Peckham, on March 27, after the evening service. The soloists were Miss Hattie Hickling, Miss Marion La Thangue, and Mr. Bates. The choruses were very efficiently sung by the choir. Mr. Talbot ably presided at the organ throughout.

The Paddington Choral Union gave an excellent Concert, consisting of Sullivan's "Prodigal Son" and a miscellaneous selection, on Tuesday evening, the 19th ult., the soloists being Madame Clara West, Miss Annie West, Mr. J. H. Mullerhausen, and Mr. Charles Victor; Organist, Mr. H. G. Holmes; Conductor, Mr. J. H. Moon.

Dr. Joseph C. Bridge, of Chester Cathedral, has been appointed Conductor of the Bradford Festival Choral Society, in place of the late Mr. Edward Hecht.

At SS. Peter and Paul's Roman Catholic Church, Clerkenwell, on Easter Sunday, the choir rendered Mozart's Twelfth Mass with orchestral accompaniment. Mr. B. B. Barrett conducted.

An excellent Organ Recital was given at St. Nicholas Cole Abbey, on the 19th ult., by Mr. Henry J. Wood. The programme included works by Bach, Handel, Freyer, Guilmant, and Fink.

Dr. C. Villiers Stanford's setting of Lord Tennyson's Jubilee Ode, "Carmen sæculare," will be performed at one of the forthcoming State Concerts.

REVIEWS.

Blessed be the Lord, by J. F. Bridge; *Behold, O God, our Defender*, by F. W. Hird; *Hear, O God*, by A. M. Friedländer; *Rejoice in the Lord*, by Philip Armes; *Let every soul be subject*, and *Lord Thou art God*, by J. Stainer; *Give the Lord the honour due*, by Charles H. Lloyd. Jubilee Anthems. [Novello, Ewer and Co.]

Behold, O God, our Defender, by Sir G. Elvey. Jubilee Anthem. [Alphonse Cary.]

As a matter of course the Jubilee excitement has influenced composers, and has already affected the usually calm and placid atmosphere of the organ loft. This is not a matter for surprise or regret. The above list of names is sufficient to show that we have here to do with efforts more worthy of criticism than the loyal and patriotic songs, "with chorus," which are now being issued in such large numbers. The first named anthem bears an official cachet, as it will be performed at the ceremonial in Westminster Abbey on June 21st, and the name of the composer is a sufficient guarantee for, at any rate, excellence of workmanship. This we find, and also evidence of a desire to make the composition specially suitable to the occasion. It opens quietly enough with a chorus in the orthodox church style, quiet and unassuming, but after this has proceeded for some time there is a sudden transition from the dominant of E, to C, and the organ gives out the first phrase of the National Anthem with startling effect. A little later on the Prince Consort's choral "Gotha" appears as a *canto fermo* for bass solo, the chorus supplying the counterpoint. Then the original movement is resumed, and the anthem comes to a close with a second delivery of the National Anthem as before, but now in E. Nothing could be less pretentious than Dr. Bridge's anthem, and nothing more appropriate, as the musical arrangements of the Court Service are to be studiously simple. The next on our list was composed for the York Diocesan Choral Association Festival, to be held during the present month. It consists of several short movements, the composer apparently fearing to trust himself with the development of a theme either fugally or otherwise. But the writing is at once spirited and melodious, and, despite its patchiness, the anthem would be effective. No solo voices are required. Mr. Friedländer's composition is dedicated to "the Rev. Dr. Herman Adler, delegate Chief Rabbi," and has Hebrew and English words taken from the 61st Psalm, revised version. The music is not in any way remarkable, and the only charge that could be brought against it is that it is decidedly common-place. In form it resembles a rondo, a hymn-like theme occurring three times, with episodes of a freer and more varied character. The next is more elaborate than any of the foregoing. It commences with a bold and vigorous chorus, developed at considerable length, after which we have a treble solo in 9-8 time, extremely refined and melodious; and to this succeeds another chorus, more spirited and energetic than the first, bringing the anthem to a highly effective conclusion. The title-page states that it was written at the request of the Dean and Chapter of Durham, and it may fairly be said that Dr. Armes has risen to the occasion, and produced a piece worthy to take high rank among Jubilee music. The first of the two anthems by Dr. Stainer is on a smaller scale. It consists, for the most part, of phrases for solo voice or choir in unison, answered by the full chorus, and ends with the hymn "O King of kings, Thy blessing shed," set as a tenor solo, with repeats for choir and congregation. Strictly speaking, the next is not a Jubilee anthem, as it is composed for the forthcoming Sons of the Clergy Festival, but its general character fits it for inclusion in the present series, and it is emphatically one of the best efforts of its composer. After a fine and striking opening chorus, there is a beautiful tenor solo, with a highly effective accompaniment in the modern style. To this succeeds a lengthy and splendidly worked out chorus, with a good deal of free fugal writing. With this the anthem may fitly conclude on ordinary occasions, but the composer has added another short chorus leading up to the National Anthem, and no doubt this *coda* will be included in the celebration of the 11th inst. An anthem composed expressly for the antipodes is noteworthy on this, if on no other account. Mr. Lloyd's composition is intended for the Festival of the Christ Church Diocesan Choral Association in New Zealand this year. The writer has evidently a high idea of the capabilities of colonial church singers, for his anthem is by no means simple. It consists of two lengthy choruses with an intervening trio, all three movements showing a good deal of elaboration both in the voice parts and the accompaniment. The music looks remarkably effective, but it will need a strong body of trained singers to render it justice. The last on our list is a spirited composition in the orthodox church style. Sir George Elvey is evidently a devotee of Handel, and he has given us a capital fugal "Amen" by way of *Finale*. Though his music is distinctly of the old school, it is extremely well written, and shows a rare knowledge of the effects to be gained by comparatively simple and straightforward means.

The Bandmaster's Guide, Vol. II. *On the Instrumentation of Military Bands*. By Palgrave Simpson. [Boosey and Co.]

If this book is meant for a joke, it is a bad one, unworthy of the handsome cover; and seven shillings and sixpence is far too high a price to pay for the amusement (or vexation) involved in the perusal. If it is meant seriously, it will be a hard task for experienced men to read the contents to the end without losing all patience, and calling it anything but a Guide. For the sake of our famous military bands it is to be hoped that the principles advocated therein will not be acted upon, as it would mean assimilating their character to that of a German band, or to some of the inferior brass bands with a few clarinets added, a proceeding by which the very character of the instrumentation is destroyed. Yet this is what the proposals in the above book amount to. Let the book condemn itself; a few quotations will suffice:—

In Chap. I., page 3, the Author says: "*Trumpets:* it is difficult to see their general utility; . . . the trumpet has a more brilliant tone than the cornet, but this difference is hardly sufficient to justify its retention." "*French Horns:* . . . it is also difficult to see why natural or even valved French horns should be used in military bands" (to us it is more difficult to see why a colour-blind man should meddle with instrumentation!). "*Trombones:* . . . their use is limited to occasional *forte* passages, . . . but as trombones are necessary for orchestras, it appears to be thought necessary to retain them in military bands, so as to provide performers for the orchestra" (how considerate and kind of Her Majesty's officers!). In Chap. II., on page 32, it is proposed to dispense with second and third clarinet parts; on page 125, ditto the oboe. "*Bassoons* were important before the introduction of valved instruments to reinforce second and third clarinet parts, but are no longer wanted," and the author thinks they, like the trombones, are simply retained to supply orchestras! (?) We find a *resumé* of this nonsense in Section VI., on large reed and brass bands, page 131, where the author considers that "Oboes, tenor clarinet, bassoons, trumpets, horns, and trombones (and second and third clarinets, as per page 32) may be regarded as in a measure *ad libitum*, and may be placed in the category of supplementary instruments."

A great deal of the letterpress is unnecessary, and many useless repetitions occur, according to the author's own showing, page 131: "Having shown . . . having already dealt with . . . we have already dealt . . . we have already pointed out . . . it has already been mentioned . . . it has already been seen." Much space (sometimes one-half or two-thirds of a page) is wasted in numerous examples, in which two and even three bars of score are printed twice over

(Ex. 236, 240, &c.), or one bar three times over (Ex. 241). In Ex. 209 four bars are given of "Zampa" wherein the third is wanted in the second chord of the third bar, and perfect fifths occur between horn and bassoon from end of third bar into the fourth bar—a setting which is hardly likely to be that of Hérold.

On page 105 the author takes credit for "rescuing Mozart's Clarinet Concerto from oblivion *by transposing it four notes lower for Cornet!*" Haydn, Beethoven, and other composers have to be equally obliged to him for his considerate attention to their compositions in this book.

If any one wishes to do young Bandmasters and students a service, let him publish the scores of a few selections in Boosey's or Chappell's Journals, so carefully arranged by such experienced military Bandmasters as the Godfreys, Van Maanen, Kappey, Winterbottom, and others. Comments would be unnecessary, as the pupil would see from the scores themselves the utility of *all* the instruments and parts in use at present, and also when and how they may be judiciously and effectively utilised and framed into tone-pictures of the most varied kinds.

The Empire Flag. A Patriotic Song for Solo and Chorus. The words written by Stuart Reid (Victoria), and Wm. Alex. Barrett. The music composed by A. C. Mackenzie. [Novello, Ewer and Co.]

England possesses a large treasury of patriotic songs, most of which deal with the principle of loyalty in the abstract. These are known chiefly for their poetry, and rarely because of the music with which many are associated. It has been stated that two only live in the minds of the people—namely, "Rule Britannia" and "God save the Queen." The first, because it ministers to the vain-glorious sentiments which all Britons feel in contemplating the advantages of their birth. The second, because they have no other musical means of expressing their adherence to the constitution of the realm, as represented by the head of the State under which they enjoy the advantages of freedom and protection. The falsity of these statements need not be made the subject of argument or defence, for all who know the literature of the country as exemplified in its songs can furnish proofs to the contrary in abundance if they are required. Additions are constantly made to the list of patriotic songs. The present year has seen many new ones inspired by the interesting occasion which is shortly to be celebrated. Dr. Mackenzie's song "The Empire Flag," is a distinct and independent creation, for while the majority of the patriotic effusions recently produced have reference to that one event, they will be no longer available when it is past, and will enjoy no more than a local popularity, while his song is of a character which may secure a permanent acceptance for it. The words repudiate the notion that the various colonies are distinct nations owing allegiance to one power, but emphasise the unity of feeling which should belong to all under the protection of the Empire flag. The music is bold, spirited, and original, and enforces the manly, earnest expression of the words. Without suggesting any common form of sequence, the melody is impressive and easy to learn. Both words and music will be found available and appropriate for all gatherings of Englishmen throughout the world, especially of those who desire to see the Empire supported in its integrity, by the hands, in the hearts, and by the voices of the people. The various habitations of the Primrose League, in particular, will find in this song a means likely to be acceptable for the support of the principles upon which they work. All loyal subjects, irrespective of the claims of party, will doubtless give it a hearty welcome.

Clergyman's Sore Throat, and Post Nasal Catarrh; Causes, Symptoms, and Treatment, for Speakers and Singers. By George Stoker. [J. and A. Churchill.]

This work, by the Surgeon to the Hospital for Diseases of the Throat and Chest, should be read by all whose profession compels them constantly to use their vocal organs. The author tells us in his preface that he has been tempted to write the book because the ailment of which it treats is not only easily prevented, but, if taken in time, easily cured. Chapter I. gives the definition and cause of the complaint; Chapter II. tells us how it is known—its signs and symptoms; and Chapter III. how it may be prevented and cured. Much valuable information is contained in these three short chapters; and this information is conveyed in so clear and convincing a style that we cannot too earnestly recommend the book to sufferers from even slight catarrh.

FOREIGN NOTES.

Verdi's new opera "Otello" was produced for the first time at Rome, on the 16th ult., and excited great enthusiasm, confirming the favourable impression already made in Milan. The orchestra and the artists were the same as at the first performance of the opera. Among the numbers encored were *Iago's* "Credo," the duet in the second act, and *Desdemona's* "Ave Maria." Signor Ricordi, of Milan, has just issued an *édition de luxe* of the opera, consisting of only one hundred copies, each being adorned by a life-like portrait of the composer.

Weber's "Oberon" is being mounted at the Paris Grand Opéra, the directors having requested M. Victor Wilder (the translator of "Die Meistersinger" and other Wagnerian librettos) to furnish a French rendering of the text. It is probable that the late Sir Julius Benedict's additional recitative will be made use of at the performance in question. "Oberon" is also likely to be included in the *répertoire* of the Paris Opéra Comique during the present season. The negotiations to produce "Otello" at the Grand Opéra have, it is stated, proved unsuccessful.

The first representation of Wagner's "Lohengrin" at the Eden Theatre, Paris, which was to have taken place on the 26th ult., has been postponed on account of the generally expressed apprehension that the performance would be made the occasion for riotous demonstrations. M. Lamoureux, having informed the French Government of his readiness to give up the performance if it were deemed advisable, has been told that it was considered prudent to defer it for the present. Thus "la question Lohengrin" remains still an open one, and is likely to continue in that state for some time to come.

A music festival in honour, and in the presence of M. Gounod, was held at Bordeaux last month, on which occasion "Mors et Vita" was performed at the church of Notre Dame, and "Faust" was given at the Bordeaux Opera House.

A commemorative tablet is to be affixed to the house No. 2, Rue de la Chaussée d'Antin, of Paris, where Rossini resided for many years.

A selection from Bach's "Christmas" Oratorio was given for the first time in Paris last month by the Société Nationale.

The season of the Paris Châtelet Concerts came to a close, on the 24th ult., with an enthusiastically received performance of Berlioz's "La Damnation de Faust."

The new Leipzig Stadt-Theater affords another instance of the laudable endeavours, more than once alluded to by us, of German operatic managers, to present to their audiences a variety of work emanating from different periods, and representing various styles of musico-dramatical art. Thus, at the establishment referred to, there were, during the month of March last, nineteen performances of opera, comprising fourteen different works, viz:—"Die Walküre," "Rheingold," "Der fliegende Holländer," and "Lohengrin" (Wagner); "Die Zauberflöte" and "Figaro" (Mozart); "Johann von Paris" (Boieldieu); "Robert le Diable" and "L'Africaine" (Meyerbeer); "Fidelio" (Beethoven); "Freischütz" (Weber); "Hans Heiling" (Marschner); "Nachtlager in Granada" (Kreutzer); and "Heinrich der Löwe" (Kretschmer). Assuming even moderately good representations of these operatic works, the advantages presented to the art-student by a system excluding long "runs," and based upon a catholicity of taste, are, of course, obvious.

We extract the following from a recent number of the *Daily Telegraph*:—"The latest catalogue issued by Leo Lippmannsohn, the great German autograph collector, contains some highly remarkable and interesting items—amongst others, a MS. Opera by the Austrian Emperor Ferdinand III.; the original score of Albert Lortzing's unpublished operetta, 'Mozart,' consisting of an overture

and nine vocal numbers, with orchestral accompaniment; a chatty letter, written by Leopold Mozart to an intimate friend, and full of 'Meister Wolferl's' exploits (Wolferl was the great composer's pet name, by which his father usually designated him in familiar correspondence); and several manuscript letters and scores from the pen of the late Richard Wagner. One of the letters, addressed to his body servant, Franz Maschek, is a humorous composition, which Wagner wound up by exhorting Maschek to prove, in the execution of certain commissions entrusted to him, that he was 'instinct with the genius that should inspire a true-born valet.' This missive the composer of the Tetralogy signed 'your most obedient master, Richard Wagner.'"

Two new compositions by Johannes Brahms—viz., a Sonata for violin and pianoforte (Op. 100) and a Pianoforte Trio—were produced, for the first time, at the Leipzig Gewandhaus last month, at a Concert entirely devoted to Brahms's music.

An interesting feature was introduced into the programme of a Concert held on the 3rd ult., by the Tonkünstler Verein of Hamburg. This was in the performance of nineteen settings by different composers of Goethe's famous ballad of the "Erl-King"—viz., by Corona Schroeter (b. 1748, d. 1802); Petersen Grönland (1760-1834); Andreas Romberg (1767-1821); J. F. Reichardt (1752-1804); W. J. Thomaschek (1774-1850); H. T. Petschke (?); C. G. Reiniger (1798-1859); Fr. Otto (?); C. B. von Miltitz (1781-1845); B. Pichler (?); B. J. Klein (1793-1832); C. H. Zöllner (1792-1836); C. Blum (1786-1844); J. C. G. Löwe (1796-1869); J. Schneider (1805-1885); L. Spohr (1784-1859); M. Weyermann (1871); L. Schlottmann (1826) and, as a matter of course, Schubert's famous composition. Besides the above-named, there are numerous settings of the weird verses extant by other composers which, however, have never been published.

A Concert was announced to be given on the 28th ult., at Berlin, under the auspices of the directors of the Berlin Royal Academy of Arts, for the purpose of affording a public hearing to a Symphony and some choral compositions by Herr Stolzenberg, and an orchestral work and a Psalm for *à capella* chorus, by Herr Baussnern. Both these young composers are pupils of Professor Woldemar Bargiel, and the above compositions are highly spoken of by competent judges.

At the music festival to be held next month at Breslau, Herr Woldemar Bargiel's Psalm, composed on the occasion of the Emperor of Germany's eighty-fourth birthday, will be performed under the direction of the composer.

This year's music festival of the Lower Rhine, will take place during Whitsuntide, at Düsseldorf, under the conductorship of Hans Richter. Among the works to be performed, are Handel's "Joshua," two Cantatas by Bach and C. M. von Weber respectively, the "Eroica" Symphony by Beethoven, and that in C major by Schumann, the *Vorspiel* to "Die Meistersinger" by Wagner, and the "Academic" Overture by Brahms.

At the Annual Meeting of the Allgemeine Deutsche Musikverein, to be held next month at Cologne, the performance of Liszt's "Saint Elizabeth," as well as of choral compositions by Wüllner, Bülow, Rheinberger, P. Cornelius, and Bargiel, will be included in the proceedings, extending over four days, of the Society. Dr. Wüllner, the energetic Cologne Capellmeister, the successor of the late Ferdinand Hiller, will conduct the performances.

Miss Florence May gave her first Pianoforte Recital at Berlin, on the 13th ult., in the presence of several of the leading musicians of that capital. The gifted English pianist was also invited to take part in a Matinée given by the Crown Prince and Princess of Germany, and shortly after received from the Court Marshal, Count Rodolinsky, a letter accompanied by a handsome piece of jewellery, sent by their Imperial Highnesses in remembrance of the occasion.

The highly successful performances of Messrs. Gilbert and Sullivan's operetta, "The Mikado," were resumed on the 9th ult. at the Krollsche Theater of Berlin, where the work continues to attract crowded audiences.

An opera, "Loreley," composed by Otto Fiebach (who is his own librettist), met with a very favourable reception on its recent first production at the Stadt-Theater of Königsberg.

An interesting and valuable collection of antique musical instruments, the property of Herr De Witt, the editor of the *Zeitschrift für Instrumentenbau*, is just now being exhibited at Leipzig. The collection is especially rich in specimens of the *clavier* kind.

It is stated in German papers that Dr. Hans von Bülow's co-operation has been secured by Herr Pollini in the conductorship of the Hamburg Stadt-Theater, one of the leading operatic institutions in the Fatherland, in conjunction with the highly efficient Herr Sucher, the husband of the well-known German *primâ donna*. Among the performances specially assigned to the *bâton* of the eminent pianist-conductor are a "cycle" of Mozart's operas, Bizet's "Carmen," and two operatic works from the classical *répertoire*, to be left to the choice of the Conductor. Dr. von Bülow has also entered upon an engagement to conduct a series of the Subscription Concerts, to be given at Berlin by the orchestra of the defunct Philharmonic Society of that capital during the present season; and what with similar projected undertakings elsewhere, both in his capacity of *virtuoso* and of Conductor, the energies of this exceptionally gifted, albeit somewhat restless artist, will be fully engaged for some time to come.

Herr Paul Prill, formerly a member of the famous Bilse Orchestra, of Berlin, has been appointed successor of Herr Carl Schröder in the Conductor's chair of the German Opera at Rotterdam.

In consequence of the recent successful production of "Die Walküre" at the Théâtre de la Monnaie of Brussels, the entire Tetralogy of "Der Ring des Nibelungen" (with M. Wilder's rendering of the German text) is to be mounted by that enterprising institution, the third drama of that series, "Siegfried," being already in course of preparation.

The successful production is reported at Ghent of a new Flemish opera entitled "De Bloemenbruid," the libretto by Emil van Goethen, and the music by Franz van Herzeele.

An International Musical Exhibition is to take place next year at Bologna, the scheme including also the performance on a large scale of church music, operas, and symphonies in illustration of the history and development of these different art-forms.

Two new operas are shortly to be produced at Milan—viz., at the Theatre Dal Verme, "Colomba," by the Maëstro Pradeglia, and at the Theatre Manzoni, "Edoardo Stuart," by Signor Cipriano Pontoglio, a barrister by profession, and already known to Italian audiences by previous operatic productions.

At the Teatro Nuovo of Florence, a new operetta, "Don Pedro di Medina," by the Maëstro Lanzini, has been exceedingly well received.

A new opera, "Giuditta," by Signor Falchi, has met with conspicuous success on its recent first production at the Apollo Theatre of Rome.

Anton Rubinstein is credited with the project of establishing a Russian national opera at St. Petersburg, at a theatre to be specially erected for the purpose.

A very curious sight was recently presented to the public in New York on the day when the box-office opened at the Metropolitan Opera House for the sale of single seats for the Adelina Patti season. The line of purchasers extended from Broadway down Fortieth Street, as far as Seventh Avenue. One day's sale of tickets amounted to 13,500 dollars.

Under the title of "Beethoveniana," a series of essays and sketches, found amongst the papers of the late Gustav Nottebohm, has just been published by the Leipzig firm of J. Rieter-Biedermann.

The publication has just been completed of Dr. Riemann's highly meritorious, and in some respects unique, "Opern Handbuch," to which reference has already been made in these columns. A third edition (revised) of the same author's "Musik-Lexikon" is in course of progress, and will shortly be reviewed by us.

Commemorative tablets, recording the residence there during the years 1848 to 1886 of Franz Liszt, have been placed against the Hofgärtnerei and the Altenburg at Weimar.

The monument erected, at Vienna, to Joseph Haydn, is to be unveiled on the 31st inst., the seventy-eighth anniversary of the death of the "father of the symphony."

At Leipzig died, at the age of seventy, Robert Schaab, organist of the Johanniskirche of that town.

Wilhelm Osterwald, the poet whose lyrics have, in many instances, been associated with the music of the greatest of living German song writers, Robert Franz, died at Mühlhausen (Thuringia) on March 27, at the age of sixty-seven.

Madame Offenbach, the widow of the celebrated composer of *opéra bouffe*, died last month, at Paris, where, since the death of her husband, she had spent her days in complete retirement.

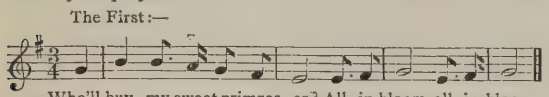
CORRESPONDENCE.

"ON MELODY IN SPEECH."

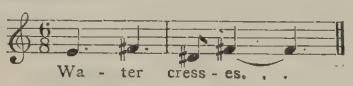
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—At the close of your notice of Mr. Weber's paper "On Melody in Speech," you suggest that experiments be made so as to lead to a confirmation, or the reverse, of his statement, upon the precision of "the intervals observed in our speech, or in the sounds of nature." Happening to turn up an old note-book in which, when in Chelsea, I used to write melodies heard in the streets and elsewhere, I came upon the following, which are entirely at your service. I may state, at the outset, that in no case but the last were the intervals precisely true—the scope of variation in the others being not only in pitch, but in tonic relation. But the keys subjoined were the nearest to those actually employed.

The First:—

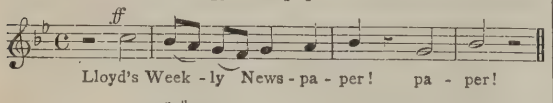


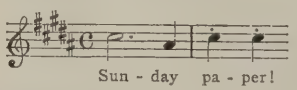
And the Second—



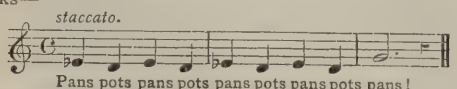
were chanted by young women. She who sang the latter had a rich *alto*, which imparted a fine dreamy effect to the above phrase, on her regular morning and evening rounds. The primrose-seller was, of course, a *rara avis*.

Of the next two, it is flattering to say that their actual tonality at all approached the true intervals; but after much listening I "averaged" the notes of these boys and jotted down their usual twangy newspaper cries as follows:—

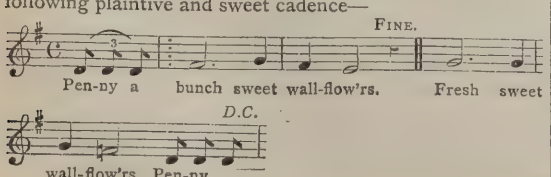




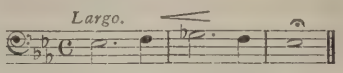
The Lloyd's paper cry always opened the Sunday solo performance; but as the boy's impatience increased, or the fear of a rival came upon him, he would intersperse the first cry with the short one in B major, repeated *accelerato agitato*—to the excruciation of all sensitive nerves. The next cry is remarkable chiefly for its monotony, and the terrible emphasis with which the vendor of these pots and pans marked the time by thumping his barrow with the crocks—



It was a pleasant relief to lose this in a down-street *diminuendo*, and be beguiled into dreams of the country with the following plaintive and sweet cadence—

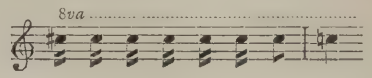


But the most perfectly musical cry of this species I ever heard was at Llanfairfechan, North Wales, on a hot hazy autumn afternoon—breathlessly calm. No sound broke the stillness of the long row of houses—the very waves to the rear were hushed; when suddenly, as it were out of a boundless distance, there came a sweet cadence—swelling and falling, gradually coming nearer and nearer, till it resolved itself into this—



It was the very expression of the dreamy, fragrant, balmy warmth of the hour.

One word as to bird-songs. I fail to see how the higher notes of any of our songsters can be written at all—they are so utterly beyond the reach of true tones. I can whistle up to the higher C sharp myself, but many birds seem to have that note as a middle tone. The yellow-hammer generally sings—



which the Devonshire folk say means "Little bit of bread and no cheese"—a very happy *libretto*, as the quality of the final note suits the sound of *cheese* to perfection. Frequently, however, their final note is not anything like a semitone below the reciting-note; and often, when one bird answers another, one will sing the final note just as much above the C sharp as the other sings it below. In our present condition we have no means for writing these minute shades, and I doubt much if many persons can distinguish them.

F. R. C.

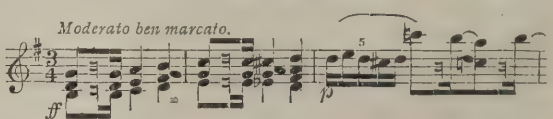
[The concluding paragraphs of our correspondent's interesting letter prompt us to observe that the difficulty which he notices of writing down the higher notes of bird-songs, is applicable to the human whistle as well. We have heard persons whistle a high D sharp, which, to the best of our belief, entirely transcended the compass of the pianoforte. The instance of the squeak of a bat, which some ears cannot detect at all, will readily occur to our readers.—Ed. *Musical Times*.]

A QUESTION OF AUTHORSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I should be glad if any of your readers could throw some light on the curious double authorship of a Mazurka which fell into my hands only this week. We are in the present day often expected to believe that "there is nothing impossible under the sun," but I find it too hard to swallow that two composers like Chopin and Charles Mayer should have separately and individually written each a Mazurka having only a difference of key to distinguish one from the other, but being otherwise note for note alike.

The Mazurka in question begins thus—



and is published by the late firm of Duncan Davison and Co., under the title—"Chopin's posthumous Mazurka, revised and edited by Sir Julius Benedict." In the Musical Supplement of July, 1882 number, of the *Monthly Musical Record*, published by Messrs. Augener and Co., I find the same Mazurka given as by Charles Mayer, with the title—"Souvenir de Pologne," and the key F sharp major.

From internal evidence, I am inclined to consider the latter as the true author; but, on the other hand, my confidence is somewhat shaken by the prominent support of the late Sir Julius Benedict's name to the Chopin authorship. Is it possible that Benedict was misled?

I remain, yours truly,

C. G. Padel.

Park Cottage, Park Street, The Mount, York.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

R. W.—*We cannot speak with authority upon the subject contained in our correspondent's communication, and are disinclined to enter upon a long correspondence which certainly would be provoked by the insertion of the letter forwarded to us.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choir of Belmont Street Church performed a selection of sacred music on the evening of March 28. There was a large audience. Besides two choruses, "And the Glory" and "Their sound has gone out" (Handel), there was an excellent selection of anthems, including "Arise! shine!" (Dr. Elvey), "Like as the hart" (Novello), "What are these?" (Dr. Stainer), and "O taste and see" (Sir John Goss), all of which were well rendered. Interspersed were solos, &c., by Mrs. J. Hunter, jun., Mrs. J. Murray, Miss C. Davidson, Miss McHardy, Miss Mitchell, Miss Wilson, Mr. G. B. Esslemont, Mr. T. Dalgarno, and Mr. J. Williamson. Mr. J. Murray conducted, and Mr. W. Morrison presided at the organ.——The Philharmonic Society gave its third Concert for the season in the Music Hall Buildings, on Tuesday, March 29, before a very large audience. The principal item was Max Bruch's *Fair Helen*, which suffered somewhat from the preponderance of the instruments over the voices. The solo parts were taken by Miss Mary Owen and Mr. Franklin Clive. The orchestral pieces were the Larghetto from Beethoven's D major Symphony, a Serenade by Schubert, Rossini's Overture to *Semiramide*, Brahms's Hungarian Dances, and the Overture to *Martha*, all of which were excellently played. Miss Owen and Mr. Clive also contributed songs with much success.——On Wednesday evening, the 6th ult., the Choral Union gave a selection from Mendelssohn's *St. Paul*, Costa's *Eli*, and Handel's *Messiah*, in the Music Hall. Miss Watson sang "But the Lord is mindful of His own" (*St. Paul*), and the "Evening Prayer" (*Eli*), in an admirable manner. The absence of any accompaniment, except that of the organ, detracted from the brilliancy of some of the choruses, and perhaps revealed certain weaknesses which would not otherwise have been so easily perceived. Mr. Kirby conducted, and Mr. Morrison presided at the organ.——A Concert was given in the Rosemount Parish Church, on Wednesday evening, the 20th ult. The chief features in the programme were a series of organ solos, by Dr. A. L. Peace, Glasgow, and the singing of a number of concerted pieces by a choir, under the direction of Mr. W. A. Herd. Amongst the compositions performed were the Prelude and Fugue on the name "Bach," a Berceuse by Guilmant, J. N. Hummel's Polonaise in C major, and the Jubilee Overture (Weber), all of which were excellently rendered. Several vocal solos were given, and one of the most effective of the choral numbers was Dr. Peace's "Magnificat."

ABERGELE.—A Concert was given on the 13th ult. in aid of the funds for the restoration of the church bells, as a local memorial of the Jubilee. The principal vocalists were Miss Wright, Miss Smith, Miss O. Jones, Miss Walton Evans, Mr. Lewis, and Mr. Matthews. Mr. Lloyd gave some trombone solos with much effect, and the Glee party, under the direction of Miss Walton Evans, sang excellently throughout; the quartet and chorus, "Rule Britannia," being especially successful. There was a very large audience.

ALLOA, N.B.—Gade's Cantata *The Crusaders* was the chief item in the last Concert of the season given by the Musical Association in the Corn Exchange, on Wednesday, the 6th ult. Miss K. E. Fountain (R.A.M.), Mr. Charles Banks, and Mr. A. Black were the principal vocalists. The band of twenty-five performers, led by Mr. W. H. Cole, rendered the accompaniments excellently, and the singing of the choir evinced thorough training by the Conductor, Mr. W. H. Locker. The second part of the programme was miscellaneous.

ALVA, N.B.—The newly formed Musical Association, in connection with the United Presbyterian Church, performed Van Bree's Cantata *St. Cecilia's Day* at its first Concert, on the 8th ult., in the Public Hall. Miss E. E. Falkner gave an artistic rendering of the solos in the Cantata, and of songs in the second part, receiving quite an ovation. Songs were also contributed by Mrs. Jarvie, Miss Cowan, and Mr. R. Graham, and several part-songs were well sung by the choir. The accompaniments were played by Mrs. Dickie (harmonium) and Miss Alice Cowan (pianoforte), with taste and judgment. Mr. W. H. Locker conducted.

AMBLESIDE.—The Choral Society terminated its season on the 13th ult., with a Concert in the Pavilion, when Hiller's *Song of Victory*, the soprano solo excellently sung by Miss Bessie Holt, was performed with much success. In the second part of the programme vocal solos were given with much effect by Miss Holt and Miss Tolson, and Mr J. P. Johnson played two concertina pieces, which were warmly received. Mr. Shelton was the Conductor, and Mr. White accompanied on the pianoforte.

ASHTON-UNDER-LYNE.—Mr. J. Buckley Thompson gave an interesting Organ Recital on Monday evening, March 28, in the Wesleyan Chapel, Stamford Street, before a large congregation. The programme was good and varied, and well calculated to display the resources of the instrument over which Mr. Thompson has complete mastery Vocal selections were well rendered by Miss Lottie Herod.

AYR, N.B.—The second Subscription Concert of the Choral Union took place on the 5th ult., before a large audience. The principal work performed was Mendelssohn's *Loreley*, which was rendered with considerable effect, as was also the Miserere Scene from *Il Trovatore*. The soloists were Miss Vinnie Beaumont, Mr. James Moir, Mr. McCririck, and Mr. Shirley. Mr. Hall presided at the pianoforte, and Mr. Cowap at the organ. Mr. H. McNabb conducted. The Concert was considered one of the best ever given by the Choral Society.

BALTIMORE, U.S.A.—On Palm Sunday Dr. Stainer's Cantata *The Crucifixion*, was produced at St. Luke's Church with marked success. As in Bach's Passion, hymns are used in this composition, in which the congregation joined. Mr. John Bottomley and Mr. French, tenor and bass soloists, were thoroughly satisfactory, and the choruses, especially "God so loved the world," were finely rendered, many of the passages creating a thrilling effect upon the listeners. The church was filled in every part.

BARDSLEY, ASHTON-UNDER-LYNE.—On Wednesday evening, the 13th ult., a Concert was given in the large room of the Mowbray Conservative Club, by Mr. J. Greaves's Concert party. An excellent programme was much appreciated by a numerous audience. Mr. J. Greaves played several solos on the pianoforte, and also accompanied.

BASINGSTOKE.—A very successful Concert was given in the Town Hall, on the 14th ult., by Mrs. Gibson, Organist of the Congregational Church, assisted by Miss Pattie Michie, R.A.M. (vocalist), Mr. Luigi Mèo (violinist), and several local amateurs.

BEDFORD.—Much regret is felt at the retirement, from failing health, of Mr. Rose, Organist of St. Paul's Church—an appointment he has held for over twenty years. Though not originally intended for the musical profession, he has seen no less than fifty years' service as an organist in Bedford; and, both at the organ and with the choir, he has thoroughly won the respect and esteem of all with whom he has been brought into contact.

BELFAST.—On March 26, the Philharmonic Society, under the able direction of Herr Beyschlag, gave an excellent performance of Schumann's *Faust* (Part 3), orchestra, soloists, and choir showing throughout this arduous work the result of careful and intelligent preparation. In the second part of the programme Mr. Rudersdorff played a violoncello solo by Goltermann, and several choruses were excellently rendered.——On the 1st ult., Dvorák's *Stabat Mater* was given by the Philharmonic Society, in the Ulster Hall, the principal vocalists being Mrs. Hutchinson, Mdme. McKenzie, Mr. Bernard Lane, and Mr. Egbert Roberts. The band was admirable, and all the choruses were finely sung, reflecting the utmost credit upon the training of Herr Beyschlag, who conducted with his usual skill and judgment. In the second part of the programme, which was miscellaneous, a marked effect was created by Mrs. Hutchinson in Berlioz's "Absence," and by Madame McKenzie in "Fare thee well," both of which were encored.

BLACKBURN.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, brought its twelfth season to a close on March 31. The programme was miscellaneous. The artists were Miss Annie Lea and Mr. Iver McKay, vocalists, and Mr. Charles Reynolds (oboe), all of whom were well received. The various part-songs and choruses were rendered by the choir with much precision.——On Thursday, the 14th ult., the St. Cecilia Society closed its twelfth season with a highly successful Concert in the Exchange Hall. The principal works were Mendelssohn's *95th Psalm*, and Massenet's *Narcissus*, the vocalists being Miss Frederika Taylor, Mr. Valentine Smith, and Mr. John Nutton. The orchestra, consisting of members of Mr. Charles Hallé's band, performed the Overtures to *Athalie* (Mendelssohn), and *The Wood Nymphs* (Bennett). The programme also included solos by the principals, the motet "Ave Verum" (Mozart), and the glee "Come, bounteous May" (Spofforth). The singing of the choir throughout the Concert reflected the greatest credit upon the Conductor, Mr. Jas. H. Rooks, of Bradford. Miss Taylor made her first appearance in Blackburn at this Concert, and created a most favourable impression.

BLINDLEY HEATH, GODSTONE.—On Tuesday, the 5th ult., the members of the late choral class met in the evening to present to Mr. George Axtell (the respected schoolmaster) one of Young's double duplex reading lamps, as a token of their esteem for the genial manner in which he has always come forward to lead in musical and other entertainments.

BRIGHTON.—The members of the Sacred Harmonic Society gave the first Concert of their forty-second season, in the Dome, on Thursday evening, March 31, before a large audience. The programme comprised Beethoven's *Mass in C*, performed for the first time in Brighton, and Rossini's *Stabat Mater*. The principal artists were Miss Patti Winter, Miss Alice Gomes, Mr. A. Kenningham, and Mr. W. H. Brereton. Mr. W. Baker led the band, Mr. F. Butler, F.C.O., presided at the organ, and Mr. Robert Taylor conducted. Both works were excellently rendered, and received with the greatest enthusiasm.

BURNHAM.—A successful Concert was given on Thursday, the 14th ult., in the Town Hall. Several glees and part-songs were sung by the Burnham Choral Society, and received a very creditable rendering. The choir numbered thirty voices, under the conductorship of Mr. C. Lavington, of Bridgewater. The soloists were Miss Ford and Mr. Drayton, vocalists, and Mr. Rowe, flute. Miss Saunders played the accompaniments to the glees on the pianoforte.

BURNLEY.—The winter session of the Literary and Scientific Club, which has furnished an admirable series of instructive and entertaining

meetings, was brought to a close on the 12th ult. with a Musical Soirée, given under the direction of a local violinist, Mr. George Crompton. The entertainment was appropriately entitled "An evening with the great tone poets—Haydn, Mozart, and Beethoven." The performers were, first violin, Mr. Crompton; second violin, Mr. Titherington; viola, Mr. Booth; violoncello, Mr. E. Crompton; and the selections—which were given with the utmost precision, taste, and skill—were Quartet in G (Op. 54, No. 2), Haydn; Quartet in D minor (No. 2), Mozart; and Quartet in C minor (No. 4), Beethoven. Before the performance Mr. Crompton spoke briefly of the character and works of the three great composers whose pieces were in the programme.

Bury St. Edmunds.—The Choral Society gave Gounod's *Messe Solennelle* and a miscellaneous selection, on Thursday, the 14th ult., in the Athenæum. The principal vocalists were Madame Clara West, Mr. Ralph Dawes, and Mr. Edward Iles. Mr. Henry led the band, Mrs. Henry presided at the pianoforte, and Mr. T. B. Richardson conducted.

Calcutta.—A vocal and orchestral Concert was given by Mr. Ernest Slater, at the Town Hall, on March 10, when his Jubilee Anthem, composed for the Jubilee Service at St. Paul's Cathedral, was repeated with much success, the tenor solo being well rendered by Mr. L. E. Sanderson. Mr. Slater was assisted by several talented amateurs, and the Concer-giver's delicate touch and refined phrasing were advantageously displayed in Sterndale Bennett's Barcarole, from his Fourth Pianoforte Concerto, in which he was ably accompanied by the Viceroy's band.

Chelmsford.—The Musical Society gave an admirable performance of Mendelssohn's *St. Paul*, on March 29, at the Corn Exchange, the band and chorus numbering 100. The soloists were Miss Jessie Royd, Miss Coyte Turner, Mr. A. Kenningham, and Mr. T. Kempton. Mr. F. R. Frye, F.C.O., conducted.

Christchurch, N.Z.—A very successful Concert was given in the Lecture Hall of the Young Men's Christian Association, on February 10, by Mr. F. M. Wallace, pupil of the renowned violinist, Ferdinand David, assisted by Madame Drew, Mrs. Westmacott, Mr. Frank Corbett, and Mr. Frederick Barkas, vocalists; and Mr. Arthur Towsey, pianist. Mr. Wallace, whose appearance was heartily welcomed, gave an Andante and Scherzo Capriccioso of his former master's, and at once secured the approval of the audience by his bold, masterly style, and the full, rich tones he produced from his instrument. His execution was perfect, not merely in simple passages requiring only rapid manipulation, but also in those involving complicated chords, which were produced with unfailing accuracy. Combined with this execution was a sympathetic expression which none but a true artist could give. The first part of the Concert concluded with Beethoven's Sonata (Op. 12, No. 2), played by Messrs. Wallace and Towsey. In this Mr. Wallace displayed exquisite delicacy of treatment combined with forcible expression, bringing out the beauties of each movement with consummate skill. The second part of the programme was opened by Mr. Wallace with a Sonata by Rust, a composition requiring more than ordinary skill, but the difficulties of which were most successfully overcome by the performer. Specially noteworthy were the *pizzicato* accompaniment to the air in the second movement, and the duet-like playing in the third. Mr. Wallace completed his triumph as a violinist by his clever execution of Vieuxtemps's "Fantaisie Caprice" (Op. 11), in which he evidenced his intimate knowledge of all the possibilities of his instrument. Mr. Towsey proved himself a most efficient accompanist, and the vocalists were received with the utmost enthusiasm in all their selections.

Cirencester.—On Tuesday evening, the 12th ult., the members of the Choral Society, assisted by full band and chorus, gave an admirable performance of Mendelssohn's *Elijah* at the Corn Hall. Mr. E. Brind ably conducted, Mr. E. G. Woodward, of Gloucester, was leader of the band, and the soloists were Madame Adeline Paget, Miss Eliza Thomas, Mr. Edwin J. Morgan, and Mr. Frank May. The Concert opened with Costa's arrangement of the National Anthem, and the interpretation of the oratorio which followed was in every way a marked success, reflecting great credit on the soloists, band, chorus, and Conductor.

Clackmannan, N.B.—The Tonic Sol-fa Association gave a very successful performance of *Samson* on Wednesday evening, March 30. The solos were rendered most satisfactorily by members of the Association. The accompaniments were well played by Miss Cummings (pianoforte) and Mr. A. Cowie (harmonium). Mr. W. H. Locker conducted.

Clare, Suffolk.—The new Choral Society, commenced in October last, under the direction of Mr. T. B. Richardson, of Bury St. Edmunds, gave its second and final Concert of the season, on the 22nd ult., in the Corn Exchange, where an excellent programme of glees, part-songs, and solos was performed, to the evident satisfaction of a large audience. A marked improvement was observable in the attention to light and shade in the various part-songs, testifying to the great care bestowed upon the practices. Songs were well sung by Miss Marler, Mr. Holberry Hagyard, and Mr. Pearson. Two pianoforte solos were contributed by Mr. W. T. Campion, and Haydn's humorous Serenade, "Maiden fair," created much amusement.

Clevedon, New Zealand.—On Wednesday, March 3, a most enjoyable Conversazione was given in the Colonial Museum to the members of the New Zealand University Senate, by the Chancellor, Dr. Hector. The musical portion was excellently rendered by Miss E. M. M'Lean and Mr. C. J. Long, vocalists; solo pianist and accompanist, Mr. Willeby Hawthorne.

Clitheroe.—The members of the Vocal Society gave a successful performance of Mendelssohn's *Elijah*, on the 14th ult., Miss Mitchell, Miss Zanetti, Miss Maud Yates, Mr. Turnor Grimshaw, and Mr. Hesketh Mead ably sustaining the principal parts. The choruses were rendered with much vigour and precision, all the effects of light and shade being duly observed. The orchestra was from Mr. Hallé's band, and Mr. W. H. Robinson conducted with skill and judgment.

Cupar, Fife.—A large audience assembled in the Corn Exchange, on Thursday evening, the 7th ult., when Mr. Stancliffe's choir gave selections from Handel, Hullah, Mendelssohn, Abt, &c. The choir, numbering thirty voices, was well balanced, and sang with much precision. The principal soloist was Miss Vinnie Beaumont, whose singing was greatly admired. Miss B. Brown accompanied, and also played Mendelssohn's Andante and Rondo Capriccioso. Mr. Stancliffe conducted and contributed a violin solo.

Dartford.—The last and best of the public Concerts of the Choral Association, for this season, was given at the Assembly Rooms on the 20th ult. The programme was varied and well selected, the vocal solos of Miss Ada Beck, Miss Blanche Murray, Mr. Musgrove Tufnail, and the humorous musical sketches of Mr. Sydney Spalding being warmly received. Mention must also be made of the excellent violin playing of Miss Charlotte Wilkes, and of the effective rendering of several part-songs. The Concert was ably conducted by Mr. C. Green.

Douglas, Isle of Man.—Arrangements are in progress for commencing the season at the ever-popular Derby Castle. The band will again be under the conductorship of Mr. Charles Reynolds, and several improvements are being carried out which will, it is anticipated, considerably increase the already excellent acoustic properties of the grand pavilion.

Droitwich.—On Easter Sunday a special Service was given in the Salters' Hall, in connection with the Parish Church. Mr. W. J. Wainwright sang several airs from Handel's *Messiah*, and organ solos, from the works of Haydn, Beethoven, and Handel, were well played by Mr. G. E. Bateman, Organist of the Parish Church, who also accompanied the vocal solos.

Dunster.—On Friday, the 1st ult., Mr. Warriner, L.Mus., &c., gave his last Organ Recital previous to his removal to London. The audience, which was a large one, seemed thoroughly to appreciate Mr. Warriner's excellent playing. The programme included Handel's Overture to *Samson*, Bach's Toccata and Fugue in D minor (Doric), and Guilmant's last Organ Sonata in C minor, as well as other interesting items, one of which was the slow movement (The Prison Scene) from Sterndale Bennett's *Maid of Orleans* Sonata.——On the 12th ult., Mr. Warriner's farewell Concert was given in the Assembly Room of the Luttrell Arms. There was an excellent choir, and an efficient string band, Mr. New (Assistant to Mr. Riseley, of Bristol), presiding at the organ. The first part of the programme was sacred, and the second secular. Handel's Organ Concerto in F, and excerpts from the standard Oratorios were given in the sacred selection, and the secular portion of the Concert contained several interesting items, including Beethoven's Overture to *Prometheus*, the same composer's "Sonata Appassionata," well played by Miss McCormick, and a Hungarian Dance, performed as a trio by the Messrs. Sadler (violin and cello), and Mrs. Sadler (pianoforte). Between the parts of the Concert a purse of money (representing the value of a study table, which will be purchased by the recipient in London), was presented to Mr. Warriner by the Rev. W. Hook, and acknowledged in a suitable speech.

Ealing.—An evening Concert of more than average excellence was given on Wednesday, the 20th ult., at the Lyric Hall, by Miss Lena Law and Mr. Harold Savery, assisted by Mrs. Dyke, Miss Agnes Larkcom, and Mr. Hirwen Jones (vocalists), Mr. Howard Reynolds (solo cornet), and Signor Tito Mattei (solo pianist). Mr. Charles Marshall conducted.

Eastbourne.—Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave two Organ Recitals in the above Church, on the 21st ult. The programme included Handel's Organ Concerto, No. 4 in F, Bach's "Giant" Fugue, and selections from the works of Batiste, Mendelssohn, Schubert, Silas, &c.

Enfield.—An excellent Concert was given by the Musical Society at the Bycullah Athenæum, on the 21st ult., the principal vocalists being Miss Agnes Larkcom, Madame Florence Winn, Mr. Sidney Tower, and Mr. Franklin Clive. There was a praiseworthy attempt to give a national character to the programme by selecting works entirely from English composers of various dates. Amongst the most important items were a Jubilee "Te Deum," by Morton Latham; the Evening Hymn "O! Gladsome Light," from Sir Arthur Sullivan's "Golden Legend"; Sterndale Bennett's "International Exhibition Ode" (1862); and "Song on the Victory of Agincourt," especially arranged for the occasion. The singing of the last-named work reflected the utmost credit upon all concerned, and it is to be hoped that this revival may lead to its repetition by other Choral Societies. Several solos were given during the evening by the vocalists mentioned above, which were highly appreciated. The Conductor was Mr. John C. Ward; Mr. Walter Blount presided at the pianoforte, and Mr. W. Lee Jones at the organ.

Fakenham, Norfolk.—Mr. Loraine Holloway, A.C.O., gave two Organ Recitals at the Parish Church, on Wednesday, the 13th ult. The programme, which included selections from Bach, Handel, Haydn, Beethoven, Mendelssohn, Smart, Lemmens, Guilmant, Archer, and Bunnett, were ably rendered. At each Recital Mr. H. Wadsworth was the vocalist, and at the evening Recital selections from Dr. Stainer's *Daughter of Jairus* were well given by a choir of fifty voices.

Folkestone.—Haydn's Passion Music was sung at Holy Trinity Church, on the evenings of Thursday, March 31, and Tuesday, the 5th ult. The organ was supplemented by a string band, under the leadership of Mr. C. Gann. Mr. F. J. Dugard conducted.——On Wednesday evening, the 6th ult., Dr. Stainer's *Crucifixion* was given in the Parish Church with an augmented choir of upwards of eighty voices. The solos were taken by Mr. Kenningham, Mr. Kempton, and Mr. R. Sanders. The work was admirably rendered. The Rev. E. Lee presided with much efficiency at the organ, and Dr. Storer conducted in a most effective manner.——At St. Michael's Church, on Easter Sunday, there was an excellent Musical Service, and the Church was crowded in every part, the success being due to Rev. Edward Husband. In the morning the Mass was Schubert in G, accompanied by a full and most efficient band, and the organ. The evening service consisted of Husband in E (a service in every way suitable for a festival of this kind), Handel's Dettingen Te Deum, and Prout's March from *Alfred*.

The soloists were the Misses Bawtree, Mr. Horace Pope, and Mr. J. Consterdine. The Rev. Edward Husband and Mr. R. J. Pitt conducted, as usual, with much efficiency.——Mrs. A. Watts, Organist of St. John's Church, gave a Concert, on the 19th ult., assisted by the choir and a band of amateurs. The solo vocalists were Mrs. Dugard, Miss Greenwood, and Mr. Horace Pope. A violin duet by Weiss, played by Masters Norman and Howland, obtained a well-deserved encore. "Les Mandolines," the *pizzicato* Serenade for five stringed instruments, with piano, and Papini's charming "Cinderella" March, were well executed by the party of amateurs, and the part-songs equally so by the church choir.

Gainsborough.—An excellent Chamber Concert, organised by the Rev. William Wynne Robinson, was given in the Temperance Hall, on the 15th ult. The vocalists were Miss Jeanie Rosse, Miss Nellie Haas, and Mr. T. C. Royle. The great feature of the evening was the violin playing of Miss Winifred Robinson, who was ably assisted in the instrumental quartets and trios by Miss Kate Robinson, the Rev. W. W. Robinson, Mr. C. H. Allen Gill, and Mr. Arthur Godfrey. Violoncello solos were admirably rendered by Mr. Gill, and Mr. Godfrey's pianoforte solos were received with much applause.

Galashiels, N.B.—A capital rendering of *The Messiah* was given by the Galashiels and Selkirk Choral Unions, on March 30. Miss Vinnie Beaumont, Miss Tomlinson, Mr. Fredericks, and Mr. Frank May were the soloists engaged, and they acquitted themselves to the entire satisfaction of the audience, Mr. May creating a special effect in "Why do the nations." The choruses were well sung by about 170 voices, and the orchestral parts were played by a good band of twenty-seven performers. Mr. Colledge, Organist of Selkirk, acted as accompanist, and Mr. Morris, Organist of St. Peter's Church, Galashiels, conducted.

Glasgow.—The second Concert of the Partick Musical Association was given in the Burgh Hall, on the 1st ult., the programme consisting of the first two parts of Haydn's *Creation* and a miscellaneous selection of solos and part-songs. The principal vocalists were Miss Vinnie Beaumont, Mr. Dunsmore, and Mr. Shirley, all of whom were well received. Miss Peters was the accompanist, Mr. G. Hopper the organist, and Mr. H. McNabb the Conductor.

Glossop.—On Tuesday, March 29, Mr. J. Buckley Thompson, Organist of Ashton-under-Lyne, gave an Organ Recital in Wesley Chapel, High Street, before a large congregation. A high class programme was rendered with marvellous skill, and received with the greatest appreciation. The vocalists were Miss Hallowell, R.A.M., and Miss Hall.

Hagley.—A Concert was given in the Hall Barn, on the 19th ult., by the Lower Hagley Glee Club, assisted by Miss Lillian Mills, Miss Melvina Field, Mr. George H. Newns, Mr. W. H. Smith (vocalists), and Mr. D. Poole (violin). An excellent programme was provided, the principal item being Anderton's Cantata *The Wreck of the Hesperus*, which was capitally rendered. Mr. James Harris, Organist of Hagley Church, conducted, and Mr. Ernest Harris, Organist of Clent, was an efficient accompanist.

Haughton-le-Skerne.—The members of the Choral Society, assisted by Miss Smith, Miss Spaven, Mr. F. Macey, and Mr. Percy Hutchinson, gave their second annual Concert in the Bewick Hall, on Monday, the 18th ult. The programme consisted of Cowen's *Rose Maiden* and a miscellaneous second part. The choir sang with taste and precision, and Mr. T. Henderson, of Darlington, their Conductor, is to be congratulated upon the excellent results of his careful training. The solos were ably rendered throughout, but special mention must be made of Miss Spaven's interpretation of the dramatic scena, "Ask of yon ruined castle"; the duet for soprano and tenor, "I know a rosebud shining"; and the baritone solo, "Where gloomy pine trees rustle." Mr. T. J. Hoggett, Organist of St. Ninian's, Whitley, presided at the pianoforte, and Mr. W. Pilkington, of Darlington, at the organ.

Hexham.—The fifth Concert of the Choral Society was given in the Town Hall, on March 31, before a crowded audience. The first part of the programme consisted of Rossini's *Stabat Mater*, and the second of a miscellaneous selection of songs, choruses, &c. The principal vocalists were Mrs. Tomsett, Miss Mimi Beers, Mr. C. H. Welch, and Mr. A. Lohmeyer, all of whom were highly efficient. The choruses were sung by a choir of nearly 200 voices with good effect, particularly "All we like sheep" and the "Hallelujah" from *The Messiah*. The band, which consisted of twenty-two performers, under the leadership of Messrs. J. H. Beers and W. Magall, was everything that could be desired. Mr. Richard Seaton admirably performed his duties as accompanist, and the Concert was conducted by Mr. James Kirkley, honorary Conductor of the Society.——The annual sacred Concert was held in the Congregational Church on Good Friday. There was a large audience. Farmer's Oratorio *Christ and His Soldiers* was given by a chorus of sixty voices, assisted by Miss E. Thompson, Mrs. Sutherland, Mr. E. J. Gibbon, and Mr. W. Lyall. The performance was a great success, and reflected much credit upon the able Conductor, Mr. Richard Seaton. Miss P. Hope (pianoforte) and Master N. W. Robson (organ) performed their duties in a thoroughly satisfactory manner.

High Wycombe.—On Saturday afternoon, the 16th ult., Mr. J. G. Wrigley, Mus. Bac., Oxon., gave a Pianoforte Recital in the Town Hall. A well selected programme was admirably rendered.——The last Concert of the Choral Association was given in the Town Hall, on Monday evening, the 18th ult. There was a large audience, and the performance throughout was remarkably good. The principal part of the programme consisted of selections from Sullivan's *Light of the World*. The solo vocalists were Miss Catherine Penna, Miss Eliza Thomas, Mr. Walter Clinch, and Mr. Robert Grice; Conductor, Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. The second part of the programme included Beethoven's "Moonlight" Sonata, played by Mr. Wrigley, and songs, effectively rendered by Mr. Clinch and Mr. Grice.

Hurstpierpoint.—On Thursday, the 21st ult., the Choral Society gave its final Concert of the season in the Music Room. The work performed was Gaul's *Holy City*, under the conductorship of Mr. F. J. Karn, Mus. Bac., Cantab. The soloists were Mrs. Payne, Miss Campion, Miss Maud Chart, the Rev. E. E. Baker, and the Rev. J. H. Bebbington. All the numbers were well rendered, some being excellently given. Especially must be noticed the good quality of the voices in the more extended choruses, the parts coming in with great clearness and precision. Miss White and Mr. B. A. Cogswell, A.C.O., acted most efficiently at the pianoforte and harmonium respectively.

Jedburgh.—A performance of Farmer's Oratorio *Christ and His Solaiers* was given in the Corn Exchange, on Thursday evening, March 31. The accompaniments were efficiently played by a small orchestra. Mr. R. Hartley presided at the harmonium, and Mr. James A. Crapper, Organist of the Parish Church, conducted.

Keighley.—The Musical Union gave a very successful performance of Mendelssohn's *Elijah*, in the Mechanics' Institute, on March 29, with a band and chorus numbering 300 performers. The principal vocalists—Miss Adelaide Mullen, Miss Margaret Davis, Mr. Kendal Thompson, and Mr. Frank May—were highly efficient in the solo music, Mr. Frank May sustaining the part of the Prophet with marked ability. The choruses were magnificently sung by the choir, and the band, led by Mr. J. Harmer, of Manchester, played excellently. Very great credit is due to Mr. W. H. Summerscales for his admirable training of the choir and intelligent conducting of the performance.

Kendal.—A Concert was given in St. George's Hall, on Thursday, the 14th ult., in aid of the New Market Hall. The vocalists were Miss Alma Hallowell, Miss Florence Hallowell, Mr. C. Blagbro', and Mr. J. S. Metcalfe, all of whom were highly appreciated and warmly applauded. Mr. J. S. Winder played on the pianoforte Rubinstein's "Barcarole," "The Harmonious Blacksmith," and Weber's "Invitation to the Waltz," with much refinement and finish, and joined Mr. J. P. Johnson (concertina) in duets for the two instruments by Grieg and Gounod.

Kilmarnock, N.B.—A numerous audience assembled in Winton Place Church, on Monday evening, the 18th ult., to hear a miscellaneous Concert of sacred music by the choir, under the conductorship of Mr. W. Newsome, Organist and Choirmaster of the Church. The solo vocalists were Madame McKenzie and Mr. J. Gilchrist. Amongst other items by the choir deserving of special commendation may be mentioned, Mendelssohn's "Hear my Prayer" and "Happy and blest," Spohr's "As pants the hart," and Mozart's "Ave Verum," all of which were rendered in a truly artistic manner. Mr. J. Wilson, who acted as Organist, gave a masterly and spirited performance of Mendelssohn's Organ Sonata, No. 2.

Kincardine-on-Forth, N.B.—The Clackmannan Tonic Sol-fa Association gave a Recital of *Samson*, in the Parish Church, on the 22nd ult. The solos and choruses were rendered in an excellent manner. Miss Cummings presided at the piano and Mr. A. Cowie at the harmonium. Mr. W. H. Locker conducted.

Lancaster.—On Tuesday evening, the 19th ult., the members of the Choral Society concluded their season with a performance of Mendelssohn's *Elijah*. The principal vocalists were Miss Bristow, Miss Wakefield, Mr. Edward Lloyd, and Mr. Watkin Mills. The band was principally composed of members of Mr. Hallé's orchestra, and Mr. F. Dean conducted.

Leslie, Fife, N.B.—The Musical Association in connection with Trinity U. P. Church gave a performance of a selection from *The Messiah*, on the 21st ult. The soloists were Misses Aitken, Ogilvie, and Ritchie; Messrs. Kirk, Belford, Ogilvie, Smith, and Stewart. Mr. Birrell conducted, and the accompanists were Miss Henderson (pianoforte) and Miss Livingstone (harmonium).

Leytonstone.—On Wednesday, the 20th ult., a Concert was given by the Choral Society. The choir numbered about fifty members, and their singing evidenced not only careful training but much musical ability. The principal vocalists were Miss Clara Dowle and Mr. Sydney Herbert, and Miss Adela Duckham gave violin solos, which were received with rapturous applause. Mr. Riding, F.C.O., and Miss Dakin were the accompanists, and Mr. J. W. Ullyett conducted.

Llandovery.—On Tuesday and Thursday evening of Passion week, and on Good Friday evening, Stainer's Cantata *The Crucifixion* was very creditably rendered by the choir of the Parish Church.

Maidenhead.—The Philharmonic Society gave its final Concert of the season in the Town Hall, on Tuesday evening, the 19th ult. The programme was miscellaneous, and included a selection from Sir Arthur Sullivan's *Light of the World*. The principal artists were Miss Catherine Penna, Miss Eliza Thomas, Mr. Walter Clinch, and Mr. Robert Grice; Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon.

Malta.—A special service was held at St. Paul's Collegiate Church on the afternoon of Good Friday, at which Gaul's Passion Music was sung by the choir, augmented for the occasion, and trained by the Rev. C. J. Corfe, Chaplain of H.M.S. "Alexandra," and Mr. W. S. Robinson, B.A., the Organist of the Church. A very large congregation assembled to hear Gaul's fine music, which was rendered on the whole very satisfactorily, the instrumental parts being supplied by the string band of the Shropshire Light Infantry, supplemented by the organ.

Mansfield.—An excellent rendering of Handel's *Samson* was given by the Harmonic Society, on the 13th ult. The soloists were Miss Vinnie Beaumont, Miss Mitchell, Mr. Dunkerton, and Mr. Bingley Shaw, and Mr. Bonser conducted.

Masham, Yorkshire.—Jensen's *Feast of Adonis* and a miscellaneous selection was sung by the members of the Musical Society, on the 14th ult. Miss Vinnie Beaumont and Mrs. Longbottom were the soloists; Mr. Watson conducted. The programme was well rendered.

Newport, Mon.—An Organ Recital was given at St. Mark's, on Friday evening, the 15th ult., by Dr. Warwick Jordan, Organist of St. Stephen's, Lewisham. There was a large congregation, and the Offertory produced a very satisfactory addition to the Building Fund of St. Mark's Schools, in aid of which the Recital had been arranged.

Northampton.—The members of the Choral Society gave their last Concert of the season, on the 14th ult., when Barnett's Cantata, *The Ancient Mariner*, was performed. The solo vocalists were Madame Adeline Paget, Miss Josephine Cravino, Mr. E. Dunkerton, and Mr. Henry Cross. Mr. A. W. Warren led the band, Mr. R. W. Strickland presided at the organ, and Mr. Brook Sampson, Mus. Bac., conducted. The Cantata was followed by a miscellaneous selection. The Concert was one of the most successful of the series.——There was a large audience at the Corn Exchange, on Sunday evening, the 17th ult. The band, under the conductorship of Mr. A. Owen, of Stalybridge, performed the Kyrie and Gloria from Mozart's *Twelfth Mass*, and a Fantasia entitled "Lyric Garland" by H. Round, concluding with the "Hallelujah" Chorus. Cornet solos were played with much effect by Mr. Owen, vocal pieces were contributed by Miss Bates and the Rev. A. H. Cole-Hamilton, and Mr. Brook Sampson gave an organ solo.

Northfleet.—On Palm Sunday and Good Friday evenings, Stainer's *Crucifixion* was given in the Parish Church, under the direction of Mr. J. Carter Jenner, the Organist. The choir was supplemented by members of the Northfleet Choral Union, and numbered between fifty and sixty voices. The Cantata was rendered in a most efficient manner. The solos were effectively sung by Mr. Maxwell Tod, Dr. Tipple, the Vicar, and Mr. F. Farr. Large congregations assembled on each occasion. The services were concluded respectively by Guilmant's "Marche Funèbre et Chant Seraphique" and Chopin's "Marche Funèbre," both being performed by the Organist.——A performance of Mendelssohn's *Athalie* was given, on the 18th ult., by the Gravesend and Milton Choral Association, under the direction of Mr. C. R. Green. The solo vocalists were Miss Eleanor Farnol, Miss Edith Marriott, and Miss Josephine Cravino, all of whom rendered the music entrusted to them with much ability, the illustrative verses being declaimed with dramatic force by Mr. Charles Fry. The choruses were very efficiently sung by the choir, the balance of voices not being, however, so even as might have been desired, owing, it is believed, to the defection of some of the members at this Concert. The second part of the programme was miscellaneous, each of the artists named contributing songs, Miss Edith Marriott especially being warmly encored in "Were we lovers then," by Hope Temple. This lady also appeared in the capacity of a composer, and her Trio, "She is mine," proved her ability as a creative as well as executive musician. A hearty encore was given to Mr. Charles Fry for his recitation of Tennyson's Ballad, "The Revenge," and the reciter responded with a short humorous recitation. Very efficient aid was rendered throughout at the harmonium and pianoforte by Mr. A. W. Moss and Mr. Howard Moss. Mention should be made of Mr. Fearn Clarke, to whom the success of the general arrangements is due.

North Walsham.—On Wednesday, the 13th ult., the members of the Amateur Musical Society gave their annual Easter Concert in the Church Rooms. The programme commenced with a part-song, "Awake, O happy nation," followed by the song "The Changeling" (Mr. Harry Stubbs); song, "Alla Stella confidente" (Mrs. John Wilkinson), with violin accompaniment by Mr. F. W. B. Noverre; and aria "Roberto tu che adoro" (Miss Evelyn Yates). Macfarren's Cantata *May Day* was then given, the solo portion being effectively rendered by Miss Yates, and the choruses sung with much precision by the members of the Society. The second part opened with a part-song, "Off to Sea," by W. W. Pearson, written for the Society. This part-song, which is a bright and pleasing composition, was conducted by the composer, and was very well received by the audience. Songs were contributed by Mrs. John Wilkinson, Miss Yates, and Mr. Stubbs; a violin solo, by Mr. Noverre, and Mendelssohn's part-songs "Praise of Spring" and "Remembrance" were well given. The National Anthem, to Jubilee words, ended the Concert. Mr. Lain (Organist of St. Stephen's, Norwich) accompanied on the pianoforte, and Mr. Dixon on the harmonium. Dr. Horace Hill very efficiently performed the duties of Conductor.

Nottingham.—The members of the Sacred Harmonic Society closed a most successful season with a social re-union of members and their friends, at the Mechanics' Hall, on the 18th ult. A miscellaneous programme was excellently rendered. The artists were Miss Honeybone and Mr. Adcock (vocalists), Miss Cantelo, A.R.A.M. (pianist), Mr. Henry Farmer (violinist), Mr. T. L. Selby (violoncello), and Mr. Houseley (organ). The great feature of the evening was the pianoforte playing of Miss Cantelo, and Mr. Farmer's violin solos were received with hearty applause.

Oxford.—On the evening of Friday, the 1st ult., after the choir practice at St. Clement's, Mr. Bullard, addressing Dr. T. W. Dodds, Organist of Queen's College and St. Clement's Church, in the name of the choir, mentioned the great satisfaction they all felt at the successful recital of his Oratorio, *Hezekiah*, at the Sheldonian Theatre on March 2, and alluded to the uniform courtesy and kindness they had always received from him during the fourteen years he had been organist of St. Clement's Church and their choirmaster, and the friendly intercourse they had so long enjoyed. He then presented him with a Mus. Doc. silk gown, and placing it over his shoulders, expressed the great pleasure he had in doing so, and hoped he would live many years to wear it in the enjoyment of health and happiness. The present was acknowledged by the recipient in a graceful and appropriate speech.

Parramatta.—An Australian work of important character was produced at the Town Hall, on February 22. Mr. J. Churchill Fisher's Cantata, *The Emigrants*, the composition in question, has undoubted merit musically, but is wedded to a weak libretto, if we may credit the critiques of the local press. Both the solos and choruses are spoken of with warm words of praise, and the success of the work with the audience was most decisive. The principal vocalists were Miss M. A. Shipway, Miss Moss, Mr. J. M. Callaghan, Mr. L. J. Ferguson, and Mr. W. E. Davies. Miss Emma Fisher presided at the pianoforte and Mr. Arthur Massey at the organ.

Peebles, N.B.—A new organ, with two manuals and twenty-four stops, built by Mr. A. Gern, London, and presented to the new Parish Church by Messrs. Thorburn, was inaugurated by a Recital on the evening of March 24. Mr. Methuen, Greenock, presided at the instrument, and the church choir was conducted by Mr. J. Welsh Leith, Organist of the Church. Mendelssohn's Motett "Hear my Prayer," and various other pieces were rendered with credit to all concerned. Since the introduction of instrumental help in the services at the above church, it has become quite noted throughout the district, Mr. Leith having by earnest and painstaking work effectually solved the difficult problem of attaining really good congregational singing.——The members of the Choral Society gave Bennett's *May Queen*, on March 29, before a crowded audience. The solos were sung by Miss Vinnie Beaumont, Mr. Gledhill, and Mr. Steel, Mrs. Duthrie taking the small part of the Queen. The second part of the Concert, which was miscellaneous, included a violin solo, played by Mr. Dambmann. Mr. John Tait conducted.

Peel, Isle of Man.—On Good Friday Dr. Stainer's Cantata *The Crucifixion* was sung in the New Church by a choir of upwards of seventy voices, consisting of the New Church choir and members of the Douglas and Peel Choral Societies. The church was crowded, and the performance in every way a great success. The solos were taken by Mr. J. Bregazzi and Mr. J. Clucas. Great credit is due to the Organist, Miss Wood, for the able manner in which the work was rendered.

Pelton, Durham.—The Easter Day services at Holy Trinity Church were full choral. At 7.30 a.m. there was a choral Celebration, when the choir sang Douglas's Communion Service. At the Evening Service the anthem was Hopkins's "Why seek ye the living among the dead?" After the blessing carols were sung, followed by the "Hallelujah" Chorus. The choir, conducted by the Vicar, the Rev. J. Wilkins, sang throughout with remarkable taste and enthusiasm. Mr. Harold Wilkins presided at the organ.

Portmadoc.—The Choral Society gave its annual Oratorio Concert on Friday evening, the 1st ult., in the Assembly Room. The principal vocalists were Miss Julia Jones, Miss H. Davies, Miss E. A. Jones, Miss A. J. Williams, Eos Morlais, and Mr. Bennett Williams. The work selected was Handel's *Judas Maccabæus*, and the performance was a success both musically and financially. Mr. Theodore Lawson led the band, and Mr. John Roberts conducted.

Reading.—On Wednesday, the 19th ult., the Orpheus Society presented a testimonial, consisting of a handsome Secretaire, Writing Table, and illuminated address, to the Conductor, Mr. F. J. Read, on the occasion of his appointment to the Organistship of Chichester Cathedral. Various other societies of the town joined in subscribing for the testimonial. A short programme of glees, &c., was executed by members of the Society.

Selkirk.—The Galashiels and Selkirk Choral Unions gave a performance of *The Messiah* on March 31 in the Volunteers' Hall. The solos were effectively sung by Miss Vinnie Beaumont, Miss Tomlinson, Mr. C. Fredericks, and Mr. Frank May. The work was very creditably rendered. Mr. Morris, of Galashiels, conducted.

Shanklin, I.W.—The annual Concert of Mrs. Bishop took place at the Literary Institute on the 13th ult., before a large audience. Mrs. Bishop—whose pianoforte playing was much admired—was assisted by Miss Eliza Thomas, Miss Ada Paterson, Mr. Sidney Tower, and Mr. Musgrove Tufnail. The Ventnor Volunteer Orchestral Band lent efficient aid during the Concert.

Shaw, near Oldham.—On Good Friday evening a performance of Dr. Stainer's new work, *The Crucifixion*, was given in the Church of the Holy Trinity. The solos were taken by Messrs. Stott, Coupe, Whitworth, Bickerstaff, Sladen, and Clegg, and the congregation heartily joined in the hymns. The whole performance reflected great credit on Mr. Bostock, the Organist and Choirmaster, who undertook the labour of training the choir at a very short notice, and also accompanied the singing with much skill.

Sheffield.—A lecture on "Liszt: as Man, Composer, and Virtuoso," was given on the 4th ult., in the Cutlers' Hall, by Mr. Alfred J. Parkes. The lecturer gave a short sketch of Liszt's youth, referred to his acquaintance with Chopin, spoke at length of his friendship with Wagner, of his visit in 1838 to the Hungarian gipsies. He referred also in terms of the highest praise to Mr. Walter Bache, whose influence has done so much to make Liszt's music popular in England. The illustrative music was rendered by the lecturer, assisted by Miss Parkes and Mr. D. Parkes, jun.

South Harting.—The annual Concert of the South Harting Church Glee Club was given in the School Room, on the 14th ult., and was well attended. The glees were excellently rendered, and solos were given by Madame Isabel George, Miss Muriel Rayson, Mr. Vivian Bennett, and Mr. Robert George. One of the principal items was the violin solo of Mr. Edward King. Mr. Robert George conducted.

Southsea.—On the 13th ult. the Ladies' String Band gave a Concert at Sandringham House, in aid of the funds of the South Coast Medical and Surgical Home; and, assisted by one or two vocalists, the entertainment proved in the highest degree interesting. Not only was there a perfect obedience to the *bâton* of Mr. C. Behr, the Conductor, but the works performed, including selections from Rossini, Haydn, Stanislaus, and other masters, were played in a style which showed that the fair executants had acquired a complete control over their instruments, and an accurate idea of the conceptions of the composers.——A Chamber Concert was given in the same building on the 15th ult., by Mr. Charles Behr (R.C.M., Leipzig), and proved one of the most successful attractions of the Easter week. In the first part the selections from Mozart's *Twelfth Mass* and Gounod's *Messe Solennelle* gave an admirable opportunity to the members of Mr. Behr's Choral Society to display the training to which they had been subjected. The soloists were Miss Jessie Royd, Mr. George Sylvester, and Mr. George Willoughby (pupil of Mr. Behr), all of whom were warmly received, several encores being awarded. Mr. Behr had a recall in a pianoforte solo by Mendelssohn, and also proved himself equally skilful in the violin and piano duet played with Miss Behr.

Stonehaven.—The members of the Choral Union gave their second Concert this season, on the 13th ult. The programme, which was miscellaneous, included Boieldieu's *Caliph* Overture, by the orchestra; Boccherini's Minuet for quintet strings and pianoforte, and a

"Miniature" (Moszkowski) for the pianoforte. Miss Emilie Smith (of Aberdeen) was very successful in all her songs. The orchestra and chorus numbered about seventy. Mr. James Wood (of Aberdeen) conducted, and Mr. Herbert Westerby was accompanist and solo pianist.

Stroud.—Dr. Stainer's *Crucifixion* was given in Holy Trinity Church, on the evening of Good Friday, by a chorus of seventy voices. The principal vocalists were Mr. J. Wright and Mr. T. Brandon. Miss Ada E. Knee ably presided at the organ, and Mr. T. Hackwood, A.C.O., conducted. The work was excellently rendered, the unaccompanied chorus "God so loved the world" creating a marked effect.

Sutton-in-Ashfield.—On Easter Tuesday a fine performance of Handel's *Samson* was given in the National Schools by the combined Harmonic Societies of Sutton and Mansfield, under the patronage of the Duke of Portland. The principal vocalists were Miss Vinnie Beaumont, Miss Mitchell, Mr. E. Dunkerton, and Mr. Bingley Shaw. The band and chorus of 170 performers was under the conductorship of Mr. A. H. Bonser.

Sutton, Notts.—The Harmonic Society gave Handel's *Samson*, on the 12th ult., with Miss Vinnie Beaumont, Miss Mitchell, Mr. Dunkerton, and Mr. Bingley Shaw as solo vocalists. There was a good band and chorus of 150 performers, who were ably conducted by Mr. A. Bonser; and Mr. Pickerill was leader of the orchestra.

Teignmouth.—The members of the Choral Society gave their second Concert on Tuesday, the 19th ult., at the Assembly Rooms. Although the Society has only been in existence for six months, the Conductor, Mr. T. Roylands-Smith (Organist of St. Mary's Church, Torquay, and Diocesan Choirmaster), must be congratulated on the precision with which the choral works were given; whilst among the soloists Mr. Wills specially distinguished himself by his rendering of Handel's "Why do the nations?" But one of the principal features of the evening was the solo playing of Mr. T. H. Wright, the eminent harpist, whose delicate touch and clear tone were well displayed in two Rêveries of his own composition, and an arrangement by John Thomas of the Welsh melody "Come to battle." The programme included Handel's *Zadok the Priest*, and Dr. Stanford's Cantata *The Revenge*. Miss Bertha Langley presided at the piano, and Mr. J. Pridham at the organ. The band was composed of local amateurs, who played for the first time in connection with the Choral Society.

Thornbury, Gloucestershire.—On the 13th ult. Haydn's *Creation* was given in the church by the choir, assisted by a few friends. The chorus numbered about fifty voices. The Oratorio was conducted by Dr. Charles Chambers, of Newcastle-on-Tyne, and his brother, Mr. John T. Chambers, of Thornbury, presided at the organ.

Wallingford.—An excellent Concert was given in the Corn Exchange, on the 13th ult., by the members of the Philharmonic Society, under the conductorship of Mr. J. S. Liddle, Mus. Bac. The solo vocalists were Miss Katherine James, Mr. J. C. Allen, and Major Carter. A well-selected programme was excellently rendered, Mr. Liddle's violin solos being the chief features of the evening. Mr. Eugene Dubrucq contributed a solo on the oboe, which was enthusiastically received. Mr. F. A. Clarke presided at the pianoforte.

Watlington, Oxon.—On Easter Day, the music selected for the eight o'clock Choral Celebration, was Woodward in E flat, the Rev. A. L. Pitman being the celebrant. At Matins the Te Deum was sung to a chant-service by Boyton Smith, and at Evensong the Magnificat and Nunc dimittis to a setting by Dr. Bunnett in A. Mr. F. Clark accompanied on the organ, and after Evensong played Handel's "Hallelujah" Chorus. The result must have been gratifying to the Rev. Basil S. Carter, the vicar, who is doing a good work here.

Wellingborough.—An excellent rendering of Dr. Stainer's *St. Mary Magdalen* was given on Good Friday at the Congregational Church. The principal vocalists were Miss Katherine James, Miss Humphries, Mrs. Huckson, Mr. Holberry Hagyard, and Mr. Jos. Farey, all of whom were highly efficient, Miss James's voice (in the miscellaneous selection) being heard to much advantage in Gounod's "For ever with the Lord." The chorus was composed of the Congregational Church choirs. Mr. W. W. Starmer, Medalist R.A.M., accompanied on the organ, and Mr. Sampson Tipson was an efficient Conductor.

Westbury-on-Severn.—The last Concert for the season of the Choral Society took place at the village schoolroom, on March 31, before a numerous audience. The most important feature in the programme was a sacred Cantata, entitled *Daniel*, composed by Mr. Roland Mott, which was excellently rendered and warmly received. The solo vocalists were Miss H. McIlquham, Miss Spackman, and Mr. Denbigh Cooper, the Misses Jarvis and A. Cadle, and Mr. H. Cadle assisting in the concerted pieces. The work was conducted by the composer. The second part of the Concert, in which Mr. H. Cadle was Conductor, contained an excellent miscellaneous selection of sacred vocal music.

Wigan.—The Trinity College Local Choir, conducted by Mr. C. W. Mortimer, performed *Judas Maccabæus* in the Drill Hall, on the 18th ult. The work was well rendered by about 140 performers, the band having been augmented by members of Mr. Charles Hallé's orchestra from Manchester. Miss Vinnie Beaumont, Miss Monks, Mr. Seymour Jackson, and Mr. McClure, were the soloists. Mr. Newell acted efficiently as Organist.

Wimborne.—On Easter Tuesday, the Wimborne Minster Orpheus Quartet gave its first evening Concert in the Corn Exchange, assisted by Mrs. Cecil Newling (vocalist), Mr. Bertoncini (violin and flute soloist), Mr. J. Pomeroy (violoncello soloist), Mr. J. Whitehead Smith, R.A.M. (Organist of Wimborne Minster), and Mr. H. J. Eaton (Organist of St. John's, Wimborne). The programme was well selected, and the Concert one of the most successful, from a musical point of view, that has been given in Wimborne for some time. The glees were admirably rendered, and Mrs. Newling's excellent voice was heard to great advantage in all her songs. Mr. Bertoncini and Mr. J. Pomeroy also won rapturous applause for their masterly performances on the flute and violoncello respectively. The most important and interesting item in the programme was Mozart's Quartet in G minor, which was admirably rendered by Messrs. Bertoncini, J. Whitehead Smith, J. Pomeroy, and H. J. Eaton.

Winchester.—The fourteenth season of the Choral Society was brought to a close on Tuesday evening, March 29, by a most successful performance, in the Guildhall, of the *Hymn of Praise* and Rossini's *Stabat Mater*. The solo vocalists were Miss Edith Stow, R.A.M., Miss Eleanor Rees, Mr. Chilley, and Mr. Tufnail. The band was led by Mr. Rowland; Mr. Searle, the energetic hon. sec., acted as accompanist, and Mr. Charles Gamblin conducted.

Woodford, Essex.—Dr. Stainer's Cantata *The Crucifixion*, was given in All Saints' Church, Wood Wells, by the members of the Choir, on Monday, Wednesday, and Good Friday evenings in Holy Week. The singing of the choir displayed much care and religious feeling for the sentiment of the text. The solos were well rendered by Mr. J. T. Page, and the vicar, Rev. N. R. Fitzpatrick. The music was under the direction of the Organist and Choirmaster, Mr. H. Bond.

Worcester.—An ornate musical Service was made a special feature at the Easter Sunday Festival, on the 10th ult., at the Church of St. Stephen, Barbourne. Beside the usual choir and organ, a band of sixteen instrumentalists was stationed in the chancel, to assist in giving a more effective rendering of the service. The early celebration of Holy Communion, at 8.30, was attended by a large body of communicants, the service used being the Rev. H. H. Woodward's in E flat. The usual morning service was opened by the processional hymn "Jesus lives!" the full band and organ being used in the last two verses; Te Deum and Jubilate, Sullivan in D; Anthem, "If we believe that Jesus died," Bunnett; Kyrie, Hiles in G; and the Communion Service, Woodward in E flat. At the evening service the Magnificat and Nunc dimittis were Winchester in F; and the Anthem the same as in the morning. During the offertory in the morning, the first and third movements of the "Lobgesang" Symphony were given with full orchestra. After the Benediction at evening service, Sullivan's Te Deum was again rendered, and as a concluding voluntary the "Cornelius" March (Mendelssohn) was played, the whole of the large congregation remaining till the end. This was one of the most successful services ever given in Worcester. Mr. W. Box, A.C.O., presided at the organ during the day, and the Organist and Choirmaster of the Church (Mr. Stanley James) conducted.

Worksop.—At the Criterion Hall, on the 14th ult., the members of the Cricket Club gave their annual Concert which was, as usual, a great success. The principal vocalists were Mr. Bingley Shaw and Mr. Longmore, assisted by several ladies and gentlemen, and the Southwell Glee Union; solo pianoforte and accompanist, Miss Clark.

Yiewsley.—The Choral Society, under the direction of Mr. Davies, gave a Concert on the 14th ult. The artists were Miss Tomlinson, Mrs. Andrews, Miss Amy Becket, Mr. Baxter, Mr. Willis, and Mr. Stromquist, vocalists; accompanist, Miss Becket. Violin solos were contributed by Miss Baudèt, and pianoforte solos by Mr. English.

Organ Appointments.—Mr. William H. Fenney, Organist and Choirmaster to Holy Trinity Episcopal Church, Middletown, Conn., U.S.—Mr. George J. Bennett, Organist and Choirmaster to Brompton Parish Church.—Mr. Edward J. K. Toms, Organist and Choirmaster to Christ Church, Ealing, W.—Mr. William G. West, Organist and Choirmaster to St. Stephen's, Haggerstone.—Mr. Douglas Redman, Organist and Choirmaster to the Parish Church, Brixton.—Mr. James Edward Stack, Organist and Choirmaster to Woodgrange Wesleyan Chapel, Forest Gate, E.

Choir Appointments.—Mr. F. Winton, Choirmaster to St. John the Baptist, Kensington.—Mr. Broughton Black (Baritone), to St. Paul's Cathedral.—Mr. Frederick Barrass (Alto), to Hereford Cathedral.—Mr. Guest (Tenor), to St. Saviour's, Hans Place, Belgravia.

DEATHS.

On March 31, at Winchester, Eliza, the wife of Alfred Conduit, in her 64th year.

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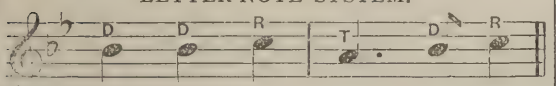

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MR. HOLBERRY HAGYARD (Tenor) is now booking Engagements for the coming Season. References kindly permitted to Ebenezer Prout, Esq., 12, Greenwood Road, Dalston, N.; Dr. C. Swinnerton Heap (Conductor of the Wolverhampton Festival), Clarendon Road, Edgbaston, Birmingham; John North, Esq. (Conductor of the Huddersfield Festival); August Manns, Esq., Crystal Palace, Sydenham, &c. Engaged: Crystal Palace, May 23; Cambridge Choir Mutual Aid Festival, June 7; University Musical Society Concert, 9; Conversazione, 22; Dover, Miscellaneous, 25; Aylsham, July 5; Cheltenham, October 26; Nottingham Philharmonic Society, "Elijah," March 22, 1888. Others pending. For terms, vacant dates, address, Trinity College, Cambridge.

MR. REDFERN HOLLINS requests that all communications be addressed to 30, St. Stephen's Avenue, Shepherd's Bush, W.

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MR. FREDERIC KING begs to announce his REMOVAL to St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W., where communications respecting engagements may be addressed.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1887.

VICTORIAN MUSIC.

THE occurrence of Her Majesty's Jubilee naturally leads to a good deal of retrospect. It is, in the experience of thoughtful men, what gaining the top of an eminence is to a wayfarer. The pedestrian halts, turns, and surveys the road by which he has come, marking, from his point of 'vantage, all its features, and impressing them upon his memory before advancing further into the unknown. Nothing in life is more profitable than occupations analogous to this. True, the preachings of a different philosophy sometimes reach our ears. We are told that the dead past should be left to bury its dead and that, forgetting the things which are behind, we should press forward to those which are before. As a matter of fact, the past is only dead when it is forgotten. The remembered, or recorded, past is always alive, and the best preparation for reaping the harvest of the future is to study the experiences of those who lived in days gone by. We, therefore, propose joining the Jubilee retrospectors, and shall offer to our readers an outline of music in England during the reign of Queen Victoria, accompanied by such reflections as the matter seems to warrant.

Our task is, on the whole, a pleasant one. It would not at all suit a pessimist, for let him look at the musical period 1837-87 through any glasses he may he can see nothing to support his belief in degeneracy and retrogression. What if it be true that the art has at times seemed to go wrong and that its votaries have imagined a vain thing! These aberrations are only like eddies and back-waters on the margin of a noble stream which flows majestically on. The stream of music in England has, beyond question, so progressed. Between the state of things in our own day and that which obtained fifty years ago there can only be contrast, not comparison, for the advance has been one of steadily strengthening impetus till, at the present moment, it is more rapid and comprehensive than ever before.

Looking back over fifty years we seem to be contemplating the Middle Ages of music, as we now know it. The mightily prolific and most glorious period of German art had not come to end in 1837. Mendelssohn had just entered upon his best days—those lying between "St. Paul" (1836) and "Elijah" (1846). The masterpieces of Schumann were still some distance ahead; Spohr was flourishing like a green bay tree; Rossini had not perfected his "Stabat Mater"; Meyerbeer had just triumphed with the "Huguenots"; and Auber was writing the "Domino Noir." Many more than fifty years seem to separate these masters, as they were in 1837, from us who now look back upon them. Since then new men have come up, bringing new principles and new methods, so engrossing public attention that the heroes of only half-a-century back seem much farther off in the perspective of history. But this seeming distance appears greater still when we regard the state of music in England at the time of our Queen's accession. It is not necessary to exaggerate for the sake of contrast, nor, in order to make the present appear more roseate, are we justified in unduly decrying the past. No doubt there was a great deal of musical activity in England at the time to which we refer. Provincial festivals, for example, were even more numerous then than now—a state of things partly due to the comparative isolation of the country towns by the barrier of slow and costly travelling between them and the metropolis. Our chief provincial cities were, at that period, capitals of their respective districts in a sense and degree altogether unknown at present, and their festivals were largely an outcome of the position. There was activity, too, in the way of indiscriminate concert-giving, though not of the most enlightened order. London swarmed with singers and players, chiefly foreigners be it said, and artistic tours through the provincial districts were common enough. Moreover, the social cultivation of music went on in a manner and measure such as those who have not looked into the subject may hardly suspect. Given love for music—and no one will dare to say of the English that they do not possess that feeling—this was a very natural result. Life in 1837 was not what life is now. It had little in common, especially out of great towns, with present restlessness and strivings. Nervous excitement and headlong hurry were comparatively unknown, and men concerned themselves much more with matters just around them. There was time for placid gratifications, as well as for others not placid, and few villages in the land were without a musical section, the members of which did what in them lay to bend the divine art to their service, no doubt by imperfect means, and with zeal not according to knowledge, yet, at any rate, in the best manner they could contrive. We should remember these facts, and give the past generation credit for them—the more credit when it is considered against what difficulties amateurs of the period had to contend. They could not obtain great works, or even little ones, for a few pence, as can their children. Handel's "Messiah," in its least expensive form, cost a guinea, and when Mendelssohn's "St. Paul" was first published by J. A. Novello, its price stood as high as thirty-two shillings. Other compositions were in the same proportion; no such thing as what we now very properly call "cheap" music being known. Save to men of somewhat easy means, therefore, new music was unattainable, and many were the shifts adopted by poorer amateurs to satisfy their wants. Even at a time later by some years than 1837, those shifts were still in practice, as the present writer very well remembers. The existence of a copy of an unfamiliar work was as well known in its neighbourhood as is now that of a Gainsborough or a Sir Joshua, and if it could be borrowed long enough to transcribe a number or two great was the rejoicing. In other cases a subscription would run till it reached the necessary figure, and the local bookseller received triumphant orders to procure the desired work. But dear copies were not the only obstacle to musical enjoyment and progress among the masses of the people. The prejudices of Puritanism still lingered in countless minds; a leaning towards the practice of music was often regarded as ominous of a descent to the bottomless pit, and in many cases where its indulgence was permitted to youth it embraced only music of the least valuable sort. Moreover, there was a disposition on the part of the "classes" to frown down any and every kind of culture among the "masses." Those who are old enough to remember the battles which popular education had to fight will understand this state of things perfectly well, and readily believe that, as regards music no less than the three R's, fears arose lest the poor should be made discontented with their lot, and spoiled for the exercise of a patient submission to the rule of their "betters." All things considered—the prohibitive price of musical literature, the existence of strong prejudices, and the utter absence of arrangements for, or stimulus to, popular musical education

—it is a marvel that the condition of English music in 1837 was even so good as those who look back find it to have been.

In higher classes of society than those comprising the "people," the cause of our art had to encounter corresponding difficulties. Music there suffered terribly from the general conception of it as a feminine "accomplishment." A great deal of Chesterfieldism prevailed. The advice of the late Right Honourable Philip Dormer Stanhope to his son, never to play the fiddle himself, or consort with those who do, only expressed a common sentiment, which sometimes, as Spohr indignantly tells us, took the concrete form of a dividing rope—none the less a barrier because made of silk. Young ladies might play the piano or the guitar. For them such trifling was well enough. It added another gun to the battery of their charms. But the idea of an Englishman devoting himself to music, as to horse-racing, hunting, or cricket, could not be for a moment entertained. Any effort to carry it out would have involved merciless ridicule, and that form of contempt which the manhood of this nation can least bear. In olden days the carpet knight was presented with a distaff. The modern equivalent of that feminine weapon assuredly awaited the youth who, only fifty years ago, took to fiddling instead of killing something. What, in the name of wonder, do the old Etonians and Harrovians, the Oxonians and Cantabs of 1837, think of the change that has come over us in this respect? Do they exclaim, "O tempore! O mores!" as they hear of an actual, working music-master among the "boys," and discover that the "men" have their University Choral Societies without loss of caste? Great are all these changes, but they indicate a transformation more remarkable still—one affecting the very conception of music, in that the art no longer appears as a mere "accomplishment" for ladies and a means of living for professors, but as an essential of general culture and a factor in the sum of human life.

A consequence of the discredit thrown upon amateur cultivation of music (by the male sex, at all events) was the non-existence of choral societies, such as now play so great a part in the dissemination of knowledge and taste. Exceptions aside, there were no amateur choralists fifty years ago. Take London as an example. In 1832, five years before the Queen came to the throne, the only choral society existing in London, if a few half-private associations be disregarded, was the small one bearing the name of St. Cecilia. The same year witnessed the founding of the Sacred Harmonic Society, in a very unpretending way, at Gate Street Chapel, Lincoln's Inn Fields, and two years later came the Amateur Musical Festival, which marked the beginning of a mighty revolution, now completed with the happiest results. The Amateur Festival was a direct consequence of circumstances that themselves throw a flood of light upon the matter of which we now speak. When Sir George Smart was organising the Westminster Abbey Festival of 1834, certain amateur choralists offered their services only to have them declined with thanks. The very step which is now first taken in connection with Festival doings—namely, the organisation of an amateur chorus—was then unprecedented, and, being unprecedented, could not be thought of. Sir George Smart, therefore, provided himself with Cathedral choirs, supplemented by a body of professional choristers drawn from all parts of the country. Being highly indignant at this, the amateurs resolved upon a festival of their own, and held it in Exeter Hall with great success. It gave a wonderful impetus to choral singing, both in London and the provinces, and it rang the death-knell of the professional concert-chorister, who, however, lingered on a long time, and may not have quite vanished even now. Twenty years ago, the Philharmonic Society still employed the professional chorus, and, till very recently, it was the custom of many associations to engage a few as "leaders" of their respective parts. Matters had not much changed from the "form" of 1832-4 when the Victorian age began. Looking back upon them from our present position of advantage we get an impressive idea of the immense advance made in five decades. Advance! Why it is progress at a gallop! and very interesting will it be, presently, to look at the motive power that made such a movement possible.

In the department of musical literature the condition of things fifty years ago presents an equally striking contrast to their state now. It is not our wish unduly to disparage the musical critics and historians of 1837. But those who knew sufficient of their business to carry it on respectably were very few, while the people who should have been most concerned about their qualifications were often utterly careless. This means, of course, that the public were careless likewise. Musical literature, which has by no means a satisfactory sale at present, was then a drug in the market; absolutely no musical journal of any importance whatever (if, indeed, any at all) existing between the death of Mr. Ayrton's *Harmonicon* in 1830 and the birth of the *Musical World* in 1836. When the Queen ascended the throne in 1837, the last-named journal was all in literature that exclusively represented our art. It had sixteen small pages, and appears to have met with some difficulty in filling even them. The appearance of its early volumes now excites the interest of a far-off stage in the descent of man; we, who are accustomed to the fulness and completeness of THE MUSICAL TIMES and other contemporary journals, looking upon them with a natural wonder and curiosity. At the same time, newspaper criticism was of the most hap-hazard sort. The late Mr. Henry F. Chorley lifted up his voice in the *Athenæum*, it is true, but the "Dailies" handed over music almost to the first man that came along. At one period, the *Times* entrusted it to Mr. Oxenford, whose many acquirements did not include a knowledge of music, and even as late as the unveiling of the Beethoven monument at Bonn, the representative of the "leading journal" was Mr. Charles Lamb Kenney, who never pretended to qualifications for musical criticism. He accepted the work, but often handed it over to somebody else—as at Bonn, by the way, where Mr. Kenney had for companion a man of *esprit*, and a ready writer, with a head crammed full of knowledge—the late James William Davison. The subsequent engagement of Mr. Davison on the staff of the *Times* changed all this; that journal's contemporaries finding it necessary at once to treat musical criticism as an important function. That they lagged a long way behind the *Times* was a misfortune rather than a fault, for then, much more than now, a good musical critic was hard to obtain. Mr. Davison raised the standard of criticism immensely. He brought to it knowledge, and he made it literature.

The audiences of 1837 afford another contrast between that date and our own. We are not going, heaven knows, to claim perfection for the audiences of 1887. There is too much reason to believe that, in their case, things are not what a superficial observer might take them to be. But it is something gained when people recognise that they ought to admire good music, and proceed to act as though they did. Not only does the hypocrisy lean to virtue's side, but may be of the sort that in exercise wastes itself

away. A man may so affect an excellence as at last to be enamoured of it and possess it. The audiences of 1837 made no pretence, if reports concerning them may be trusted. Opening at random the volume of the *Musical World* for the year just named, we light fortunately upon some proofs. Beethoven's Symphony in C minor was "beautifully played" at the Worcester Festival; "but," says the writer, "so far as the audience were concerned, it was of little consequence how the band performed this or any of the full-instrument compositions, for the indifference manifested by the audience was most uncomplimentary both to their own understandings—to say nothing of good education—and to the efforts of the performers." At another Concert on the same occasion, "Mozart's exquisite Symphony in E flat was played to the winds, or, rather, to the gabble and hub-bub," and, later on, Beethoven's Pastoral Symphony "was signalised by the same unworthy reception on the part of the audience which marked the instrumental performances of the previous evenings. In the slow movement their idle gossip was actually distinguished in the orchestra above the instruments." Then the critic waxed wroth and called the audience "mere Goths." There is no reason to believe that the Worcester audience was other than a representative one, as regards the attention then paid to music of a high class.

Passing from the foregoing survey, which will, of course, be understood as quite general, and admitting of much in the nature of exceptions, we will now give some particulars of what was doing in England at the time of the Queen's accession. On June 23, the editor of the *Musical World* published an address to her Majesty, written, or, at any rate, signed by himself. One passage in it struck a familiar note, the vibrations of which are being sustained even at the present day: "If, in this early stage of your Majesty's entrance upon the most arduous and deeply responsible charge that can fall to the lot of humanity, it would not be deemed impertinent to solicit the gracious attention of your Majesty to the condition of one class of your Majesty's subjects, I would venture, as the organ of that class, to request that your Majesty will condescend especially to protect and patronise the British musician, and, according to the well-advised judgment of your Majesty, to prompt and foster the cultivation of native musical science, the increase of which for a series of years has doubtless contributed in no minor degree to concentrate the social tendencies, and to soften the national character. . . . At some future time I hope to submit for your Majesty's consideration a few thoughts which, if acted upon, will, I conceive, extend the cultivation of this charming science in my native country, and add new lustre to the moral and poetical character of my brethren." It does not appear that the editor's benevolent designs for the moral and poetical character of his brethren were farther prosecuted in her Majesty's direction, but the extract given above is interesting proof of an existing jealousy for native art as against that of the foreigner. The Queen's tendencies on this matter seem to have been pretty closely watched. At one time in the early months of her reign she is credited with a leaning towards modern Italian music, but the organisation of her private band gave occasion for a positive manifestation of sympathy with native talent. It is recorded with great pride and satisfaction that of the twenty-four performers a majority were natives, while most of the foreigners, having served under preceding monarchs, had a claim to retention which could not well be ignored. At this time, also, the Society of British Musicians was in existence for the display of native talent and the assertion of native rights springing therefrom.

In June, 1837, London concerts were in full swing; the "unprecedented number of 135 being given during the season: four in private residences, six at the London Tavern, thirteen at Willis's Rooms, thirty-three at the Concert Room in the King's Theatre, and seventy-nine at the Hanover Square Rooms. Forty-three of these were given in the morning and ninety-two in the evening. It is scarcely necessary to say that many were of the order "benefit," and had very little significance. But some were important. There were Concerts of Classical Instrumental Music—forerunners of the "Pops"—sustained by the two Banisters, Dando, Hill, Lazarus, Westrop, and others. The Philharmonic Society was in full activity, and at the Concert given nearest to the Queen's accession had the support of such artists as Thalberg and Schroeder-Devrient, whose solos relieved a programme that included Beethoven's "Pastoral" Symphony, Spohr's Symphony in E flat, and the Overture to "Euryanthe." The Societa Armonica also gave Concerts of a miscellaneous description, with programmes ranging from Beethoven's C minor Symphony to Balfe's ballads. It is significant, with regard to observations already made, that the Directors were encouraged to form an efficient chorus of amateurs, it being anticipated that they would have little difficulty in doing so. Mr. Parry, the professor and historiographer of Welsh music, took his leave of the public this season. Mr. Neate gave a soirée, at which was introduced "an interesting seven-year-old child, Milanollo"—one of the afterwards famous sisters. The Sacred Harmonic Society put off a performance of Handel's "Israel in Egypt" on account of King William's death, and, while pausing a decent time, the "amateur choralists"—so they continue to be described—are advised by the *True Sun* not to charge such prices even for a charity. "We have nothing to say against the Sailors' Asylum," tersely remarked the editor, "but we have much to urge for the three shilling oratorios." Wherefore, O amateur choralists, "set your faces resolutely against all charity temptations to deviate from your own great charity of cheap music for the people." While the *True Sun* thus sounded the true note of cheapness, a Mr. T. Philipps went about trying to improve English Psalmody, describing the congregational singing of the period as "the most disgraceful public musical performance now to be heard throughout Europe." Mr. Philipps had his remedy ready, but a musical reporter asked: "Did it never occur to any of these dignitaries of the Church whom Mr. Philipps was proud to quote in support of his opinions, that a set of urchins taken from the streets, and one-half of whom are sent to the parish only to keep them out of the convict hulks, are not exactly the proper persons to be appointed to these lofty and sacred duties, and, moreover, that, if they are so employed, it would be at least as well to give them as much knowledge of music as would enable them to go through their task with decent correctness?" The reporter was hard upon the charity children, who then sustained the praise of God in our churches, but it would seem that the charity children were first of all hard upon the ears of the congregation. How vast the gulf in this respect between then and now!

Simultaneously with Mr. Philipps' campaign against incompetence in the "singing gallery," strenuous efforts were made to bring about a reform in the Royal Academy of Music—the only institution that, in the England of that day, even assumed to rival the Conservatoires of the Continent. The reformers spoke out very plainly. Here is an extract from a

letter actually written from the Academy itself:—"Nothing, Sir, can be more ridiculous and contemptible than our system of management. We have a great man (the late Earl of Westmorland) who enacts the part of Manager Strut with a ten-horse power. He fancies himself a composer, and there are not wanting sycophants to play toady. They tell him he is a second Lord Mornington, and, behind his back, laugh at him. We have to sing stuff which he composes and calls Madrigals, nor is there one concert suffered to be made up without one or more of these delectable compositions. The whole thing, building, manager, teachers, &c., are under this great man's thumb. He is the real prototype (*sic*) of Shakespeare's Sir Oracle, for no dog dare bark in Tenterden Street without his leave!" This sort of writing is only tolerable as an indication of a demand for the improvement which has since been general in musical teaching. But it does not appear to have been directed against Mr. Cipriani Potter, the Principal of the Academy, to whom the professors and students presented a silver inkstand.

Beethoven was commemorated at Drury Lane—Choral Symphony in the programme—and the proceeds forwarded as a subscription to the monument at Bonn. "Monsieur Chopin, the celebrated composer," arrived in London to look around, not to play. The Purcell Club attended Divine service in Westminster Abbey on the anniversary of the composer's death. Her Majesty visited the Guildhall, and was presented with a splendidly bound copy of the English music there performed for her delectation by native artists. An English Opera House was carried on by Mr. Bunn, opening a month after the Queen's accession, with Balfe's opera "Catherine Grey," supported by Miss Romer, Mrs. Wood, Mr. Seguin, and the composer himself, who, by the way, brought out, at the same time, a national song, "Victoria and England for ever." What has become of it? "Mr. Mendelssohn" came to England to conduct a performance of "St. Paul" by the Sacred Harmonic Society, and there was a Purcell Commemoration in Westminster Abbey.

We have taken these records almost at random from the journals of the day as being typical of our musical life fifty years ago. Our next task will be to mark the rise of powerful agencies by which the entire aspect of things was changed.

(*To be continued.*)

"THE GOLDEN LEGEND" IN BERLIN.

REDEEMING the promise made to our readers last month, we now present some choice extracts from Berlin criticisms upon Sir Arthur Sullivan's latest work. They might almost be given without note or comment, so obvious is their hostile spirit and, in many cases, so manifest is their untruth. Of these qualities our readers can judge for themselves. Our first quotation is from the *Fremdenblatt*:—

"It must be confessed that the success of 'The Golden Legend' did not at all correspond with the means employed for its favourable representation, with the significance of the place where it was produced, and with the expectations entertained about it. The power of the composer is not up to the task. Only a few choruses, tunefully and simply written in the style of the old Italian church composers, were able to arouse the sympathy of the listeners. In most of the solos we were struck by the injudicious treatment of the voice, which received no aid from the orchestra, but was indeed made the fifth wheel to the waggon, in fact, a subsidiary to overwhelming orchestration, which ignored altogether the singer. The composition lacks hills and dales; the steady-going text is spun out in languid declamations; there is no elevation anywhere, only a dead level of yawning *ennui*, from which we are pleasantly aroused by those two or three pretty choruses mentioned before. If one wanted to enter into details, one might find several things to praise in the management of the orchestra, in quite skilful contrapuntal work; but an arm, a foot of a statue can be very beautiful, and yet the whole statue itself may not be worth much. The text, adapted from Longfellow's Epic 'The Golden Legend,' is an unsatisfactory adaptation of the German poem 'Poor Heinrich.' What has been made out of the old Minnesinger's touching and highly poetical story? The text contains a number of insipid passages, which are not to be laid to the charge of the translator, for the translation is altogether very good.

"The reception of the Cantata by the audience was lukewarm. It is to be hoped that Mr. Sullivan will soon cover this defect with another pretty operetta."

The critic of the *Berliner Tageblatt* is less severe and more amusing. His remarks about the rich and noble families in England, who judge sacred works by the depth of their piety, are exquisitely funny:—

"The first of the above-named scenes (Prologue) displays musically nothing but chromatic passages in the orchestra, *tremolo*, then bell play. These sounds are then sung by men's voices in Latin, after which follow on chromatic passages, wherein the Spirits declare that they are not in the position to fulfil the commands of the Prince of Hell. The scene ends with the organ and the bells sounding in unison, accompanied by the orchestra in thirds. Here follows a short monologue of *Prince Henry*, in which the orchestra is managed with skill and care.... The third scene, the journey to Salerno, brings a surprisingly beautiful and graceful bit of melody, a song almost Spanish in character, begun by *Elsie* and continued by the Prince. Here the composer is obviously in his own element; also the following duet in A major is full and fine. Hereupon bursts forth a Latin Pilgrims' chorus, which *Lucifer*, with his *motif*, joins as a pious pilgrim himself. The manner and method in which this is blended with the chorus, shows that the composer is well able to do excellent work if he sets about it with care and industry. After this point, the orchestral passages, the invocation of the Prince to the sea, &c., are written without earnest feeling, and are less carefully scored. The conception of the composer begins to be weary, and the work, the instrumentation and harmonisation, become doubtful. The composer had much better have left the fugue in the Epilogue unwritten; the public is not at all moved by it, and to the critic the peculiar introduction of the answer (a 'cobbler's patch' according to all forbidding rules), and the passages in thirds in the working out of the fugue, do not seem proofs of careful workmanship—and if not here, where will it show itself?

"Many readers, after seeing these statements of mine, may ask whether this 'Golden Legend' has not indeed been successful, for if not, the representation in Berlin, conducted with such great ceremony, would seem inexplicable. I answer that the Cantata would in any case have found an appreciative public in England; to the musically educated audience it will nowhere seem more full of merit than here, but in England there are more things to take into consideration with respect to all musical productions of a religious character than with us. A great number of rich and noble families go neither to theatres nor secular concerts, but only to representations of sacred music. At these concerts it is not the artistic worth which decides the success, but the pious character

and the nature of the text. Criticism behaves indulgently on such occasions—particularly with respect to English composers—and such a composition can very well be heard in many towns before large audiences ere proper connoisseurs bestir themselves about its worth. Take 'The Redemption' as an example. All over Germany it was recognised to be a weak work, and indeed no Musical Committee had ever thought of expecting a great oratorio from the composer of 'Faust' and 'Romeo and Juliet.' But in England 'The Redemption' is written to order for a musical festival, paid for handsomely, and performed with much success. And 'The Golden Legend' is certainly much weaker, and has fewer claims to merit than this 'Redemption.' . . . The house was filled with a most refined and cultivated audience. The reception of the Cantata was in the beginning favourable, but cooled down more and more towards the close. As I left the house before the end it is not known to me to whom the colossal laurel wreaths were given, which, on entering, I had seen on the arms of two strong men."

The *National Zeitung* patronises Sir Arthur, pats him on the head, and says, in effect: "You are a good boy, considering your English surroundings, but would have been a better one had you stayed in Germany":—

"Sullivan understands how to make use of the *tout ensemble* of the orchestra, as well as its separate components; he writes vocally for the voices. Neither spoilt by too much art nor exaggerated, to him the 'modulationary' insatiableness of the new school is as unfamiliar as the delight in wild instrumental tumult. Skilful mastery of form is clearly displayed in the great fugue of the final chorus. If he had only been less sparing of that kind of contrapuntal structure. The separate songs, for the most part not melodious, but declamatory, are spread out beyond all becoming length. The composer has happy ideas, but weight, depth, individuality, are nowhere to be put to the credit of his conception. Although he despises what is altogether rough and commonplace, yet he borrows nearly the whole of his musical trade capital from the vastly piled up stores of the commonplace. The *à capella* Evening Hymn, certainly, only so far as its sound goes, and the little songs of the two on their pilgrimage to Salerno are, according to our taste, the most grateful numbers of the whole work. He who can write passages like these and like the chorus in the Epilogue, would have the means of attaining to one of the foremost places of honour amongst contemporary writers, if he placed before him a higher ideal and raised the claims on himself and on his audience. He received his artistic education at the Leipzig Conservatoire. There is, perhaps, cause for regret that he did not always remain in Germany. The intellectual atmosphere of his English home is not helpful to any activity more ideally musical than its surroundings."

On his part, the critic of the *Post* uses a bludgeon wherewith to chastise "The Golden Legend" and its author. Nothing is too bad for them:—

"The material of 'The Golden Legend' is entirely borrowed from the touching poem 'Poor Heinrich,' by Hartmann von der Aue. The English (*sic*) poet has tacked on all manner of 'transcendentalisms' to this German poem, which is purely human in character.

"The music did not come up to the lowest expectations. Not one of the personages, neither *Lucifer* nor *Prince Henry*, neither *Elsie* nor mother *Ursula* is a musical 'physiognomy'; there is scarcely a single subject in the whole work which is characteristically important; scarcely one melody which would impress itself on the memory as a happy hit. The whole character of the Cantata is poor; in form it somewhat resembles Schumann's 'Pilgerfahrt der Rose.' If one excepts a few short chorus passages, as, for instance, the Evening Hymn of the villagers in the second scene, or the final chorus of the third scene 'The night is clear and peaceful' (which, thanks to the excellent interpretation of Herr Stern's choir, fell on the ear with pleasant sound)—if one excepts these passages, the rest of the music, which occupied two hours, is one long yawn of *ennui*. The orchestration is without any charm of tone, the chorus is throughout the work 'homophonic,' so that any fairly trained little choir, such as may be found in every town in Germany, would be thoroughly up to the work. Only at the end, with the last few words of the Epilogue, does the musician take a leap to counterpoint, and finish up with a short and capital fugue. It was certainly no mark of friendship to the composer of 'The Mikado' that his work was received with so much favour when it was performed at the Royal Opera. In 'The Golden Legend,' where the composer has not the assistance of beautiful and peculiar scenery, and Asiatic dance melodies (!!), but where he is thrown entirely on music itself, the poverty of his invention and his inability to work up solo, chorus, and orchestra to a powerful climax, are mercilessly thrust upon the listener. The audience evinced complete indifference; only now and then, when a few hands wished to clap, ominous hisses were heard, which were speedily quelled."

The *Börsen Courier* is magisterial, and delivers judgment as though clothed with scarlet and ermine:—

"Mr. Sullivan, one of the most fertile composers of our time, and in England highly honoured, especially at Court, was as good as unknown in Germany. One work of his, 'The Mikado,' has made his name popular with us far and wide, and has brought him unmeasured expressions of praise.

"The capacity to write carefully, characteristically, and cleverly; the art above everything to orchestrate; the skill of perception—all these qualities Mr. Sullivan does not, of course, renounce in 'The Golden Legend.' But he lacks two qualities—emotion and passion absolutely, original conception entirely. In the operetta he did not need the one, and we overlooked the absence of the other with indifference under the circumstances. In a great oratorio, invention and emotion are the two vitals, without which the work must perish. And greatness he has not. He is always concerned with ingenious trifles and trifling ingenuities which are intended to dazzle one, and yet in the long run only weary one. As it is impossible to provide a long work with material on these lines, it is to be supposed naturally that the composition becomes weaker from number to number. . . But the style at times gives way to triviality. There is no doubt that the text offers favourable opportunities to the composer. But towards the end it becomes dull and uninteresting, and therefore requires twice as much power from the composer, which he has no longer to give.

"In the fourth scene, at Salerno, there is a pretty *à capella* chorus; in the fifth scene the prayer of *Ursula* begins with great promise, but then falls off completely; in the sixth scene there are some few very charming bits—but, taken as a whole, the last three scenes leave no impression. The Epilogue is much more significant, and, with its beautifully wrought passages in unison, followed by a very clever fourt-part fugue, is the best part of the whole composition."

With characteristic German self-conceit, the *Vossische Zeitung* winds up by intimating that

Sullivan has talent which he would turn to best account by writing expressly for the Teutonic public :—

"The outlines to which the old legend has been reduced of necessity in the musical libretto are scarcely likely to please and satisfy a German public. We laugh at the maiden . . . we laugh at the singing bells, and most especially we laugh at *Lucifer* himself. . . . You must not misunderstand us ; myths like 'The Golden Legend' have always a certain poetic and ethic kernel ; but they must be more intellectually perfected than this one in order to satisfy us Germans. And as for the music, Sullivan will not be equally successful in Germany with 'The Golden Legend' as he has been with 'The Mikado.' Our judgment on the work will be more favourable if we confine ourselves entirely to its musical character.

"It is true that Sullivan does not appear to be a genius of great inventive power, but he shows himself to be thoroughly well up in the treatment of the orchestra and chorus ; and although we maintain that many parts of the Cantata make a less pleasing impression on account of their aridity of melody, yet we can say of several numbers that they are most effective by reason of their agreeable sound, their grace, and their tolerable individuality. The Prologue, although well sustained in expression, has not been able to interest us. In the second scene the Chorus of Villagers is very pleasing on account of its pious character, its simple and natural melody, and its well defined theme.

"The best and most ambitious part of the Cantata we take to be the final chorus, which begins with a simple melody, and in course of development arrives at contrapuntal form without suffering the slightest loss of its direct hold on the mind. In this passage Sullivan has given a beautiful example of how higher forms of art and musical *naïveté* may be combined. It does not seem to us at all impossible that if Sullivan were to become thoroughly acquainted with the demands of the German public, and were to write for it expressly, he would be able to produce something of more importance than he has done in this work."

In the *Kreuz Zeitung*, the same old tune is piped. It begins with an abstract of the text, and then continues :—

"Thus the legend offers special material for musical treatment ; and the great interest which was displayed after the first announcement of this performance will testify what beauty and sweetness were expected from Sullivan's music, owing, of course, to the impression which 'The Mikado' had created here and elsewhere. Sullivan's 'Mikado' must be very favourably distinguished from other operettas of the same class ; it is distinct in the refinement of its melodies, in the careful avoidance of all trivialities. With complete mastery of the means he has employed, the composer has musically illustrated an attractive and throughout interesting farce ; in doing so he has displayed much artistic taste, and has also shown himself to be inventive. But not so in 'The Golden Legend,' where it was needful to strike deeper, more earnest chords ; to seize the hearer, and tear him away from himself by the power of characteristic music. It is passion which is wanting ; not once does the music give utterance to pathos. That which worked so well in 'The Mikado' music—viz., the fresh, healthy breath of 'emotion'—is the very quality which we miss in 'The Golden Legend' in scenes where it ought to be. Thus the listener, step by step, keeps on losing the interest in music which certainly reveals to us an artistic tone poet, but which is artificial and stilted, and cannot go far towards increasing the fame of the English composer on the Continent. With the exception of *Lucifer*, who can pass as a characteristic personage, one misses any kind of individuality and any striking delineation ; instead of this, the composer has gone in for musical detail painting, which does not attract in this frame, because not suitable there.

"The Prologue is the most successful part of the Cantata, and yet it may not be said to have any close connection with the legend itself ; on the contrary, it is quite without an inner musical relationship to the remaining parts of the composition. The work contains two melodious numbers—an Evening Hymn of the villagers, and the Epilogue, which at least finishes the evening effectively.

"For the characters of the Prince, *Elsie*, and her mother, *Ursula*, the composer inserts here and there striking passages ; but only too soon his power leaves him, and he shows himself incapable of further delineation. His instrumentation is a stronger point, and so, in this respect at least, there are some few refreshing oases in the musical desert.

"We are decidedly impressed with the composer in his capacity as Conductor ; there was no mistaking his circumspection."

We take our last extract from the *Börsen Zeitung*, already once quoted. This, with all its assumption of impartiality, is positively savage :—

"Sullivan has not known how to breathe into his music the spirit of real religious feeling and belief, nor has he understood how to express musically the childlike piety of the mediæval poet, which comes forth in every strophe of the text ; and the ground note of deep sorrow which the poet has struck has not been hit off by the composer, or at any rate not held on firmly. We do not find in the music any trace of the healing power of prayer, or of the naïve simplicity of the German legend, which has certainly lost much of its poetic worth in this English version. . . . With regard to the 'bell peal' introduced by Sullivan in this work, it was originally used by Liszt in his 'Bells of the Strassburg Minster.'

"And, indeed, the way in which this new member is added to the original body of sound speaks well for the taste and skill of the composer. It is only a pity that Sullivan, in the further progress of his work, has so utterly and repeatedly renounced these and other precious virtues. Total absence of dramatic interest and life prevents the listener from deriving real enjoyment from the composition ; and then, too, Sullivan's 'tone language' is by far too unconvincing to make all the things which he tells us seem real. Only in divers choruses (particularly a few *à capella* choruses) does the composer show himself at his best ; a few pleasingly melodious passages and several beautiful effects of orchestration appeal to our fancy, but they are not able to cheat away from our minds the dulness of the composition, taken as a whole. But there is one thing for which one may praise the composer—viz., that in sovereign contempt for all good or bad models he has strictly avoided any help from foreign sources ; one great vast *ennui* of Sullivan's own yawns to us from the numerous 'points noirs' of the work."

Alas, poor "Golden Legend"! Alas, poor Sullivan! Alas, poor England! Will it, or he, or she, ever hold up head again ?

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXIII.—GRÉTRY (*continued from page 272*).

GRÉTRY followed up "Zemire et Azor" with a three-act piece, "L'Ami de la Maison," which was played before the Court at Fontainebleau in October, 1771. Two years later he produced "Le Magnifique,"

with an overture described as "en action," and beginning with a "Marche de captifs." Without reference to the work itself, now not to be obtained, we can only guess at the nature of the overture, which may be taken as a piece of programme music. "Le Magnifique" was followed, in 1774, by "La Rosière de Salency," a four-act pastoral comedy in verse, first represented at Fontainebleau. This appears to have been less successful than the others, and was withdrawn by the authors after a few representations. The next piece, "La Fausse Magie," a two-act comedy, played at the Italiens in February, 1775, had scarcely a better fate. At one of the performances of this work, Grétry and Rousseau met for the first time, under circumstances which the musician has recorded in his Memoirs:—

"I heard some one say, 'M. Rousseau, here is Grétry, for whom you have just been asking.' I rushed up to him, and regarded him with tender emotion. 'I am glad to see you,' he said. 'For a long time I believed my heart to be closed against the soft sensations which you have made it feel. I desire to know you, sir; or, rather, knowing you already by your works, I wish to be your friend.' 'Ah! sir,' I answered, 'my sweetest recompense is to please you by my talents.' 'Are you married?' 'Yes.' 'Have you espoused what they call a *femme d'ésprit?*' 'No.' 'I thought so.' 'She is the daughter of an artist; she speaks only what she feels, and simple nature is her guide.' 'I thought so: Oh! I love artists; they are children of nature. I wish to know your wife, and I will come often to see you.' I did not leave Rousseau during the performance. We left together. I was far from thinking that that was the first time and the last I should speak to him. In passing through the Rue Française, he jumped over some stones left by paviours in the streets. I took his arm and said 'Take care, M. Rousseau!' He pulled himself away brusquely, remarking 'Let me use my own strength.' I was confounded by these words, the carriages separated us; he went his way, I went mine, and I have never since spoken to him."

The picture drawn in these words is complete and full of interest. We see the two men, one thirty-four, the other sixty-three years of age, passing along the stone-encumbered road; Rousseau, thinking himself not yet old, jumps the impediments, his companion, with the pity of the thirties for the sixties, remonstrates; the elder man takes offence at the implied doubt of his agility, and the two part for ever. Truly, Rousseau's vanity was no less all-embracing than powerful.

In his next work, "Céphale et Procris," Grétry took a higher flight. The book, a tragedy by Marmontel, invited more passionate treatment than the pastorals and comedies upon which the master had for some time been engaged, and Grétry did his best to satisfy the demand. Nevertheless, the opera, which was produced in Paris, May, 1775, turned out a failure, not unconnected, perhaps, with the fact that Gluck's first French work, "Iphigénie en Aulide," had been played in April of the year preceding, and exercised a marked influence upon public taste. One critic pointed this out, observing "Grétry was badly advised to oppose tragedies like the 'Iphigénie' and 'Alceste' of Gluck by a cold pastoral," a description, however, which Marmontel's piece hardly deserves. Grétry's next work was "Le Mariage Samnites," first represented at the Italiens in June, 1776. This also met with an indifferent reception, but the fault lay outside the work. "Le Mariage Samnites" was more fitted for the Académie than for the Italiens, where a company of comedians was called upon to play in a piece of serious import. The public, it is said, would not accustom themselves to see under a casque actors to whom they had been accustomed in comic *rôles*. But the piece lived on, as every student of musical history knows, and for fifty years was the delight of Parisian audiences, despite the stupidity of the libretto. It is historically associated with a brilliant episode in the career of Marie Antoinette, who, in 1776, was still a favourite of the capital. The Queen attended a performance of "Le Mariage Samnites," and, at one point, the entire audience rose to join the artists in singing a couplet, which may be thus paraphrased:—

The world entire is at thy feet,
Its devotion knows no measure,
When sovereign rank and beauty meet,
All is duty, all is pleasure.

There was no prevision of 1793 in 1776.

A small piece, "Les Filles pourvues," written for the Comédie-Italiens in 1777, was followed, in the same year, by "Amour pour Amour," "Momus sur la Terre," and a burlesque drama, "Matroco." Grétry afterwards reproached himself for the authorship of the last-named work, and wrote in his Essays: "The success of such a production will be always, to my mind, nearly impossible. I made that opera for the Court out of pure complaisance; it was played at Paris against my wish, and fire has destroyed that monstrous production in expiation of the attack I had made upon good taste." If it be asked why he thus contemned his own child, there is a sufficient answer in the fact that the overture resembled our own pantomime preludes, in being made up of well-known airs, having more or less bearing upon the character of the story. In April, 1778, Grétry wrote a piece for the Opéra—a *pièce de circonstance*—entitled "Les Trois Ages de l'Opéra," and designed to inaugurate the advent to power of a new director at the great Parisian house. This is so characteristic of a now forgotten form of entertainment that it deserves description. The curtain rises upon the *Genius of Opéra*, who invokes the aid of the Muses for the good of the art she represents, whereupon *Polyhymnia* enters, conducting Lully, who, dressed in the costume of his own time, is attended by the principal characters in his lyric dramas. Lully is modest, and admits that he has been superseded; nevertheless, he claims some credit:—

Vous voyez un chanteur antique,
Qui merita quelque succès,
J'ai fait connaitre la musique
Au peuple aimable des François:
Un art plus brillant me remplace:
Mais convenez de bonne foi
Que beaucoup d'autres à ma place,
N'en auraient pas fait plus que moi.

Terpsichore next enters, bringing on Rameau, with a retinue of his own characters. Him the *Genius of Opéra* addresses thus:—

Est-ce vous, immortel Rameau,
De la scène lyrique appui toujours durable?
Venez jouir d'un triumphe nouveau;
Vos chœurs savans, pompeux, et votre danse aimable,
Quels que soient les progrès dont l'art sera capable,
Vous placeront toujours dans le rang le plus beaux.

Some dances in the style of Rameau's day are then executed, after which, as a few bars of the *Iphigénie* overture are played, *Melpomene* introduces Gluck. The *Genius* demands whence comes harmony so superior to everything previously heard, and is answered by *Melpomene*, who points to Gluck, observing that doubtless he contemplates other tragic masterpieces. Upon this the palm is given to the German master, and the curtain descends to rise again upon *Armide* or *Roland*. In putting music to this prologue, Grétry had to imitate the style of the three masters, and is said to have done so with great success, so accommodating himself to the

models set before him that the audience at once clearly recognised what they were expected to discern.

Grétry's next work was composed to a libretto by an English author, one Thomas Hales, who, we are told, enrolled himself, when very young, in the army of France. Why he left his native land and became a soldier in the pay of its "hereditary foe" does not appear, but in all probability the reason may be found in some family connection with the Jacobite rebellion of 1745. Hales assumed the name of Thomas d'Hèle, and is described as "ecuyer du Comte de Gloucester," whoever that nobleman may have been. But it is more to our purpose that the renegade Englishman possessed remarkable talent as a poetical dramatist. Hales, or d'Hèle, became so devotedly attached to Zanerini-Bianchi, an artist belonging to the Italiens company, that when the troupe was suppressed in 1780, and the lady returned to her own land, her lover died of grief, in his fortieth year. The work written by Hales for Grétry—a three-act piece, "Le Jugement de Midas"—had some trouble at first, owing to its partly English origin. It was refused at Versailles on that account, but the Duke of Orleans—Egalité Orleans—who was not without English sympathies, caused it to be performed at a theatre devoted to amateur representations. Fresh difficulties then arose. Hales had a sarcastic vein, and his libretto succeeded in offending two very different classes—procureurs' clerks and high society. The "swells" of the period were guarded in the expression of hostility, for Hales had powerful friends; but the clerks, more outspoken, organised an opposition, and sent round a circular couched as follows: "The procureurs' clerks invite you to attend to-morrow and hiss the second performance of the 'Judgment of Midas,' in which piece they are insulted." The result was a stormy evening, in which, however, Grétry's friends, that is to say, the general public, came off victorious. As for high society, Voltaire entered the lists on Grétry's behalf, and routed my lords and gentlemen with an epigram:—

La cour a dénigré tes chants,
Dont Paris dit des merveilles:
Grétry, les oreilles des grands
Sont souvent de grandes oreilles.

After this nobody was particularly anxious to pose as one of the long-eared party. The piece, notwithstanding its troubles, achieved a great success. Contemporary critics praised it, and the public flocked to hear it whenever they had a chance. In this, perhaps, they were influenced by a fact which the composer himself has pointed out:—"This opera was a most biting satire upon old-fashioned music, or, rather, upon the wearisome manner in which it was sung."

Encouraged by good fortune, Grétry and Thomas Hales collaborated upon another three-act piece, "L'Amant jaloux," produced at the Italiens in December, 1778. The lyrics were written by one Levasseur, an ex-captain of dragoons, and the tripartite conjunction proved most fortunate, the opera speedily making its way into immense favour. La Harpe wrote about "L'Amant jaloux" as below:—

"The prodigious and abiding success of this lyric comedy attests merit and perfection. Its music is truly dramatic and picturesque; its melody always agreeable, expressive, and varied. The new masterpiece of a fertile genius which has produced so many others pleases in concerts as well as theatres—an obvious proof that good music, like good verse, does not depend for all its charm upon scenic illusion.'

"L'Amant jaloux" has often been revived, and is esteemed to this day as one of Grétry's finest works. A year later (1779) Grétry and Thomas Hales laboured together for the last time, at a three-act lyric comedy, "Les Evénements Imprévus," brought out at the Court Theatre, Versailles, in November, 1779. This work failed, on account, it is said, of public preoccupation with the Gluck-Piccinni conflict, but the critics highly praised the music. We gather from their remarks that Grétry had profited by the advance in dramatic expression achieved by the composer of "Orfeo." This was particularly pointed out in the *Journal des Débats* during the revival of "Les Evénements Imprévus" in 1803:—

"Grétry has successfully done for comedy that which Gluck attempted for tragedy. He has known how happily to wed melody and dramatic poetry, and to produce from the alliance of the two arts a result possible to neither alone. His ensembles form situations of a new order; his solo pieces indicate character; there is almost nothing for the singer, all is for the actor and the scene. The airs have the rare, though little appreciated, merit of expressing the sentiments natural to the circumstances in which the characters are placed. For their proper performance, it is necessary to have feeling and taste even more than voice; one sings them badly when they are not well acted."

It is worthy of note in connection with "Les Evénements Imprévus," that the libretto was set to music in 1791 by Ferrari, who audaciously imagined that he could supplant Grétry. But the Parisians would not have him at any price, and the rash Italian quitted France in disgust. We read concerning this affair:—"It was only another triumph the more for Grétry. The first representation of the new 'Evénements Imprévus' showed that the old music was, so to speak, consecrated. Loud murmurs were heard during and at the end of each piece, and in the duet 'Serviteur à Monsieur La Fleur,' M. Ferrari's theme appeared so completely ridiculous that the public, to punish audacity, stopped the performance at once."

In 1780 our composer received a distinguished honour. By that time his native city, Liège, had learned to be proud of him, and, in January of the year just named, the Communal Council decided that his bust should be placed on the *avant-scène* of the theatre, facing the Prince-Bishop's box. The decision was expressed in the following words: "The council of the city, always careful to encourage our compatriots who distinguish themselves by their talents, and wishing to pay public and permanent homage to the celebrated Grétry, who has enriched the French Theatre with so many masterpieces of music, is of opinion that his bust should be placed on the *avant-scène* of the city theatre, to the end that by it the memory of this celebrated composer, who does honour to the people of Liège, may be handed down to the most distant posterity. It is therefore ordered that the bust be executed, in white marble." The "unveiling" of the bust was quite a solemn and important function. After it had been brought on the stage concealed by a group of Muses, and the damsels had exposed it by retiring, an actor, representing *Apollo*, spoke the following lines:

Muses, je ouis content,
Grétry, je jure à ta patrie
Un amour éternel;
Je t'élève un autel
Où je soumets le noir envie;
Dans ces climats heureux,
L'aimable poésie
Trouvera l'harmonie
Toute augré de ses vœux.

The bust was then solemnly crowned amid the plaudits of a crowded house.

Though thus provided with an abundance of laurels, our composer was not disposed to rest upon them. He calmly went on with his work, and, almost while the Liège people were paying him homage, produced "Aucassin et Nicolette" at the Court of Versailles; poem by Sedaine. In this piece Grétry sought to combine ancient and modern forms of music, but the result was not encouraging to a further venture of the kind. The rehearsal at Versailles before the royal family had the effect of a parody, and Grétry himself says that the audience were convulsed with laughter at the very moment when he and Sedaine imagined themselves to be most pathetic. The master was soon ready with another opera, "Andromaque," first played at the Opéra in June, 1780. Here, also, Grétry opened what was to him fresh ground. That is to say, he produced a lyric tragedy, somewhat in the manner of Gluck; labouring at it so earnestly that the score, in which recitatives and choruses preponderate, was completed within a fortnight, during the whole of which time the author of the words, Pitra, was at the musician's elbow. Grétry says: "It was, I believe, the first time that the idea was carried out of accompanying all the recitatives of a personage by the same instruments, so as thus to distinguish him. When *Andromaque* recites, she is nearly always attended by three flutes in harmony." The same device is met with in Sullivan's "Light of the World," where the words of the *Saviour* are accompanied by a certain set of wind instruments; but it may not have been the case that our English composer knew of what Grétry had done before him. The music of "Andromaque" was severely mauled by the critics, who were not pleased by its composer's experiments in style and method. They condemned his approach to Gluck and Piccinni, saying that he had neither the energy of the one nor the gracious melody of the other. Grétry's next works were "La Fête de Mirza" (1781), a ballet in four acts; "Collinette à la Cour," a lyric comedy in three acts (1782); "L'Embarras des Richesses," also a three act comedy (1782); and "La Caravane du Caire" (1784). All these were produced at the Opéra, with a view to afford the public relief from the continuous tragedies of that establishment. We read in the master's Memoirs:—"When I put lyric comedy on the stage of the Opéra I was looked upon as an objectionable innovator. But I saw the public wearied with tragedy and unable to help themselves. I heard many lovers of the dance murmur because it was reduced to play as an accessory and often useless part in tragedy. At length these three works ('Andromaque,' 'Collinette à la Cour,' and 'La Caravane'), above all 'La Caravane,' produced quickly one after another, fixed public opinion as to the necessity of establishing lyric comedy on the Opéra stage." "La Caravane" had a great success, the measure of which may be estimated from two facts:—First, it was burlesqued; second, the adherents of Piccinni got up a cabal against it. We may add, with regard to this work, that it was republished in 1880 as part of a collection, "Œuvres de l'Ancien Répertoire de l'Opéra Français," edited by Mr. Gevaert.

A one-act piece, "Thalie au Nouveau Théâtre," produced at the Italiens in 1783, may be passed over with simple mention as an absolute failure, but the indomitable composer returned to the charge the same year, at the same theatre, with another three-act comedy, "Theodore et Paulin." This failed likewise. When played at the Court, Marie Antoinette received it coldly, and "society," of course, followed suit. At the Italiens, the house audibly murmured, and Grétry's best friends in the press could do no more than let him down easily. The *Mercure de France* said: "We shall say nothing about M. Grétry's music. One tumultuous performance cannot give a satisfactory idea of a musical work, and when, in such a case, the composer is a distinguished man like M. Grétry, prudent critics keep silence." Grétry was not daunted by all this. He knew there was good music in the opera, and, getting hold of his poet, he persuaded him to remodel the story, striking out all the titled characters and reducing it to a two-act idyl, entitled "L'Epreuve Villageoise."

Even in this form the piece did not succeed; it was withdrawn by Grétry himself after one representation, although some of the airs were loudly applauded and—a circumstance which pleased the composer much—whistled in the streets of Paris. The master's next work was his *chef d'œuvre*, "Richard Cœur de Lion," produced at the Comédie Italienne, October 21, 1784, the poem being by Sedaine. This opera originally had three acts only, but another act was added, and first played at the thirty-fifth performance. According to the *Journal de Paris*, the enlargement of "Richard" arose from the attacks of the critics upon the third act. Sedaine was not one of those who haughtily reject counsel, and, in considering the matter, it appeared that the opera as a whole would benefit by enlargement towards the end. So, in fact, it did. The renovated third act and the new fourth were received with enthusiasm, and the entire work was accepted as a perfect thing. Sedaine's communication to the journals *àpropos* to this matter is worth presenting:—

"Only a desire to satisfy the public has caused me to take the poem of 'Richard' again in hand. After thirty-five representations it might have remained as it was, and I do not hide from myself that a third and fourth act, after the second, which so fully succeeded, was a very difficult task to discharge. . . . To thank the critics for having been honest and decent in their remarks would be to insult them; therefore, gentlemen, I do not thank you, but I am very grateful."

Sedaine had reason for thankfulness, as much on account of adverse criticism as of praise, though the latter was certainly very strong. The final result appears in the *Gazette Nationale*:—"It is impossible, perhaps, to cite another opera which has had a success so brilliant, general, and sustained as 'Richard.' In Paris a hundred performances were given to crowded houses. Called for in the provinces with unexampled eagerness, it has been translated and played with equal success in all the theatres of Europe." It was certainly translated into English and played at Drury Lane, October 20, 1786, the part of *Richard* being taken by John Kemble, who, although he had no voice to speak of, did his work, we are told, passably well.

The masterpiece was followed by "Panurge dans l'île des Lanternes," a comedy in three acts, produced at the Opéra in January, 1785. According to Grétry himself, this was the first work of a purely comic character which appeared with success on the greatest lyric stage of France. But the apparition disgusted many people, who thought the Opéra degraded by it. M. Fétis says: "The appearance of 'Panurge' at the Opéra, caused even more noise and scandal than that of 'La Caravane.' Lyric comedy may pass, but the genus Burlesque at the Royal Academy of Music! This was hardihood without example. But again the proverb was shown to be right, and fortune smiled on audacity." The overture to "Panurge" was published in Paris, arranged for the clavecin soon after its first performance, and drew from Grétry a letter to the journals which explains itself:—

"Gentlemen,—I owe thanks to the honest musician who has been good enough to arrange the overture to 'Panurge' from my score, and has had the goodness not to change an essential note. I do not know how he obtained an overture entrusted to my copyist and my engraver, who are honest men, but I see quite clearly that the art of profiting by the labours of others has reached perfection in these days. On Tuesday next may be obtained at the usual places, the overture and four dance measures in 'Panurge,' arranged also for the clavecin or piano, with accompaniment, at the same price as the overture announced by honest M. ————. M. Hulmandel and myself have taken the liberty to make some changes in the work of that musician, but he will pardon us, no doubt."

Grétry was no bad hand at sarcasm it is clear.

(To be continued.)

BEETHOVEN.

AN important addition has just been made to the Beethoven literature in a stout volume, entitled "Zweite Beethoveniana,"* which has very recently issued from the press of Messrs. Rieter-Biedermann. The volume contains the last researches of the well-known Herr Gustav Nottebohm in the contents of Beethoven's sketch-books, and their relation to his life and his published music. A volume of "Beethoveniana" was published by this veteran explorer in 1872. He then began a further set of papers in the *Musikalisches Wochenblatt*, which were terminated by his death in 1882. These have now been collected, with many extensions, and with the addition of many articles not before printed, the whole being edited by Herr Mandyczewski, a musician of Vienna, who is taking a prominent part in the new complete edition of Schubert.

The volume contains no less than sixty-five separate articles, some of them of great length, quoting Beethoven's sketches for his various works, and thus showing, *under Beethoven's own hand*, how these wonderful compositions grew gradually and slowly to their perfect and permanent shape. Of the Symphonies, we have thus the detailed history of the Choral, of Nos. 8, 7, 6, and 5; many new and interesting particulars of the music for the "Weihe des Hauses" (Op. 124); of the Overture, Op. 115; of "Fidelio" (an article of fifty pages); of the Pianoforte Concertos, Nos. 1, 2, 4, and 5, with an unfinished Concerto in D; of the Choral Fantasia; of many Sonatas, and many Quartets; of the "Liederkreis"; of an opera on the subject of Macbeth; of a third Mass, in C sharp minor, and many other matters. These notices are collected from sketch-books scattered through the Libraries of Europe, including the British Museum.

No other artist or author has afforded the same opportunity of tracing the course of his mind, and laid all the processes of his method of working so completely bare, as Beethoven has done in these precious and unique sketch-books. The old idea with regard to Beethoven is that he was rapid and headstrong, that he set rules at defiance, and did everything, as it were, in a flash and cloud of genius. This was the notion even of so expert a man as Fétis, and to some extent of Berlioz, and is still held by many; but Nottebohm's labours ought to put an end to it for ever. They have shown that he was in reality gradual and tentative to a most extraordinary degree; that years might elapse between the inception and the completion of a work; that a subject or a passage only occurred to him for the purpose of being written down, and then almost at once crossed out in favour of an alteration—often slight, but generally pertinent; and that it was only after repeated alterations of this kind that his works attained their permanent form. Gradually, as the altered sketches succeed one another, the piquant feature or rhythm, which is now the most characteristic thing in the passage, steals in; and at last, after three or four more attempts, assumes its well-known place. Here we see too the remarkable habit of this marvellous composer of elaborating two, three, and even four works at the same time, and thus showing the bursting fertility of his mind. All this and a great deal more is to be learned from these crowded and pregnant pages.

The ultimate destination of some of the movements is very interesting. One of the most prominent subjects in the last Pianoforte Sonata (1821) originally appears in a sketch-book of 1802; the slow movement of No. 7 Symphony was invented for the C major Quartet six years earlier; a portion of the Prisoners' Chorus in "Fidelio" becomes the *Finale* of the Pianoforte Concerto in G; and so on. Nor is it only his mode of composition that is thus illustrated. He seems to have written down everything—memoranda of the most cursory sort; allusions to the beauty of the country; to the effect of his own pianoforte music on himself; his requirements for a house; a tailor's name; and then, how striking to come on the following entry: "Dona nobis pacem darstellend den *innern u. äussern Frieden*," the first mention of that affecting indication in the Mass in D!

Before we close these brief remarks, we must notice one or two points in which even this excellent volume might be improved. It is an instance of the steady way in which our German friends persist in making their books difficult to read and to use. There is not only no index, where an index would be invaluable, but there are no head-lines; not even the chapters are indicated, save at the beginning of each; and the old repulsive plan of solid pages, with but few paragraphs, is adhered to. It is also most inconvenient—in days when so much of one's reading has to be done in the train—to handle a heavy book of 600 pages in a thin paper cover. The difficulties thus thrown in the way of the reader are very great, but, notwithstanding them, we shall be surprised if anyone who takes up this volume can easily lay it down.

AFTER the provincial reporter, the novelist must be admitted to rank as a good second in the perpetration of musical solecisms. The banjo, as we all know, is the favoured instrument of the aristocracy in real life; but it has not yet been introduced to enhance the pathos of a romantic situation in any work of fiction that we are acquainted with. It has been reserved for a titled authoress, however, to assign this *rôle* to the piano-organ. If any of our readers are inclined to doubt this assertion, let them turn to the pages of "Waiting for the Prince," by Lady Constance Howard (F. V. White and Co.). In it they will read how Guy, the sculptor-hero, while suffering from profound dejection, was "strangely comforted" by the strains of a passing piano-organ, which struck up "Wait till the clouds roll by" outside his studio. Guy joins in, in his mellow baritone or rich tenor—we forget for the moment which—and performs the whole song, the words of which are carefully set down. Under the middle of the last line the word "chorus" is added, which is a stroke of genius on the part of the author. In the words of the musical critic, "comment is needless." Our experience of recent fiction has perhaps yielded nothing so divinely fatuous as the foregoing scene, but the

* "Zweite Beethoveniana," Nachgelassene Aufsätze von Gustav Nottebohm. Leipzig: Rieter-Biedermann, 1887.

following extracts will serve to show that a frothy effusion still continues to be the distinctive characteristic of the method in which workers in the field of sentimental romance deal with music. Thus, in "Love and Liking," a three-volume novel quite recently published by Messrs. F. V. White and Co., the hero has a "rich tenor" (if novelists only knew how maddening those conventional epithets are to the reader!), while the heroine "sang like a young thrush, with a trill that in the feathered songster's melody tells that its mate is nigh." Another personage in the same novel is called *Cremona*, "the fanciful baptismal name given Mrs. Beaumorris by her violin-loving father." The comparison of the heroine's voice to that of a thrush occurs in another recent work of fiction, entitled "Poor Laurette." "I'll go bang," remarks one of the characters, "she sings like a thrush." Brought out under the auspices of her singing-master, Signor Doria, "Poor Laurette" receives a hundred pounds for singing in a duet with that worthy, at the Albert Hall, before a "small gathering of grandees." A little further on it is incidentally mentioned that she was habitually paid at the rate of a guinea a note. Where George Eliot blundered and Thackeray erred, it is not likely that tenth-rate *littérateurs* should succeed. There is an infallible remedy—that of total abstinence on the part of these writers from all reference to that which they know nothing about; but this implies a restraint which it is hopeless to expect from "the ignoble army of irresponsible scribblers," as the author of "Love and Liking" very happily dubs them. One great secret of Turgenieff's success in treating music in his novels lay in his reticence. He knew exactly how much to say about it, hitting the happy mean between cold precision and extravagant rhapsody, and the exceptional opportunities he had enjoyed for so many years as a member of the Viardot household never tempted him to make any ostentatious parade of his knowledge. Inasmuch as the duty of a critic should be quite as much concerned with the recognition of good points as the exposure of bad, it behoves us to mention that in an unpretending paper-bound volume of stories published last spring, under the title of "A Summer Day Dream," by Julian Ord, we have encountered a method of dealing with matters musical wholly removed from the silly gush illustrated by the foregoing extracts, and approaching in its essentials to the ideal mode adopted by Turgenieff.

In P. G. Hamerton's "Life of Turner," we are told that he was buried in St. Paul's Cathedral, and when the coffin was taken into the building "the choristers chanted the Dead March in *Saul*." Mrs. Alexander's clever and well-known novel, "The wooing o't," has the following passage: "Maggie was opposite to him at table, between Mr. Fitzalan and one of the nameless Philharmonics, who talked thorough bass across her during the greater part of the evening." Such mistakes as these, by eminent authors, may be multiplied *ad infinitum*; but when we read in a newspaper of wide circulation a paragraph inviting amateurs to join a class "for the performance of Sir Michael Costa's Oratorio of 'Elijah';" and, in an analytical programme, that Haydn was called "'Papa Haydn' because he invented the String Quartet," we cannot but wonder how good music can ever struggle through such inartistic surroundings, and make itself felt by the many. But this is only the preface to a more remarkable instance of ignorance than any we have yet called attention to, and the truth of which is vouched for by a constant correspondent. At an amateur sacred concert in a chapel, the solo "'Tis Liberty," from "Judas Maccabæus," was down in the programme; and the chairman in announcing the vocalist said "Mr. — will now sing 'Tis Liberty,' by Mr. Judas Maccabæus." This slip of the chairman being afterwards discussed by members of the choir and their friends, one remarked, in all seriousness, "Why, of course, he might have known that 'Judas Maccabæus' was one of the twelve apostles." This was capped by a second, who said, without hesitation, "Everybody knows that 'Judas Maccabæus' was a German composer." A few days after this, a member of the community to whom the affair had been related was arranging a programme for another concert in the same chapel, and was requested to insert as one of the songs "Pious orgies," from *Judas Maccabæus*. With a knowing smile, however, he shook his head and said "Oh no, my dear sir, I really cannot put that down; you see, I have heard the story." He thought he was being imposed upon, and it was not until a copy of *Judas* was produced that he was convinced there really was such an Oratorio. Here indeed is sufficiently decisive proof that ample work could still be found for musical missionaries.

We have, on more than one occasion, contended, in opposition to views expressed elsewhere, that the attainment of a high level of executive excellence by amateurs should be regarded rather in the light of a valuable stimulus to professional talent, than in that of an unjustifiable and dangerous rivalry. Serious competition is out of the question, or, if it ever should arise, could only be due to the remissness and incompetence of professionals. On the other hand, it may, and does, often happen that amateurs have enjoyed special facilities which enable them to read salutary lessons to their professional brethren. We allude in particular to the matter of accent, not only in the vernacular, but in other tongues, notably French. To descend from generalities to a particular instance, such a performance as that which was given in Prince's Hall by the combined forces of the Magpie and Wandering Minstrels, under the *bâton* of Mr. Lionel Benson, on the night of the 20th ult., should be taken as a very welcome sign of the high level of amateur proficiency in this country. The name borne by the vocal contingent is hardly suggestive of classical music; and yet, with scarcely an exception, their contributions to the entertainment consisted of 16th century madrigals, and part-songs by the best ancient and modern masters. Nor was the orchestral selection inferior in quality to that furnished by the choir. Beethoven's "Prometheus" Overture, that of Weber to "Euryanthe," a "Slavische Tanz" of Dvorák's, and movements from Haydn's "Military" Symphony, and Mendelssohn's Violin Concerto—the solo being played by Mr. Louis d'Egville with plenty of dash and excellent intonation—testified to the sound and catholic taste of the Conductor, who, as a soloist, charmed his hearers by the refinement and feeling with which he rendered songs by Maude V. White and Gounod, proving himself the fortunate possessor of a French accent which falls to the lot of few Englishmen to acquire. The orchestra, even in the wood-wind and brass, was entirely composed of amateurs, and their execution of the pieces already named was, on the whole, highly creditable. A couple of Mr. Scott Gatty's "Plantation" songs represented the humorous element, and proved far more to the taste of the fashionable audience than the Madrigals of Palestrina or the Overtures of Beethoven and Weber. But in saying this we mean to put no slight upon the genial author of these diverting ditties, who showed on this, as on former occasions, that between genuine comedy and music-hall buffoonery there is a wide gulf fixed.

Our columns have from time to time borne testimony of the increase of a cultivated musical taste in New Zealand; yet that those who labour in the good cause in this Colony do not always meet with the encouragement they deserve is proved by an extract from a local paper recently forwarded to us. It seems that Mr. Robert Parker, a resident musician, gave a lecture in which he incidentally referred to a type of "musical evening"—a combination of dancing, talking, and music—which is becoming fashionable in Wellington, and a leading journal in commenting upon his discourse, has the following: "We, or some of us, at any rate, are sheer barbarians, and absolutely have evening parties with a little music to vary the entertainment; and after the music, and even while the music is going on, somebody, oh! horror, dares to talk, and then it is not music at all but horrid barbarism, and we have no right to mix up music and conversation, and ought to be ashamed of ourselves for so insulting Melpomene and her sister Euterpe. This, it seems, is the dictum of that enthusiastic and uncompromising classical musician, Parker of Thorndon. He will not allow people to enjoy themselves, but insists upon them not only singing and playing classically, but, worse than all, listening to classical music also." And afterwards the writer metaphorically pats the lecturer on the back thus: "See, dear boy, if there is one thing more than another that the working people—I am one of 'em—crave for, it is amusement. . . . We don't understand Beethoven and Mozart much, nor even Wagner, and, in short, we are essentially melodious, and not harmoniously classical." Now we should imagine that so unflinching an upholder of the union of music with conversation would desire his theory to be thoroughly carried out; but when he says "we would rather listen to operatic gems, ballads, and songs than to sonatas, or even fugues, and those dreadfully dreary compositions called classical productions," it appears to us that he shifts his ground, for it is the necessity of listening at all that he begins by complaining of. We should decidedly advise him to advocate talking straight through all the music, for if he were accidentally to hear any of it, who knows but that he might be delighted with, or even applaud, a classical work without knowing it?

THE Dean and Chapter of Rochester, in the handsomest manner possible, have agreed to the request of the friends and relations of the late Joseph Maas to erect a memorial tablet in the Cathedral to him who received his first musical education as a chorister in that ancient fane. The approved design includes a replica of the portrait medallion of the late singer, copied from his monument in West Hampstead Cemetery. The Dean and Chapter have kindly consented, in consideration of the honour achieved by their late chorister, to forego certain of the fees, but the labour of erecting the memorial cannot be done without expense; this will be about £40. A portion of this sum is already promised, and it is believed that the past and present choristers of England would like to have the opportunity of contributing small sums to what is intended to be a Choristers' monument. Mr. W. A. Barrett, of 39, Angell Road, Brixton, London, a member of the Memorial Committee, and one of the trustees, will be glad to receive any contributions towards the end in view.

ROYAL ITALIAN OPERA.

THE above heading appears at the top of another notice in the present number, and it becomes rather difficult, without the use of unwieldy titles, to distinguish between the various operatic enterprises of this extraordinary season. Let us hasten to say that we now refer to Mr. Lago's Royal Italian Opera, which began with a performance of "La Favorita," in Covent Garden Theatre, on Tuesday, the 24th ult. The manager is evidently desirous of doing his work well, and emulating the best of the days during which Mr. Gye reigned in the same place. He has secured the efficient services of Mr. Bevignani as Conductor; there is a capital chorus, including many fine male voices, and the orchestra of seventy-two performers includes the pick of our best native and resident foreign artists. The list of principals, moreover, is a good one as times go, being headed by Madame Albani, and continued by various names admittedly representative of high excellence. We see no reason, therefore, why Mr. Lago should fail to offer a series of representations well worthy of public support, provided he does not attempt too much, and insists upon producing nothing till it has first been properly prepared.

The performance of "La Favorita" can hardly be taken as a criterion for the rest of the season. There are always plenty of shortcomings on an opening night, the fate of which managers and artists are content to leave in the hands of providence, for no reason, we are sure, which can justify the act. So at Covent Garden, where the requisite smoothness of running was by no means noticeable. Even the stage management showed lack of care, the principals in the marriage procession going off on the wrong side, while the well accustomed bridesmaids started for the proper route, and were only brought up by the voice of authority. Mr. Lago on this occasion introduced a new *Leonora* in the person of Miss Medie-Mei, who comes from we know not where. The lady is not in her first youth, nor does experience of the stage atone for the defects of a worn voice and a tremulous, laboured delivery. We are sorry to say it, but Miss Medie-Mei won't do. Even her "O mio Fernando" failed to move the audience into a favourable mood. The remaining principal characters were sustained by Mr. D'Andrade (*King*), Mr. Gayarré (*Fernando*), and, if the bills may be credited, Mr. Campello (*Baldassare*), the last named being a new comer. Mr. D'Andrade sang out of tune at times, but was generally efficient, and Mr. Gayarré played and vocalised with all his old propriety and vigour. The male voice chorus in the third act has rarely been better sung, while at times the orchestra was superb.

"Rigoletto," with Miss Ella Russell, was to be played on Thursday, the 26th ult., and "Faust," with Madame Albani, on the Saturday following.

ROYAL ITALIAN OPERA.

MR. MAPLESON closed his short campaign at Covent Garden on the 6th ult., and, consequently, very little work comes within the ken of our present notice. Gounod's "Mirella" is the principal item, the opera having been revived, after a sleep of more than twenty years, in the penultimate week of the season. We are hardly called upon to acquaint our readers with the character and claims of the French master's pastoral, or tell them its history from the appearance of the first ill-fated version to the definite shaping of the work as we now have it. All this information has long been common property, and if we had space to spare, there would be more interest and amusement, possibly more profit, in speculating as to the reasons which brought about its revival. Mayhap Miss Nevada wanted to figure as the interesting heroine, or, perhaps, Mr. Mapleson succeeded in persuading himself that the time has come for reviving pastoral opera. As a matter of fact, "Mirella" stood no chance from the first, idyllic though the story be and pretty as is the music. Public taste runs in favour of very different works and public taste rules. The audience on the first night of "Mirella" was neither large nor enthusiastic; but all the same, the artists engaged played and sang their best. They were Miss Nevada, *Mirella;* Miss Engle, *Shepherd;* Madame Lablache, *Tamena;* Mr. Caylus, *Vicenzo;* and Mr. De Anna, *Irias.* The performance ran with tolerable smoothness, and there were occasions when the music, worthily presented, seemed to touch those who heard it. Unhappily, mischief was done to the representation by the loose principles upon which Italian opera is

usually conducted—the *prima donna* being allowed to drag in a show song from another work by another composer, just to give herself an opportunity for display. In condemnation of such a course, no words can be too strong. After "Mirella," Mr. Mapleson contented himself with repetitions; taking a "benefit" on the last night, when the programme was an *olla podrida*, meaning nothing but diversion.

CARL ROSA OPERA.

OUR readers will not be very angry if we spare them details concerning what may be called the routine work of Mr. Rosa's Drury Lane season, which began on the last day of April with a representation of "Carmen," sustained for the most part in a familiar manner, but made of some special interest by additions to the *mise-en-scène* of the last act, and by the first appearance of Miss Fanny Moody as *Michaela*. The scene of the bull-ring is now animated, splendid, and truthful, while, in Miss Moody, the manager has a young artist qualified to make much of a very sympathetic part. The performance generally, with Madame Roze as *Carmen*, and Mr. McGuckin as *José*, showed that Mr. Rosa had returned to town with a complete equipment of band, chorus, and principals, qualified to strengthen the repute of his enterprise. Since the opening night we have had our old friends the "Bohemian Girl," "Faust," "Mignon," "Esmeralda" (100th performance), "Il Trovatore," &c., played in the usual fashion, and accepted with customary good will. These are the representations that may be passed to reach the production of Mr. Corder's "Nordisa," which took place on Wednesday, the 4th ult., in presence of a full house. When "Nordisa" was brought out at Liverpool, in January last, our special correspondent described the work and estimated its pretensions in sufficient detail. We are, therefore, now spared the necessity of discussion upon points which appear to have excited a good deal of feeling. The fact is obvious that "Nordisa" pleased far less in London than in Liverpool, both the public and the critics of the two places being at variance upon its merits. We shall make no pretensions to decide between them. THE MUSICAL TIMES has spoken once and that is enough for us. We would, however, point out that some reason for dissatisfaction may, perhaps, arise from Mr. Corder's well-meant efforts to prepare a work which should acquire popularity and pave the way for better things. No one who knows him can suppose that the music of "Nordisa" represents the sum of his ability, and he is therefore open only to the charge of having made an error in judgment. The principal characters were sustained by Madame Gaylord (*Nordisa*), Madame Burns, Mr. Barton McGuckin, Mr. James Sauvage, Mr. Aynsley Cook, and Mr. Max Eugene; all these artists acquitting themselves to the satisfaction of the house. The *mise-en-scène* was adequate, though the avalanche may have caused some disappointment. On the 25th ult. Mr. Rosa produced "Lohengrin," with very fine spectacular effects, the dresses and stage appointments generally being magnificent. Madame Roze (*Elsa*), Madame Tremelli (*Ortrud*), Mr. McGuckin (*Lohengrin*), Mr. Sauvage (*Herald*), Mr. Eugene (*Telramond*), and Mr. Pope (*Emperor*) sustained their parts with dramatic propriety, and the orchestra was excellent, but not much can be said for the singing, the demands of which were ineffectively met. Nevertheless, "Lohengrin" is likely to prove a "draw."

ROYAL ALBERT HALL CHORAL SOCIETY.

So familiar are Albert Hall renderings of Berlioz's "Faust," that the one given on April 30 might be passed with a mere record of the fact that it took place; that Mr. Barnby conducted, as usual, and that the solos were sung in their well-known manner by Madame Albani, Mr. Lloyd, Mr. Henry Pyatt, and Mr. Watkin Mills. It would be superfluous to dwell upon the exertions of these artists, or to give reasons why Madame Albani and Mr. Lloyd ran each other hard for first honours. Enough that the eminent vocalists never did themselves or their sympathetic music greater justice. The chorus was, as heretofore, nearly faultless. It is a treat of the highest order to hear this fine body of amateurs in "Faust." It exemplifies a union of the greatest force with unsurpassed delicacy. For intelligible reasons, the audience expressed themselves best pleased with the orchestra. The "Hungarian March" and the "Dance of Sylphs" are irresistible, even when indifferently played; how much more when the executants are such as those over whom Mr. Barnby presides?

CRYSTAL PALACE.

THE enterprise and energy of the management of the Crystal Palace resulted, on the 7th ult., in the most effective rejoinder to the attitude of the *cognoscenti* of Berlin that can be conceived. By their resolve to produce "The Golden Legend" on Handel Festival scale, they not only offered a unique compliment to Sir Arthur Sullivan (no other composer that we are aware of ever having witnessed a similar presentation of one of his works), but they furnished the English music-loving public with an opportunity of which they, in their turn, were not slow to avail themselves, of assembling literally "in their thousands"—to borrow the phraseology of political handbills—in order to endorse in overwhelming fashion the verdict originally passed at Leeds, and confirmed at every subsequent performance of this fine work. Mr. Manns had bestowed on the preparation of "The Golden Legend" that happy mixture of enthusiasm and conscientiousness which thirty odd years of hard work in the land of his adoption have been unable to abate, and to him above all others concerned is the credit due for what, in many respects, was the most impressive rendering which Sir Arthur Sullivan's masterpiece has yet received. The vast choir, drilled to perfection by Mr. Manns himself, went through its work with a fire, a precision, and a delicacy that could hardly have been surpassed. The only loophole left for adverse criticism was to be found in the Prologue, the striking upward swell in which, on the words "O, we cannot," has never been properly given except by the Yorkshire chorus. The Evening Hymn, the chorus "O pure in heart," and the Epilogue, were all splendidly sung, and created a deep impression on the large audience, which stretched back without a vacant seat to the stage of the pantomime theatre. Of the principals engaged, Madame Albani, Madame Patey, and Mr. Lloyd, who were all in excellent voice, repeated the now familiar impersonations of their respective *rôles*, Madame Albani's voice travelling with the greatest effect throughout the vast auditorium. Mr. Foli, who undertook the part of *Lucifer* for the first time, was well fitted by his previous experience of Mephistophelean parts, and by his exceptional vocal resources, for a great deal of the music which fell to his share. On the other hand, Mr. Foli was not quite note-perfect in his part, and the high range of certain passages proved a stumbling-block in the way of correct intonation. The orchestration undoubtedly suffered chiefly from the method of presentation adopted on this occasion, a great many of the most delicate effects being lost or spoilt by the process of multiplication. A word of praise is due to Mr. A. J. Eyre for his judicious rendering of the passages for organ. Sir Arthur Sullivan was twice recalled at the close of the Concert, and Mr. Manns was also accorded the enthusiastic greeting that he had so richly deserved.

PHILHARMONIC SOCIETY.

ALTHOUGH containing no novelty, the programme of the Concert on the 5th ult. was of the highest interest, the two most important works—Dvorák's masterly Overture, "Husitzká," and Hermann Goetz's strangely neglected Symphony in F—presenting attraction to the lovers of classical music which fully compensated for the absence of compositions submitted for the first time to critical judgment. When Dvorák conducted his "Husitzká" Overture on its production at these Concerts in 1884, its extraordinary dramatic power was at once recognised; and a second hearing confirms the impression that, great as have been the composer's triumphs since that time, it must ever be considered one of the best of his works. Not only, indeed, is it an inspiration from beginning to end, but this inspiration is prompted by the noble feelings of a true patriot who is desirous of glorifying in music that great Bohemian struggle for independence known as the "Hussite war." The manner in which this design is carried out

need not be again enlarged upon. Suffice it to say that the Overture created so powerful an impression upon the audience as to elicit a perfect storm of applause, a considerable share of which was undoubtedly due to Sir Arthur Sullivan, who conducted a perfectly ideal performance of the work. Goetz's Symphony, played for the first time at these Concerts, has been happily acknowledged elsewhere in this country as one of the greatest works of its gifted composer. After its excellent rendering on this occasion by the Philharmonic orchestra, we can scarcely imagine that, even by this conservative Society, it can be ignored in the future, received as it was with a cordiality which showed that the originality of its themes, the beauty of their treatment, and the exquisite orchestration throughout were thoroughly appreciated by an audience numbering many to whom the Symphony was a positive novelty. Mr. Schönberger's performance of Beethoven's Pianoforte Concerto in C minor was marked by all the good qualities of his playing, and fewer of the bad ones than we have heard in his many interpretations of the classical works, and he was warmly and deservedly applauded. The vocalist was Madame Patey, who was highly successful in Gluck's "Che farò," and the programme included Wagner's "Walkürenritt." The Concert on the 19th ult. commenced with Mozart's "Jupiter" Symphony, which was played with all that precision and delicacy to which the orchestra, under Sir Arthur Sullivan's conductorship, has now accustomed us. Familiar as the Philharmonic audience is with Beethoven's Pianoforte Concerto in E flat (the "Emperor") the exceptionally good rendering of the work by Miss Clotilde Kleeberg aroused the audience to positive enthusiasm, the applause indeed being continued long after the performer had retired for the second time from the platform. The second part of the programme began with Mr. F. Corder's "Roumanian Suite" for orchestra, composed expressly for the Society. As Mr. Corder tells us that he uses the term Suite in its modern sense, and that in his work there is "only a slight assimilation to the modern Symphony," the hearers knew precisely what they had to expect. Whether many experienced a sense of disappointment on finding that the attraction of the composition was chiefly confined to the presentation of Roumanian melodies in all their native barbarity we cannot say; but certainly whatever is attempted is done well. The "Suite" consists of four movements — "A Rhapsody," "A Dance," "A Romance," and "Zingaresca." The first movement, having for its principal subject a *Lento*, in C minor, with an excellent contrasting Allegro, is avowedly designed to represent "an exiled Roumanian pining for the sights and sounds of his native land"; the second movement, one of the best in the work, is a pleasing Dance, bright and joyous, with a Trio, and return to the original theme; the third is a genuine Romance, exquisitely scored, and containing a quaint passage for wind instruments; and the finale, "Zingaresca," a real Roumanian melody, followed by a dashing Allegro, forms a most effective climax to the work. Apart from the clever manner in which these fragments are woven into a continuous composition, the instrumentation must strike every musical ear both by its appropriateness with the theme under treatment and the richness and variety of colour. Mr. Corder, who conducted, was most warmly greeted at the conclusion, and has every right to congratulate himself upon the success of a work which, with so critical an audience, might certainly be considered experimental. Mr. Santley, the only vocalist of the evening, gave Purcell's "Let the dreadful engines," and Mozart's air "Per questa bella mano," with double bass *obbligato* by Bottesini (an ineffective composition); Mr. Bottesini played his own Concerto in F sharp minor, and the Concert concluded with Wagner's Overture "Die Meistersinger."

RICHTER CONCERTS.

A NEW season of these popular Concerts began on the 2nd ult., under the sole management of Mr. N. Vert, who, not without some trouble and litigation, has made the enterprise, with all its profit (or loss) and its responsibility, his own. Mr. Vert is the right man for the place he now fills, proof of which may be seen in the fact that he gave Mr. Richter *carte blanche* as to the orchestra, and enabled the Conductor both to strengthen and improve its resources. By this measure the strings, at one time a weak point, have been made nearly all that fastidiousness can desire. Nothing in the opening programme called for extended remark. It comprised Beethoven's A major Symphony, the Introductions to "Die Meistersinger" and "Parsifal," Brahms's Variations on Theme by Haydn, and Liszt's Third Hungarian Rhapsody. These selections belong to the stock repertory of the Richter Concerts, and a simple record of their performance is enough. There was no vocal music in the scheme, and nobody seemed to miss it.

The second Concert (9th ult.) put forward a novelty in the shape of an Introduction to Goldmark's new opera "Merlin," which appears to have made a success in Germany. Regarding the work as a whole, we are not now called upon to speak, and we would not say a word by way of pre-judgment. The Introduction is enough for present consideration, if, indeed, consideration be called for by a piece of music which is weak Wagner. Mr. Goldmark has shown in previous compositions that he can write naturally and pleasantly; why, then, did he go out of his way to imitate a man in comparison with whom the best imitator only reveals his incompetence. The "Merlin" prelude is no worse and no better than scores of other things framed upon the same model; the only cause for wonder and regret is that Goldmark should have gone out of his way to write it. The piece was very coldly received and, probably, will not be heard of again in this country. Precisely an opposite result followed a performance of the graceful *intermezzo* from Dr. Mackenzie's "Jason." Here was charmingly descriptive music, that gave pleasure alike to ear and mind—that appealed alike to imagination and a sense of beauty. The audience received it most cordially—they could do nothing less without forfeiting character—and we should say that "On the Waters" is now on the active repertory of these Concerts. Berlioz's Symphony, "Harold en Italie," occupied a great deal of the evening, and was beautifully played; but we doubt whether, in the opinion of a majority, it tended to edification or pleasure. "Harold" is the weakest of all Berlioz's Symphonies; perhaps because its basis is the most artificial, and its situations the most strained. The composer may, however, have been hampered by the necessity, which Paganini imposed upon him, of writing for a solo viola. This has no logical connection with the main idea, nor is it justified by musical results. "Harold en Italie" excited no enthusiasm. Mr. Santley was the vocalist, and sang "Wotan's Farewell" with the precise effect of former efforts.

The third Concert (16th ult.) introduced a novelty much more important than that put forward at the second. We refer to a set of Symphonic Variations, composed for orchestra, on an original theme, by Mr. Antonín Dvorák. This work made a great and legitimate effect. The melody is simple, but striking, and admirably adapted for the treatment it has received, while the variations, twenty-four in number, are variations in so real and masterly a sense that they seem to exhaust the possibilities of the form. A critic has truly said of them: "We may stay a moment to point out how forcibly sentiment, feeling, and passion are expressed by the several movements. Love and hate, hope and despair, joy and sorrow, all seem to be represented, and to find appropriate utterance in the ever-differing treatment of a single theme. This vital quality it is which lifts the entire work far above the ordinary exhibitions of mechanical dexterity and places it amongst the products of true art." We trust that Mr. Richter will announce the Dvorák Variations for speedy repetition. Other selections in this programme were familiar. They included Mendelssohn's Overture to "Ruy Blas," the prelude to Act III. of "Die Meistersinger," the prelude and closing scene from "Tristan," and Beethoven's "Little Symphony," No. 8.

At the fourth Concert (23rd ult.) Mr. Richter satisfied the long-standing curiosity of amateurs about Anton Bruckner's Seventh Symphony—a work that has gone the round of applauding Germany, and was promised in London last year, but, for some reason or other, then withheld. We confess to sore disappointment of hopes not unnaturally raised by reports from abroad. It was, we regret to say, outside our cognisance that Bruckner is the *protégé* of a particular school. We thought that his work had been judged on its

merits, whereas it now appears that personal sympathy had more to do with the verdict. There is reason for unfeigned regret at the failure of the much-vaunted Symphony, since every man with a heart in him must desire success for a composer of sixty-three, who has vainly struggled after fame all his life. Yet fail it did, at any rate for the time, the audience listening with unmistakable coldness, or else going away. Reasons for this may be found in extreme length — a fault substantially aggravated by lack of proportionate interest; in an exaggerated and spasmodic manner only allowable when the composer follows the changing and contrasted sentiments of a poetic text, and in an extraordinary mixture of scholasticism with the freedom of the Wagnerian school. Listening to this Symphony one might suppose that the orchestral part of a Wagner opera is being played by itself; yet each movement closely follows established form, and the melodies in each movement are largely made by the process known as "inversion by contrary motion." We do not say that the last-named feature is of great consequence as affecting the popularity of the work, because the bulk of an average audience would not recognise the inversions, but it shows the curious state of Bruckner's mind as that of a man brought up on the dry bones of counterpoint, and endeavouring to pose as one who can reconcile Wagnerian methods with those of a past age. There are some fine passages in the slow movement —a sort of elegy for Wagner—and the trio of the *Scherzo* is pleasing. Each movement, indeed, contains something for admiration, but it is swamped by the abounding product of strivings to reconcile varying things, and by the results of pretentious endeavour. Mr. Richter may not accept the verdict of a first audience. In that case we shall be ready to hear the work again, and to modify our opinion should there be reason.

LONDON MUSICAL SOCIETY.

A HIGHLY interesting programme was put forward by this Society on the 24th inst. The first item in the programme was a veritable curiosity—no less than a Cantata of Beethoven, which had probably never been performed in public, and certainly never in England. It dates between the years 1790 and 1792, when the greatest of all masters was still a mere student at Bonn, and the subject is a lament over the death of the Austrian Emperor, Joseph II. The scores of this and a companion work seem to have disappeared until three years ago, when copies turned up in the stock of a Leipzig bookseller. A good deal might be said concerning the history of these Cantatas, but at the present moment it is impossible to enter into many details. The "Joseph" Cantata is in five movements. The opening chorus is calculated to surprise the hearer who looks for Haydn-Mozartian influences in Beethoven's early work. It is surprisingly unconventional, and at times the true Beethoven shines forth in unmistakable fashion. In the succeeding bass solo, somewhat uncomfortably written for the voice, the florid passages are slightly suggestive of Handel. Mozart, however, evidently inspired the third and fourth movements, for soprano solo and chorus, which are extremely charming. A reprise of the fine opening chorus brings this extremely interesting Cantata to an end. The performance was as good as Dr. Mackenzie could make it with the somewhat indifferent material at his disposal. In the second part the Italian pianist, Mr. Buonamici, who occupies a very distinguished position in his own country, created an extremely favourable impression in Beethoven's Choral Fantasia, thanks to his sound technical facility and intelligent style. We shall be glad to hear him again in some stronger test of a pianist's ability. Mr. Prout's Oxford Symphony went well under the composer's direction, and the scheme was completed by Cherubini's melodious and charming Mass (No. 4). The principal soloists of the evening were Miss Carlotta Elliot, Miss Lena Little, Mr. Harper Kearton, and Mr. W. H. Brereton.

SATURDAY EVENING CONCERTS.

MR. W. HOUSTON COLLISSON, who is, we believe, a Dublin professor, having succeeded with Saturday evening Concerts in Ireland, has thought fit to try his luck in London, and began a series of entertainments in St. James's Hall on the 14th ult. He is a brave man—brave in the sense that he defies the warnings of the past. Several times within easy recollection have Saturday evening Concerts been given in London, and always without success. Herein is no mystery, to those, at least, who have observed metropolitan habits, but hope "springs eternal in the human breast," and Mr. Collisson trusts that the rule will give way to an exception in his favour. We sincerely desire for his venture all the good luck it needs, the more because good music is discoursed at the Concerts by excellent artists. On the opening night the programme contained Mendelssohn's Pianoforte Trio in D minor, Rust's Sonata in D for violin, a Duet for violin and double-bass, by Bottesini, and a number of smaller instrumental pieces contributed by Miss Agnes Zimmermann and Mr. Bottesini, with whom were associated in the larger works, Messrs. Papini and Albert. The character of the music and the repute of the performers give a sufficient assurance for good results, both as regards the enjoyment of the audience and their culture. In addition, a number of choice songs were sung by Madame Valleria, Mr. Henry Guy, and Mr. Santley. We regret to say that the attendance was depressingly small—a mere handful of people, who were almost lost amid the empty spaces.

Matters looked somewhat more promising on the 21st., when, also, a slight change appeared in the programme; instrumental works giving way somewhat in favour of vocal pieces. We cannot say whether this was done with a purpose, and signified a trimming of sails to catch the wind. If so, we doubt its wisdom. It is a simple fact that the most successful Concerts in London just now are the most classical. Let Mr. Collisson note the fact, and reflect also that songs and songsters during the London season are as plentiful as blackberries in autumn. Two concerted instrumental works had a place in the selection. They were Grieg's Sonata in F, for piano and violin, played by Miss Lang and Mr. Houston Collisson, and Haydn's Pianoforte Trio in G, with the same executants, the third performer being Mr. Albert. Miss Lang played two short solos, but otherwise the programme was filled with songs unnecessary to particularise. We may dismiss them with a word in praise of the good judgment shown in their selection, and another for their excellent rendering by Miss Adelaide Mullen, Mrs. Scott-Ffennel, Miss Trebelli, and Mr. Edward Lloyd.

A third Concert took place on the 28th ult., too late for notice here.

THE BACH CHOIR.

THE third and last Concert for the present season of this energetic body of amateurs took place at St. James's Hall, on the 17th ult., and may with justice be termed one of the most interesting performances of the year. The Society has placed all classes of music lovers under a heavy obligation during the eleven years of its existence, and the debt has been considerably increased this season by the production, in concert-room form, of Schumann's "Genoveva" and the performance of Berlioz's grand Te Deum. The last-named work had only been given once before in this country—namely, at the Crystal Palace, in April, 1885. The composer placed difficulties in the way of the performance of his larger works by the magnitude of the forces he requires. For example, in the Te Deum, there should be an orchestra of 134 executants and a double choir of 200 voices at one end of the building, and a large organ and a choir of 600 children at the other. However, he is gracious enough to add that in concert-room performances, the third choir may be dispensed with, and the organ replaced by a harmonium. Fortunately there is an organ in St. James's Hall, though not a very good one, and a choir of boys was obtained. Berlioz was nothing if not dramatic, and the whole plan of the work is more suggestive of the theatre than the church. Still, a great deal of the music is immensely powerful, and in the final movement, "Judex crederis," the writing is distinguished by enormous breadth and colossal effects. The composer spoke of this *Finale* as "without doubt my grandest creation." Too much praise could not be given to Dr. Stanford and his forces for the admirable performance. It was an achievement of which the Bach Choir

may be justly proud, and we shall be surprised if the Te Deum is not repeated at no distant date. Another interesting feature of the Concert was the first performance of a new setting, for eight voices, of Milton's Ode "At a solemn music," by Dr. Hubert Parry. This is a fine and scholarly piece of writing, full of excellent counterpoint, but always clear, broad, and dignified. As usual with this composer, the general style of the music reflects that of Brahms; but in this instance it is Brahms in his more genial mood. The Ode was rendered with enthusiasm, the call for the composer being more than usually hearty. Bach was represented by his familiar Orchestral Suite in D and the lovely tenor air with chorus, "With Jesus I will watch and pray," from the "St. Matthew Passion Music." Mr. Lloyd rendered full justice to this, and also to the tenor solo in the Te Deum.

MR. HENRY LESLIE'S CHOIR.

To speak frankly on a disagreeable point is sometimes a duty, and after the Concert of the above-named organisation on April 27, at St. James's Hall, there seems to have been a general concensus of opinion that the time had arrived for drawing attention in plain terms to the deterioration of a once justly-famed body of singers. For some time past we have gently hinted at the advisability of reforms, but our warnings have passed unheeded. The public, however, is now taking the matter up in an unpleasant way, for despite the attractiveness of such artists as Madame Albani, Mr. Lloyd, Mr. Santley, and Mr. Schönberger, there was by no means a full room at the second Concert this season. A few years ago such a programme would have drawn an immense audience. The choir was heard in some of the most popular items of its repertory, including Wesley's fine Motett for double choir, "In exitu Israel," Pearsall's clever Ballad in ten real parts, "Sir Patrick Spens"; Gounod's "Ave Verum," and Mr. Leslie's beautiful prize Madrigal, "Thine eyes so bright." That the public is not tiring of this class of music was evinced by the applause and encores. But it was impossible to close one's ears to the fact that the tone was thin and harsh, the pitch constantly drooping, and even the attack less certain than it used to be. The weeding out of veterans, and the infusion of a hundred or so fresh and youthful voices would soon mend matters, and restore popular confidence. Why this should not be done at once it is hard to say. Concerning the efforts of the solo performers at this Concert little need be said. Mr. Schönberger gave a characteristic rendering of Schumann's Fantasia in C (Op. 17), and various smaller pieces, and the vocalists were heard in a number of familiar selections.

PRINCE OF WALES'S THEATRE.

VAULTING ambition, if it does not o'erleap itself, is generally to be commended. It is certainly not for us to blame the company of the above-named theatre for endeavouring to accomplish something in a higher sphere of art than comic opera, though whether the public would ever be induced to attend Concerts in theatres, as they do abroad, is open to question. Again, if the object of starting musical afternoons be to present "English works which might otherwise not obtain a hearing," why did the first choice fall upon Mr. Alfred Cellier's Leeds Cantata "Gray's Elegy"? Though inadequate to its subject, the work is so easy and melodious, that it is exactly suited to the needs of small choral societies, and is not likely to be neglected by them. For its performance on the 11th ult., the theatre orchestra was slightly increased, but no additions were made to the chorus, and the balance of parts was therefore extremely odd at times. The choristers sang with a good deal of earnestness, but the lack of refinement was not surprising. With the exception of Miss Marian Ellis, an efficient contralto, the principals—Miss Marie Tempest, Mr. Ben Davies, and Mr. Hayden Coffin—were members of the "Dorothy" Company, and they acquitted themselves very well. Mr. Cellier conducted, and the performance was warmly received by a fair audience. A lengthy and heterogeneous second part followed, in which Mendelssohn's G minor Concerto, played by Mr. Cor de Las, was associated with some shop ballads and other trivialities.

MR. SAINT-SAËNS'S PIANOFORTE RECITALS.

WHILE Concerts of chamber music have been more numerous than ever during the past month, we have not had the usual invasion of foreign pianists. In fact, the only performer of note who has condescended to visit us is Mr. Saint-Saëns, who gave the first of two Recitals at St. James's Hall, on the 21st ult. The French musician is a composer, an organist, and a pianist, and his capacity in each of these departments of his art is far above the average. This cannot be denied, but the English public is somewhat capricious, and, for some reason hard to determine, Mr. Saint-Saëns has failed as yet to ingratiate himself in its favour. There was but a small audience on the above occasion, though the programme was interesting, nearly every item being either new or at least unfamiliar. The pianist's own compositions formed a large portion of the scheme and included a remarkable effective Sonata in D minor, for piano and violin, which was first played at one of Mr. Peiniger's Concerts last year, a Hymn to Victor Hugo, and smaller pieces and transcriptions. The Hymn was originally composed for choir and orchestra, and in this form we should think it would be highly impressive. Another French composer, Mr. Gabriel Fauré, whose name is scarcely as yet familiar in this country, was represented by a Sonata in A for piano and violin. Of the four movements we preferred the *Scherzo*, but in all the themes have a pleasing freshness though the general style is rather laboured and turgid. The violinist was Mr. Diaz Albertini, an able performer. At his next Recital, on the 4th inst., Mr. Saint-Saëns will be assisted by three Parisian wind instrument players, who are said to be artists of rare calibre.

MADAME NÉRUDA'S ORCHESTRAL CONCERTS.

THE most accomplished of lady violinists is doing something to atone for the gap caused by the absence this season of Mr. Sarasate. She limits her scheme, however, to two Concerts, the first of which took place at St. James's Hall, on the 14th ult. Mr. Charles Hallé conducted, and the programme had features of interest, apart from the performances of Madame Néruda herself. It commenced with a Symphony in D minor by Haydn, for the first time in London. The work is mentioned in the catalogue in Pohl's biography, but it is not published, and we do not know whence Mr. Hallé obtained the score. That it is a genuine Haydn Symphony, however, admits of no doubt. It brims over with the old master's grace and humour, the Minuet and Finale being especially winning. Why conductors are so chary of performing Haydn at the present time, it is impossible to say. There was certainly no lack of encouragement on the part of the audience on the present occasion. Two of Dvorák's Orchestral Legendes (Nos. 9 and 10) also pleased greatly. They are characteristic little gems, full of the national colour the composer knows so well how to employ. Madame Néruda's most important solo was Beethoven's Concerto, of which she gave a magnificent interpretation, including a very clever *Cadenza* from her own pen. She also played Mozart's recently published Adagio in E, a transcription of Bach's Prelude in the same key, and the second and third movements of Vieuxtemps's Concerto, also in E. If we remember rightly, it was in these last named excerpts that Madame Néruda made her first appearance in London, at a Philharmonic Concert, eighteen years ago.

CHAMBER CONCERTS.

ONE of the most remarkable features in our musical life at present is the development of taste for classical chamber music. A generation ago no one would have dreamt of seeking popular support for Concerts of this description. The Sonatas, Trios, and Quartets of the great masters were then the heritage of a cultured few; they are now the property of the people, and are to be heard in thousands of homes as well as in concert-rooms. For convenience we propose to group together some of the more noteworthy performances of the past month, taking them in chronological order. The first to claim attention was that of Mr. Kwast at the Prince's Hall, on April 30, the event being rendered interesting by the first performance of Brahms's new Trio in C minor (Op. 101). In this, as in the other

chamber works the German composer has recently given to the world, we note more clearness, conciseness, and simplicity of outline than are usually looked for in Brahms's instrumental music. The slow movement is as unpretentious as it is pleasing, and the brief *Scherzo* is also very attractive. The first and last movements did not at a first hearing impress the hearer so favourably. As a whole, however, the new Trio must be pronounced worthy of the composer. It was well rendered by the Concert-giver, and Messrs. Deichmann and Fuchs. As a pupil of Ferdinand Hiller, Mr. Kwast naturally exhibits more sympathy with the classical than the romantic school. He was not heard to advantage in some of Chopin's excerpts, but he gave an excellent rendering of Mendelssohn's Variations Sérieuses. A feature of the Concert was the Recital, by Madame Kwast-Hiller, of Geibel's Ballad "The page and the king's daughter," with piano accompaniment by Hiller.

The three Concerts given by Mr. Charles Wade at the Grosvenor Gallery, on the 4th, 11th, and 18th ult., were well attended, and another series will take place during the present month. Some portion of their success may be attributed to the locale in which they were given, for the enjoyment of good music is heightened when the eye can rest on beautiful objects. At the first Concert a Quintet in B flat, by Goldmark, was announced as "for the first time in England," but we believe this is an error. Unfortunately, the work was placed at the end of a lengthy programme, and the performance came to a premature conclusion from want of time. For this reason any opinions concerning the merits of the Quintet had best be deferred. Mendelssohn's Quartet in D was fairly well played, and Mr. Schönberger gave his sensational rendering of Schubert's Fantasia in C (Op. 15). Mr. Wade displayed his pleasing tenor voice in songs by Grieg and Schumann, and Miss Carlotta Elliot also appeared as a vocalist. At the second Concert, the concerted works were Grieg's Sonata in F, for piano and violin, and Beethoven's Trio in B flat (Op. 97). The violinist on this occasion was Mr. Gustav Hollaender, from Cologne—not to be mistaken for Mr. Hollander, our able resident viola player. He made a fairly favourable impression, but we have many English violinists of at least equal merit. There was nothing else in the programme to call for mention. The third performance may be dismissed with equal brevity, as there was nothing done but what is familiar to amateurs. Beethoven's Sonata in A for piano and violoncello (Op. 69), played by Messrs. Schönberger and Hegyesi, headed the programme, and Saint-Saëns's Trio in F concluded it, the rest being vocal and instrumental solos of minor importance. Mr. Wade may be complimented on his agreeable entertainments, but we fail to see why they should commence at such an unreasonably late hour as nine o'clock.

Another series which amateurs are now accustomed to look forward to annually is that of Madame Frickenhaus and Mr. Joseph Ludwig. Two of these have been already given at the Prince's Hall, on the 7th and 21st ult. As an English pianist, Madame Frickenhaus can hold her own against any foreign importations, save, of course, those very few artists whose commanding genius places them on a pedestal apart from the others. Again, the programmes of these Concerts are always framed in a spirit of eclecticism, which renders them interesting to those who seek after things new and strange in the hope of discovering fresh art treasures. At the first Concert a Quintet in E, by Kiel (Op. 44), and a Suite for piano and violin, by Bargiel, were brought forward. We cannot say that either of these works created a profound impression, but they were at least worth a hearing. Beethoven's Quartet in F minor (Op. 95) was also included, and solos were admirably played by the Concert-givers. Miss Bertha Moore's songs call for no remark. The second programme was of more genuine importance, and was decidedly more enjoyable. It was doubtless somewhat of a disappointment that Mr. Charles Hallé was first in the field by twenty-four hours in presenting Brahms's new Piano and Violin Sonata in A (Op. 100) to a London audience, but a second hearing of the work was very welcome. Another novelty was a work called "The Strolling Musicians," for pianoforte duet, violin, and violoncello, by Arnold Krug. This has been well described as "feebly pretty," and not another word need be said regarding it. Madame Frickenhaus gave a most artistic and intelligent rendering of Beethoven's Sonata in E flat (Op. 31, No. 3), and Schubert's magnificent Quintet in C (Op. 163) was included in this admirable Concert. The artists who assisted were Miss Eleanor Rees and Messrs. Oliver King, Collins, Gibson, Whitehouse, and Koopman.

Of late years Mr. Charles Hallé's summer series of performances have been framed more and more on the Monday Popular pattern, thus departing from their original form as simple Pianoforte Recitals, relieved by vocal music. After trying the Grosvenor Gallery and the Prince's Hall for a few seasons, Mr. Hallé has now returned to St. James's Hall, where the first two of the usual series of eight Concerts were given on the 13th and 20th ult. The resemblance to the "Pops" on these occasions was heightened by the list of artists, which included Madame Néruda, and Messrs. Ries, Straus, and Piatti. The first programme included Brahms's new and genial Trio in C minor (Op. 101), about which we have spoken above; Beethoven's last Quartet in F (Op. 135), and Schubert's grand Sonata in C minor, famous for its beautiful slow movement. Mr. Hallé played this last-named work in his very best manner. The same remark will apply to Mr. Lloyd's rendering of Beethoven's "Adelaide" and two of Dvorák's Gipsy Lieder. At the second Concert Brahms's new Sonata in A, for violin and piano (Op. 100), was performed for the first time in England, and created a remarkably favourable impression. The earlier Sonata in G (Op. 78) ranks high among the master's utterances, but the new work is more winning and attractive, though less pretentious, the three movements occupying less than twenty minutes in performance. The opening section is singularly melodious for Brahms, and the second, a most ingenious combination of slow movement and *Scherzo*, is almost bewitching. At a first hearing the *Finale* did not seem on a level with the companion movements, but with closer acquaintance this view may be modified. The remaining concerted works were Haydn's Quartet in E flat (Op. 50, No. 2) and Dvorák's in D (Op. 23). Mr. Hallé gave a very fine rendering of Beethoven's last Sonata in C minor (Op. 111), and Miss Emily Winant gave songs by Schumann and Brahms in an artistic manner.

Mr. Gustav Ernest gave the first of two Concerts at the Prince's Hall, on the 17th ult., the programme containing a strong infusion of his own compositions. Prominent among these was a vocal work called "Love's Conquest," and described as a village Idyl, for soprano and tenor solo and chorus. It is a pretty little Cantata, not very original, perhaps, but nicely written and certainly pleasing. In the absence of Miss Annie Marriott, through serious illness, her sister, Miss Edith Marriott, took the soprano part, and Mr. Hirwen Jones that for tenor, the choruses being sung by Mr. Ernest's Choir. Rubinstein's Trio in G minor (Op. 15), an early but far more attractive work than some of the composer's more pretentious utterances, opened the Concert, and Mr. Nachéz and Mr. Hegyesi played some violin and violoncello solos. The so-called Violin Recital given by Mr. Peiniger, in St. James's Hall, on Tuesday, the 24th ult., was virtually a Chamber Concert, as it included two important works for piano and violin, and piano solos. A Sonata in E flat, by H. von Herzogenberg (Op. 54, No. 2), did not create a strong desire for more from the same pen. Some of the themes are pleasing; but, as a whole, the work is patchy and laboured. The ever-welcome "Kreutzer" was brilliantly played by Mr. Peiniger and Miss Kleeberg, and among the solo items was a Violin Sonata by Joseph Gibbs, one of those old English composers whose violin music Mr. Peiniger has busied himself in rescuing from oblivion.

WIND INSTRUMENT CONCERTS.

THOUGH the entertainments given recently on Friday evenings, in the Concert Room of the Royal Academy of Music, by a committee of amateur wind instrument players, might be classed with other chamber concerts, they deserve a separate notice on account of their distinctive features. It is a fact that the great masters have left a quantity of valuable and interesting works for wind instruments, and it is equally a fact that such works have, with few exceptions, suffered complete neglect in this country. There is an

obvious explanation of this state of things; the violin is immensely popular at present, and not a few amateurs essay the violoncello; but it requires more than ordinary enthusiasm to make oneself proficient on the oboe, the bassoon, or the French horn. Consequently it is quite out of the question to suppose that the compositions revived on the above-named occasions will ever attain the popularity now possessed by trios and quartets for piano and strings. Nevertheless, the enterprise appeared to be warmly taken up, for the three Concerts have been attended by overflowing and enthusiastic audiences. At present we can only speak of the programmes at the first and second. On the former occasion (April 22) the most important works were Beethoven's lively Quintet in E flat (Op. 16), for piano, oboe, clarinet, bassoon, and horn, sometimes heard at the Popular Concerts; and a charming Quintet, entirely for wind instruments, by Reicha. At the second Concert, on the 6th ult., we heard a very effective Quintet by Onslow (Op. 81), another by Spohr (Op. 52), with a very showy pianoforte part written for the composer's wife; a Trio Pathétique for piano, clarinet, and bassoon, by Glinka, and other smaller items. With the exception of Mr. Beddome, the executants were all professors and students of the Royal Academy, and included Messrs. Svendsen, Horton, Lazarus, Mann, and Wotton, and Miss Dora Bright. The third Concert took place on the 28th ult., just too late for notice in this number.

VOCAL CONCERTS.

Mr. J. B. Welch, the esteemed preceptor of singing, gave a miscellaneous Concert in the Prince's Hall, on the 20th ult. The programme was, of course, intended to display the budding talents of a number of young vocalists, and from this point of view it was successful. It seems almost invidious to particularise, but we must especially commend Miss Maude Hare for her facile delivery of Costa's air "I will extol thee," and Miss Bella Reed, who gave an expressive rendering of Cowen's ballad "Because." Distinct promise was shown by Mr. James Gawthrop (tenor) and Mr. Douglas Lott, who possesses a genuine bass voice.

Miss Emily Oldham gave an invitation Concert at Collard and Collard's rooms, on the afternoon of the 20th ult. The entertainment was chiefly interesting on account of the new songs, five in number, from the Concert-giver's own pen. Without showing much originality, these lyrics are written in a pleasing manner. We can specially commend an Italian song, "Guardami," sung with much taste by Miss Alice Roselli, and "Fair as the dawn," to which Mr. Mhanes rendered ample justice. The singing of Miss Adelaide Mullen also deserves a word of praise.

A very agreeable Concert, or Vocal Recital, as it was termed, was given by Miss Marguerite Hall and Mr. William Nicholl, at the Portman Rooms, on the 25th ult. We have often spoken of Mr. Nicholl's pleasing light tenor voice and refined method of singing, and Miss Hall would seem to have been trained in the same excellent school, as her vocalisation is singularly pure. The programme was admirable of its kind, trashy ballads being conspicuous by their absence. Its general character may be gathered from the fact that it included airs and duets by Scarlatti, Handel, Spohr, Salvator Rosa, Schubert, Brahms, Mackenzie, and Goring Thomas. Miss Lucy Riley merits a special note of commendation for her finished rendering of Handel's Violin Sonata in A.

MR. OSCAR BERINGER'S PIANOFORTE RECITAL.

On the 18th ult. St. James's Hall was well filled on the occasion of Mr. Beringer's annual Pianoforte Recital, in which his high reputation was worthily sustained throughout a long and representative programme, which began with Beethoven's Thirty-two Variations in C minor, and included much characteristic music by Liszt, Chopin, Rubinstein, Tausig, Jensen, Saint-Saëns, and other lesser lights. Mr. Beringer was heard, perhaps, at his best in Chopin's Sonata in B minor (Op. 58), in which the lucidity and force of the executant's style were admirably illustrated. A special feature of the afternoon was the performance of Liszt's "Les Préludes," in its setting for two pianos, the second instrument being admirably played by Mr. Luigi Arditi.

MR. AGUILAR'S RECITAL.

Mr. Aguilar, who is well-known as a teacher of the pianoforte, played a second selection of his own compositions for that instrument before a fairly large audience, in St. James's Hall, on the afternoon of the 16th ult. The programme, though noticeable for the variety of its contents, occupied less than two hours in its execution, and the efforts of the performer met with appreciative attention from his hearers. Mr. Aguilar is a finished and correct player, and his compositions display a considerable amount of inventive skill. The list of works performed included two Sonatas, a Nocturne in F sharp, a Caprice in D flat, as well as several fanciful trifles, the titles of some of which border on eccentricity. Such a name as "Compound Cylinders," for example, opens up a new and not wholly desirable field of musical nomenclature.

HAMPSTEAD CHORAL SOCIETY.

An evening Concert was given by this Society at the New Vestry Hall, Haverstock Hill, on the 2nd ult., before a large audience. The programme was in the highest degree interesting, comprising, in addition to Beethoven's "Mount of Olives" and Dr. Stanford's Cantata "The Revenge," a new sacred work, "Lead, kindly light," by the Conductor, Mr. Willem Coenen. The singing of the choir in Beethoven's Oratorio was remarkable for precision, and a due observance of gradation of tone, the principal vocalists too, Mrs. A. C. Walker, Mr. Price, and Mr. Gill (although all amateurs), demanding very warm praise. Mr. Coenen's setting of the lines which have so often employed the talents of composers for the Church, is worthy of more than a few conventional words of commendation. We can, however, only here say that it contains some broad and highly effective choral writing, an expressive soprano solo (charmingly sung by Mrs. Gill), and a final fugue, to all of which ample justice was done by the choir, every member of which seemed animated by the desire to ensure success to an artist who had so long devoted his energies to the well-being of the Society under his direction. The applause with which Mr. Coenen was greeted at the conclusion of the work was sufficient evidence of the impression created upon the audience; and we have little doubt that when the composition is published, choral societies will be glad to add it to their *répertoire*. Dr. Stanford's "Revenge," which, in a comparatively brief space of time, has sprung into popularity, was well sung and cordially received. Mr. Coenen was, as usual, an efficient Conductor.

ROYAL COLLEGE OF MUSIC.

A disparity between the excellence of the instrumental and vocal performances at these Concerts has been hitherto so frequently observable that we are glad to record a decided levelling up on that of the 12th ult. Miss Anna Russell gave, with considerable charm of expression and admirably clear enunciation, two songs (MS.) by Mr. Charles Wood, a scholar of the College, in which the composer has wedded Miss Rossetti's "Does the road wind up hill?" and Moore's "At the mid hour of night," to music of a distinct and pleasing individuality. The difficulty—encountered in the former poem—of conveying the impression of a dialogue when only one voice is employed is considerable, but Mr. Wood has succeeded very well. Miss Nunn is also to be commended for her very refined rendering of the exquisite but melancholy air from Purcell's "Dido and Æneas" "When I am laid in earth." Brahms's Quartet in A, for piano and strings (Op. 26), recently heard at these Concerts, was repeated to the great satisfaction of the audience, the executants—Miss Kellett and Messrs. Sutcliffe, Kreuz, and Squire—displaying a confidence and familiarity with the work productive of the best results. The instrumental soloists were Mr. Kreuz, who gave on the viola, with excellent effect, Vieuxtemps's clever transcription of the beautiful tenor air "La nuit," from F. David's "Le Désert"; Mr. Sutcliffe, who showed a finished *technique* and remarkable purity of tone in the Sarabande and Doubles from Bach's Viola Sonata in B minor; and Mr. Sewell, whose command of the organ was exhibited in a very careful rendering of Mozart's Fantasia in F minor. The Concert, which had scarcely any fault save that of length, wound up with a performance of Schubert's String Quartet in A minor (Op. 29).

LONDON CHURCH CHOIR ASSOCIATION.

The fourteenth Annual Festival of this steadily growing Association, was held in St. Paul's Cathedral, on Thursday evening, April 28. The Society was founded in 1870, and until 1885 it flourished mainly through the zeal and energy of its first Conductor, Mr. J. R. Murray. After that gentleman's death, Dr. G. C. Martin took his place, and, under his skilful guidance, it continues to progress in the most satisfactory manner. Its objects are admirable, among them being to secure the benefits of combination in the practice of church music, to afford assistance to parish choirs at local festival services, and to afford opportunities for conference upon matters relating to church music. In the matter of numbers the meeting above mentioned was the most successful yet held, there being present 900 choir members and over seventy of the clergy. Considering the distinct aims kept in view, the addition of an orchestra for the occasion would have been unsuitable; but it was a happy thought to supplement the organ accompaniment by trumpets, both for the sake of effect and as a means of keeping the large and heterogeneous force together. The effect in the Processional and Recessional Hymns was very imposing, as the vast body of sound rolled through the dimly lighted Cathedral. Tallis's immortal setting of the Responses, the special Psalms 84, 135, and 150, and Dr. Martin's fine and spirited Magnificat and Nunc dimittis in G, specially composed for this Festival, were all excellently rendered; but there was some unsteadiness in the execution of Boyce's magnificent Anthem "O where shall wisdom be found?" The singing of Handel's chorus "How excellent," from "Saul," was also not free from flaw; but, on the whole, the Festival must be accounted a success, and as there was an immense congregation, we trust the offertory in aid of the general objects of the Association yielded a satisfactory sum.

"ALCESTIS" AT OXFORD.

Although the representation of a Greek play has now become rather a rule than a rarity, there was yet some special features of interest in the recent performances—commencing on the 18th ult. and extending to the 24th—of the "Alcestis" at Oxford. Unlike the "Agamemnon" or the "Eumenides," the drama is essentially human—we had almost said "modern"—in its spirit, and it affords opportunities, both of character and situation, by which a skilful actor can appeal very directly to his audience. And the interest was heightened when it became known that the *title rôle* was to be played by a lady whose name and presence were already familiar to the more scholarly side of University life.

Miss Harrison's *Alcestis* was a distinct creation; and though the strain evidently told upon her as the days went on—though the later representations showed less spontaneity and more of conscious effort—yet her presentation of the death scene was marked by a great power of pathos and a keen sense of the dramatic value of sacrifice. Perhaps in this, as in one or two other instances, the treatment was a little more realistic than is generally thought compatible with the statuesque sedateness of Greek tragedy; but the impress of emotion was never strong enough to destroy that gracefulness which is the first and most important requisite. Mr. Grahame's *Admetus* was a little tame at first, notably in the great scene of recognition with which the play terminates, but it showed a very noticeable improvement in the later representations. Mr. Bourchier was a very "grimly" *Death;* Mr. Mackinnon a graceful and dignified *Apollo;* and a special word of praise should be given to the scene, played with great humour by Mr. Mason and Mr. Coningsby Disraeli, in which the broad jollity of *Heracles* makes an effective contrast to the senile irritation of *Admetus's* servant. Mr. Marriott showed considerable histrionic power in his vigorous reading of the part of *Pheres*, and the stage arrangements, as a whole, gave evidence of much care and ability.

The chorus was well drilled and grouped, and the singing—if we except an occasional weakness among the tenors—was good throughout. Mr. Phillips was an excellent *Coryphæus* and sustained his part with much gaiety of demeanour. Mr. Lloyd's music, as one might naturally expect, was refined and melodious. The composer was, of course, a little restricted by the narrow limits of his orchestra, which consisted of one flute, one clarinet, and two harps; but the scoring, especially in the Funeral March and the introduction to the last chorus, showed how much could be done with slight materials; of the others the canon "Oh! king Pæan," and the sweet and tuneful flow of "On song's pinions soaring," deserves particular commendation. The English version has made the work accessible to choral societies, and we look forward to hearing it again before long.

It only remains to say that the reception was markedly favourable. Every night the theatre was filled with a crowded audience, ready to admire Professor Herkomer's drop curtain, and to smile at the ingenuity of its signature; while there was no point in the play which passed without adequate recognition and applause. The ovation accorded to actors and composer on the last night sufficiently testified that the University Dramatic Club are to be congratulated on a genuine success. There were undoubtedly some hitches and inequalities, but they were not enough to mar the general excellence of the rendering, or to diminish the good impression which it made upon a very catholic body of auditors.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

May is not generally a very busy month with musicians here, but the backwardness of the season seems to have had a stimulating effect upon local musical enterprise, and several meritorious Concerts and musical performances have helped to atone for the absence of the usual outdoor attractions of the "merrie month." The most important of these was the performance of Sir Arthur Sullivan's "Golden Legend," by the members of the Festival Choral Society, which was originally fixed for a much earlier date, but had to be postponed until the 3rd ult., owing to the Town Hall being required for the purposes of the Queen's visit. This was the first performance in Birmingham of Sir Arthur Sullivan's popular work, and the Society concerned was evidently determined that the fullest justice should be done to its merits; but the orchestral parts apparently had not been so well rehearsed as the choral portions, and the general effect was scarcely to be compared with that produced on the occasion of the first performance of the work at the Leeds Festival of 1886. Nevertheless, the dramatic interest of the libretto, the melodious charm of the music, and the picturesqueness of the instrumental scoring, obviously produced a deep impression upon the audience, who testified their appreciation by frequent and enthusiastic applause, and there is hardly room to doubt that "The Golden Legend" is destined to take its place among the most successful works in the modern choral repertory. Miss Annie Marriott as *Elsie* was conspicuously successful, both musically and dramatically, especially delighting the audience by her finished and fervid rendering of the beautiful reverie "The night is calm and cloudless," and the impassioned music of the scene which witnesses *Elsie's* heroic self-sacrifice. In the part of *Ursula*, Miss Eleanor Rees acquitted herself very creditably, her best effects being produced in the song "Slowly, slowly up the wall," the highly dramatic scene in which she endeavours to dissuade *Elsie* from her contemplated sacrifice, and the touching invocation "O bring me to her, for mine eyes are hungry to behold her face." The part of *Lucifer* found a powerful exponent in Mr. Bridson. As *Prince Henry*, Mr. Gawthrop sang with much sweetness and general good taste, though he is occasionally given to forcing his voice. The part of the *Forester* was fairly filled by Mr. H. A. Simms. The chorus singing generally was excellent, and the two unaccompanied numbers, "O gladsome light" and "O pure in heart," were charmingly given. A selection from "Judas Maccabæus" formed the second part of the Concert.

The second annual Concert of the Midland Institute School of Music brought together a large and demonstrative audience on the 5th ult. Since the establishment of the School, two years ago, it has made enormous strides, the number of students in the different classes, practical and theoretical, being about 1,600. All the classes have been well attended through the winter, and so great is the eagerness shown by the pupils to pursue their studies that

it has been decided to continue the teaching during a special summer term until the middle of July. The Concert on this occasion consisted for the most part of selections which had been studied in the classes, and included performances by the brass instrument class, the advanced and intermediate violin classes, the clarinet class, the orchestral class, and the choral and pianoforte classes. The several performances, which included a certain number of part-songs, were rendered in a manner which reflected much credit both upon the teachers and students, and evoked frequent and hearty applause.

At the fourth ordinary meeting of the Birmingham Musical Guild, on Saturday, the 7th ult., Mr. Stephen S. Stratton in the chair, it was resolved to establish a musical lectureship in connection with the Guild, and to invite a musician of note to deliver the inaugural lecture. A discussion subsequently took place on the subject of instrumental Chamber music, with especial reference to the failure of recent attempts to establish performances of this class of music in Birmingham. It was ultimately decided to invite to the next meeting of the Society all persons interested in Chamber music, with a view to obtain their co-operation with the Guild in establishing, upon a popular basis, an annual series of Chamber Concerts.

An attractive Concert, in which instrumental music played a prominent part, was given in the Masonic Hall on the 17th, by Mrs. Richardson, a local pianist, who has lately been coming to the front as an exponent of Liszt and Chopin, assisted by Miss Lilian Dixon, violinist; Mesdames Barton Edmonds and Oscar Pollack, and Mr. Gordon Heller, vocalists; and Mr. Pollack, accompanist. Mrs. Richardson, who combines an excellent *technique* with sound musical judgment and artistic sensibility, especially delighted the audience by the grace and finish of her performance in a charming Frühlingslied by Kjerulf and a Saltarello by Nicodé, and gave with rare spirit and brilliancy the Chopin Polonaise, preceded by an *Andante Spianato*, and Liszt's difficult bravura on airs from "Rigoletto." Miss Lilian Dixon joined Mrs. Richardson in Beethoven's early Sonata in D for violin and pianoforte, and played with much grace and refinement an Arioso by Reinecke, and Ries's *Molto vivace*. Of the vocal items, the most noteworthy were Mrs. Barton Edmonds's singing of the Page's song from "Les Huguenots." Mrs. Pollack pleased the audience greatly in Randegger's "Lullaby," and Mr. Gordon Heller was successful in Haydn's "Spirit song" and Gounod's "There is a green hill."

A further step has been taken this month in the preparations for the Birmingham Musical Festival of 1888, by the commissioning of a secular Cantata for one of the evening Concerts from Dr. J. F. Bridge, of Westminster Abbey. The work, it is understood, has been in progress for some time past. The only other new works commissioned by the Festival Committee are an Oratorio from Dr. Mackenzie and a Cantata from Mr. Goring Thomas.

"Ruddigore" was introduced to the Birmingham public by one of Mr. D'Oyley Carte's touring companies in the early part of the month, and met with a favourable reception.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The month of May usually brings with it the termination of the musical season in Liverpool. The chief events of interest which remain during the summer months will be the varied programmes at the Royal Jubilee Exhibition, opened here on the 16th ult. by H.R.H. the Princess Louise. The season, however, has seen in its exodus a musical *morceau* of interest at the Aughton Parish Church, where the Aughton Musical Society, under the direction of Mr. Fred. Burstall, F.C.O., Organist of Liverpool Cathedral, made its first appearance in Dr. F. E. Gladstone's Oratorio "Philippi," a work with which the Liverpool musical public has had but a small acquaintance, but which will no doubt become a general favourite when better known. The Oratorio, which is directly associated with the sixteenth chapter of Acts, is composed of a Prologue and seven scenes illustrative of the following scriptural incidents:—First, The call to Macedonia; second, The conversion of Lydia; third, Casting out the Spirit of Divination; fourth, The fury of the people; fifth, In the prison; sixth, The keeper of the prison; and seventh, Sweet counsel with the brethren. From the opening chorus "How beautiful upon the mountains" to the final double fugue "Now unto God," this admirable work is full of most able counterpoint and melody; notably may be mentioned the somewhat dramatic points of the fourth, fifth, and sixth parts, in the last named of which is conspicuously noticeable the chorus "In this was manifest," containing some charming passages of cantabile part-writing. With regard to the performance on this occasion, though one or two minor points of weakness were manifest, yet, on the whole, the rendering was executed in a manner which reflected great credit on the vocalists, and in a no less degree on the care and tact bestowed on the training by Mr. Burstall. Mr. Charles Collins was all that could be desired as organist, and rendered invaluable services in making this musical event a complete success.

The Royal Jubilee Exhibition is now in full progress, and the lovers of music of the lighter kind can be hourly regaled with the strains of the bands of the Coldstream and Scots Guards. So far as the opening ceremony was concerned, there was some room for disappointment. The organ, by Gray and Davison, proved much too weak for the immense building in which it is erected, and though Mr. W. H. Jude expended upon it his well-known masterly powers, yet the feebleness of the softer passages in the solos was a feature painfully marked. Handel's "Hallelujah" Chorus, in which some 600 voices took part, was very well rendered, and the National Anthem, arranged by Costa, was given in a style and spirit that must have been cheering to the Royal spectator, and have betokened a marked assurance of the loyalty of the people of Liverpool. Twice daily there are really capital performances by the permanent orchestra of fifty players, under the able conductorship of Mr. E. A. Bartle, of Southport. There are also open air Concerts by the bands above-mentioned, relieved at times by fresh importations. Despite the pigmy organ and the huge size of the building in which it is erected, Mr. Jude's performance on the instrument at his two Recitals daily, continues to draw most appreciative and delighted audiences. Other gentlemen noted for their skill on the "king of instruments" are to follow Mr. Jude, but it is to be hoped that soon something will be done, such as removing the organ into what last year was the hall used for Concerts, so that the people can hear and enjoy the music.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

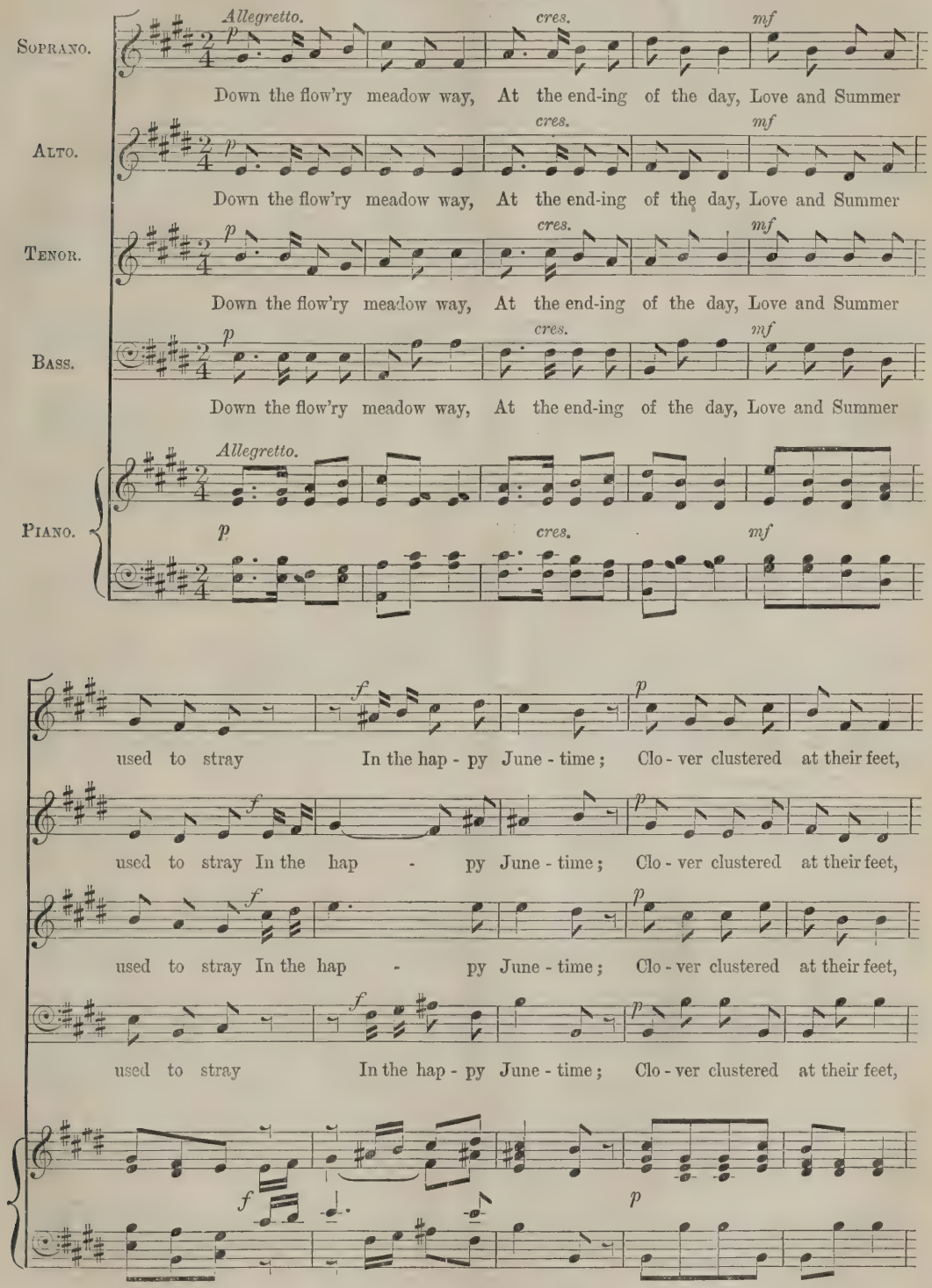
During the past month the directors of the Gentlemen's Concerts have been winding up a season in which some efforts have been made to give increased vitality to an institution which, for years, had suffered through the supineness of careless management, and was fast losing whatever interest the public continued to feel for our oldest musical association. The difficulties now besetting the society known as the Gentlemen's Concerts are very understandable, and are, indeed, shadowed forth by the name assumed. Originally a confederation of enthusiastic amateurs, meeting together under professional guidance for the practice of orchestral music—somewhat after the fashion of the Philharmonic Society, London—an effort was, nearly forty years ago, made to give a more professional tone to the performances. To a certain extent, not only the aims of the reformers, but also the first steps they took in the way of progress were judicious. But a blind confidence in the success of their scheme, and that easy-going *laissez-faire*, which seems to cloud the intellects of all committees meddling with musical affairs, subjected the institution to a passive, unwatchful neglect, from which it has ever since been suffering, and to a lingering decline from which it will be most difficult to rescue it. It is so much easier to go into the market and engage ready help, than it is patiently and persistently to labour for the development and improvement of the resources around, that after the fashion of committees generally, all trouble about the future was thrown off, or soothed by a feeling of present relief and comfort. And so, instead of being the spring of our musical activity, the fosterer of our artistic life, a

Love and Summer.

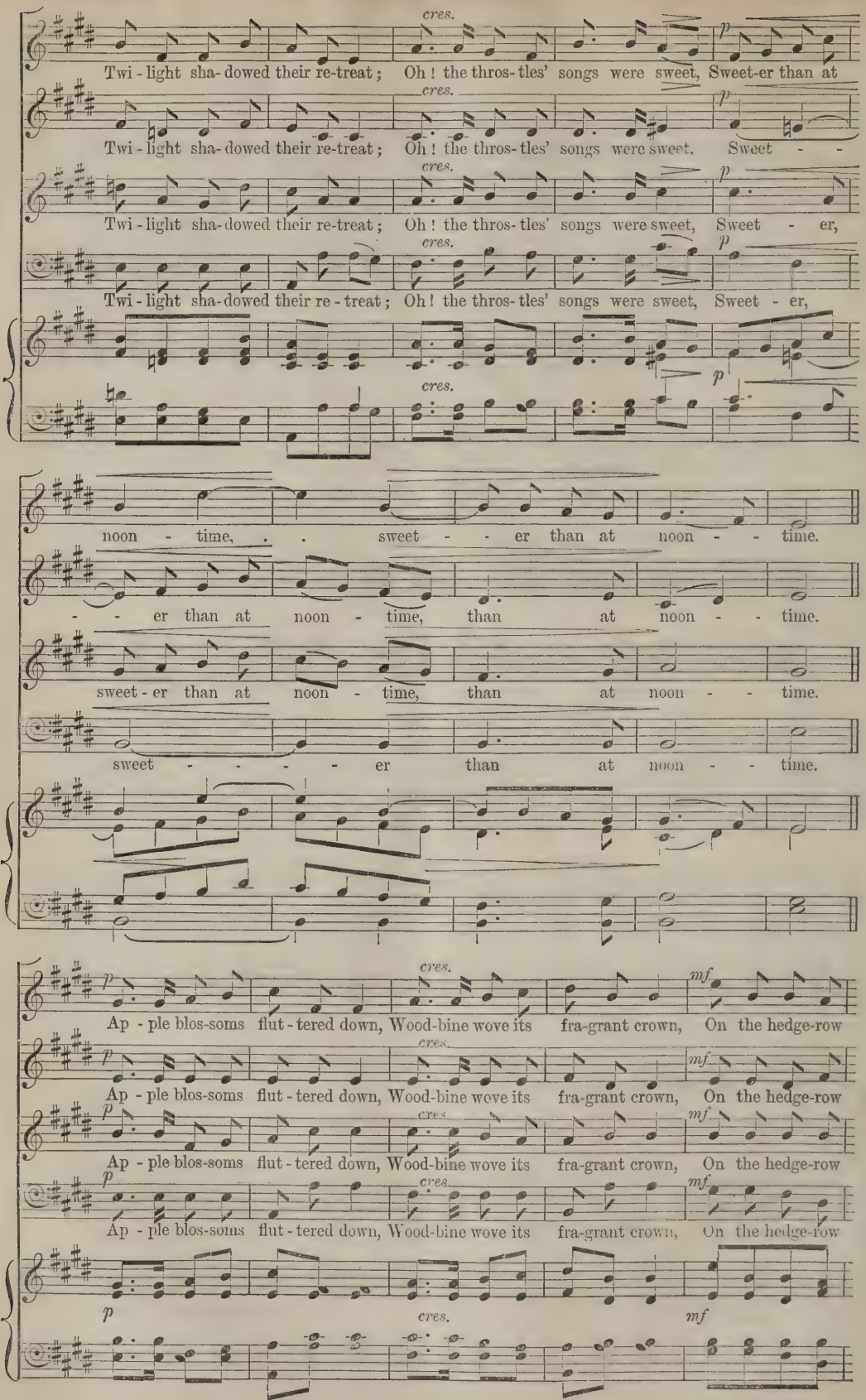
A FOUR-PART SONG.

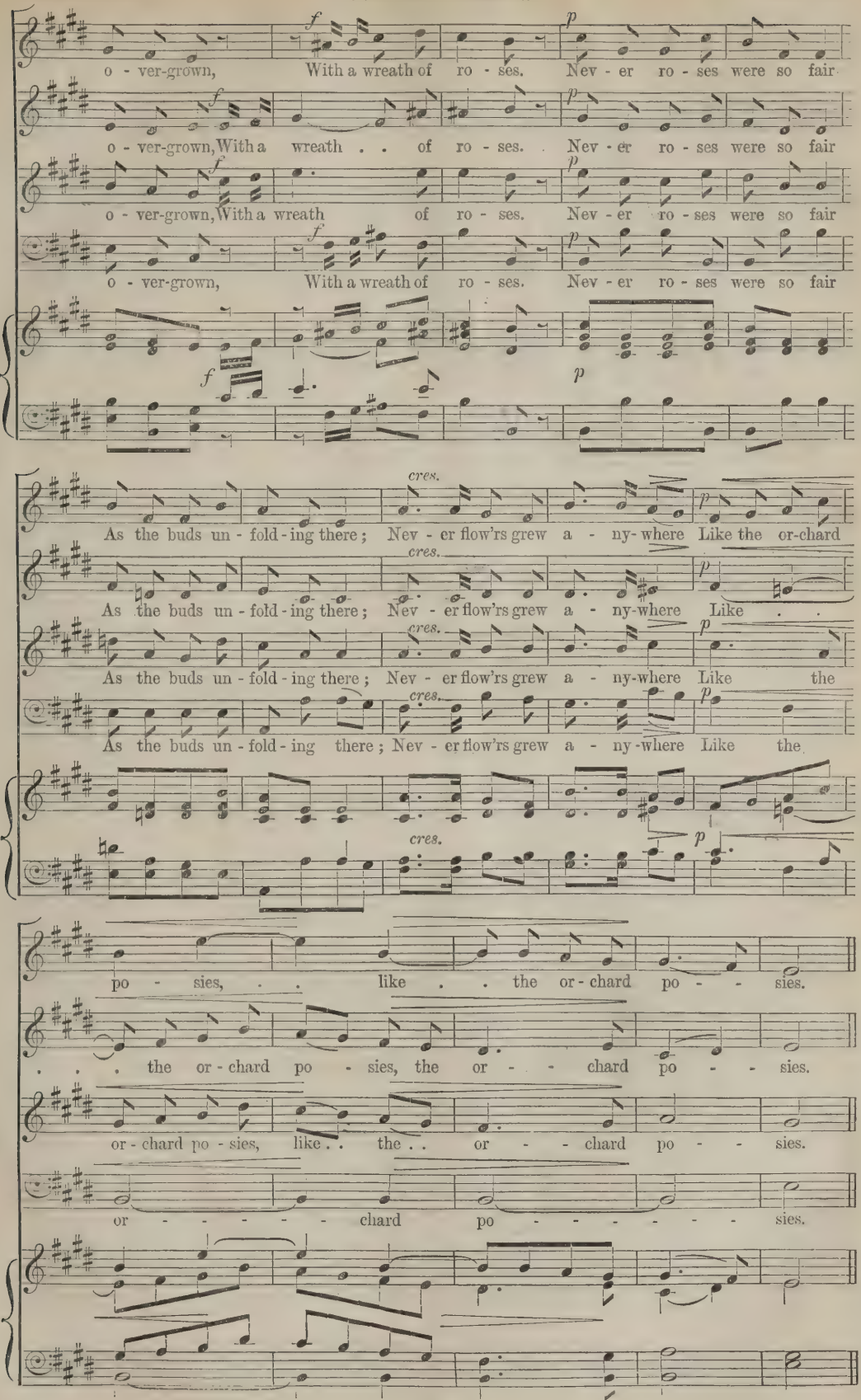
Words by Mary Rowles.* Composed by John E. West.

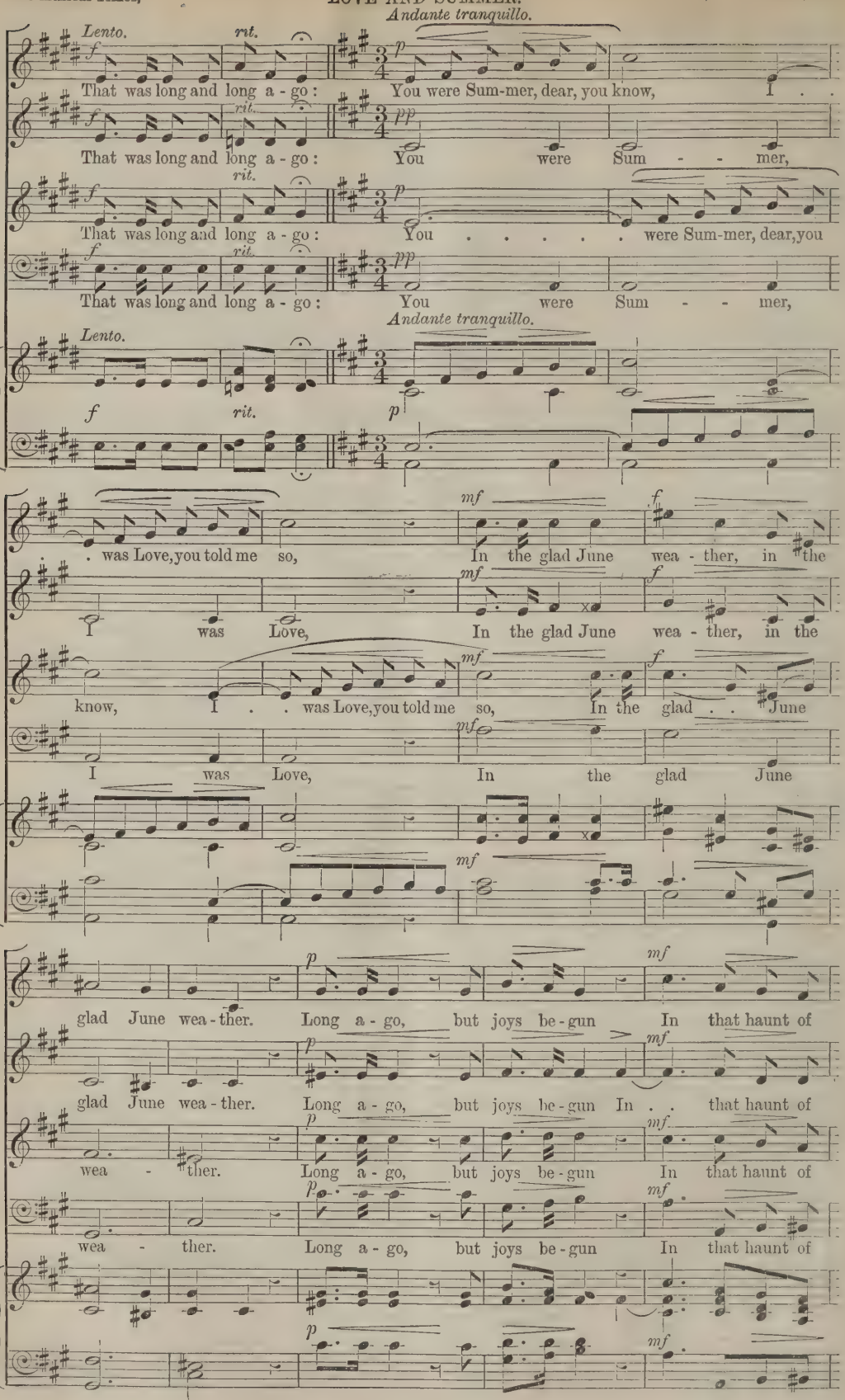
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

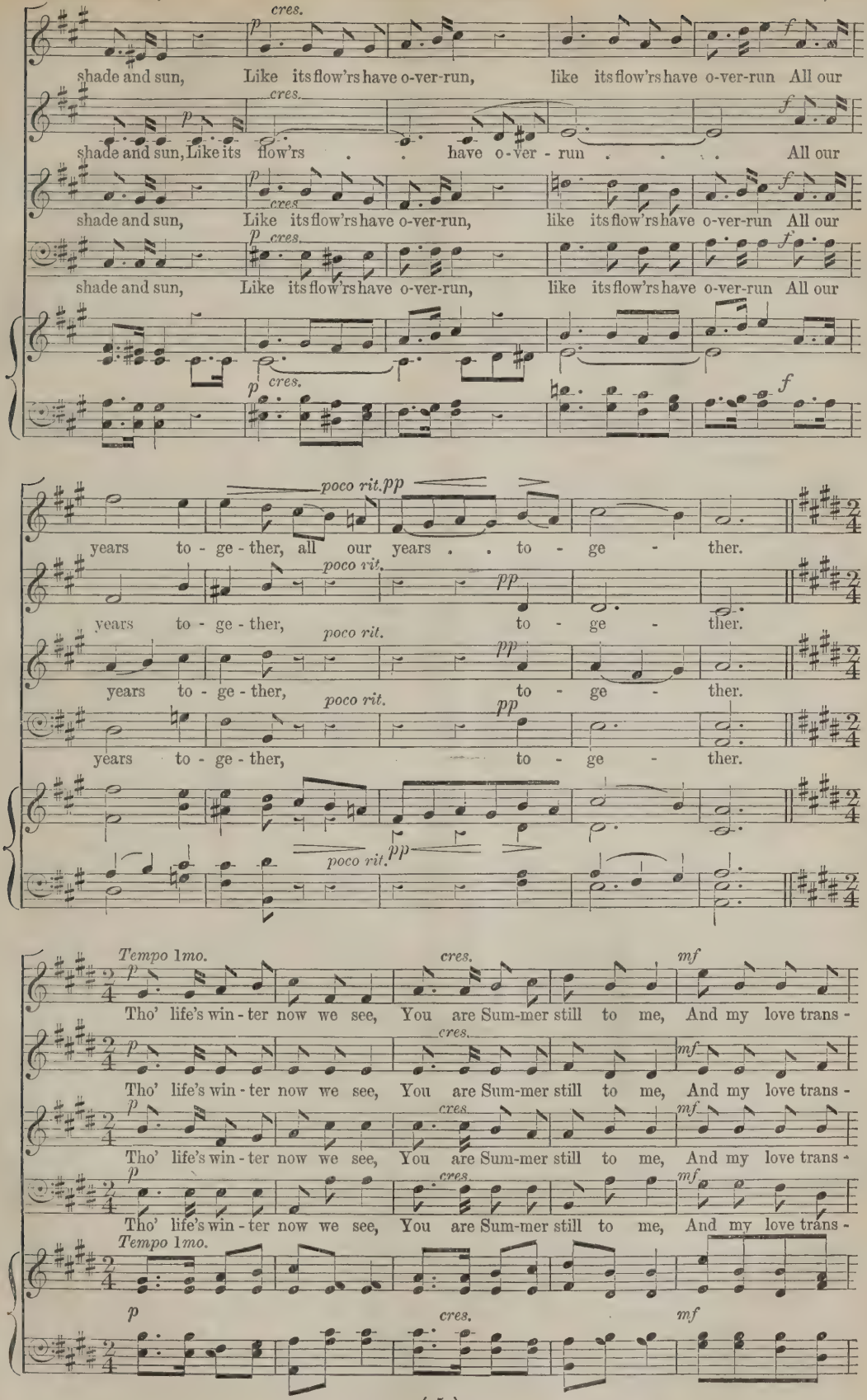

Soprano.
Allegretto.
p
cres.
mf
Down the flow'ry meadow way, At the end-ing of the day, Love and Summer
Alto.
Down the flow'ry meadow way, At the end-ing of the day, Love and Summer
Tenor.
Down the flow'ry meadow way, At the end-ing of the day, Love and Summer
Bass.
Down the flow'ry meadow way, At the end-ing of the day, Love and Summer
Piano.
Allegretto.
used to stray In the hap - py June - time; Clo - ver clustered at their feet,
used to stray In the hap - py June - time; Clo - ver clustered at their feet,
used to stray In the hap - py June - time; Clo - ver clustered at their feet,
used to stray In the hap - py June - time; Clo - ver clustered at their feet,

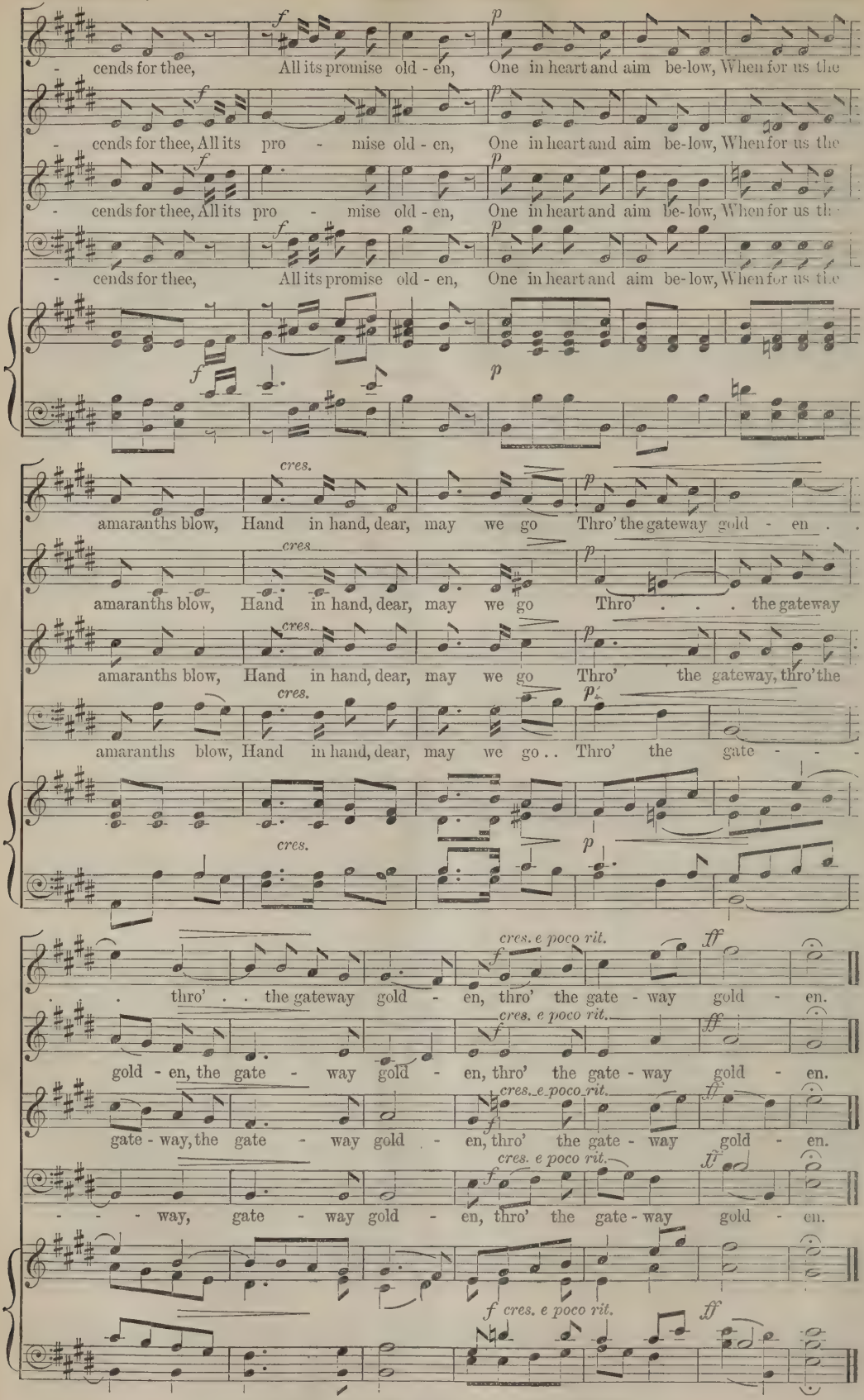
* By kind permission of the Editor of the *Girls' Own Paper*.


cres.
p
Twi - light sha- dowed their re-treat; Oh! the thros- tles' songs were sweet, Sweet-er than at
Twi - light sha- dowed their re-treat; Oh! the thros- tles' songs were sweet, Sweet - -
Twi - light sha- dowed their re-treat; Oh! the thros- tles' songs were sweet, Sweet - er,
Twi - light sha- dowed their re - treat; Oh! the thros- tles' songs were sweet, Sweet - er,
noon - time, . . sweet - - er than at noon - - time.
- - er than at noon - time, than at noon - - time.
sweet - er than at noon - time, than at noon - - time.
sweet - - - - er than at noon - - time.
mf
Ap - ple blos-soms flut - tered down, Wood-bine wove its fra-grant crown, On the hedge-row
Ap - ple blos-soms flut - tered down, Wood-bine wove its fra-grant crown, On the hedge-row
Ap - ple blos-soms flut - tered down, Wood-bine wove its fra-grant crown, On the hedge-row
Ap - ple blos-soms flut - tered down, Wood-bine wove its fra-grant crown, On the hedge-row


o - ver-grown, With a wreath of ro - ses. Nev - er ro - ses were so fair
o - ver-grown, With a wreath . . of ro - ses. Nev - er ro - ses were so fair
o - ver-grown, With a wreath of ro - ses. Nev - er ro - ses were so fair
o - ver-grown, With a wreath of ro - ses. Nev - er ro - ses were so fair
As the buds un - fold - ing there; Nev - er flow'rs grew a - ny - where Like the or-chard
As the buds un - fold - ing there; Nev - er flow'rs grew a - ny-where Like . .
As the buds un - fold - ing there; Nev - er flow'rs grew a - ny-where Like the
As the buds un - fold - ing there; Nev - er flow'rs grew a - ny-where Like the
po - sies, . . like . . the or - chard po - - sies.
. . . the or - chard po - sies, the or - - chard po - - sies.
or - chard po - sies, like . . the . . or - - chard po - - sies.
or - - - - - chard po - - - - - - - sies.


Andante tranquillo.
Lento.
rit.
That was long and long a - go:
You were Sum-mer, dear, you know, I . .
You were Sum - - mer,
You . . . . . were Sum-mer, dear, you
was Love, you told me so,
In the glad June wea - ther, in the
know, I . . was Love, you told me so,
In the glad . . June
I was Love,
In the glad June
glad June wea - ther. Long a - go, but joys be - gun In that haunt of
wea - ther. Long a - go, but joys be - gun In . . that haunt of


cres.
shade and sun, Like its flow'rs have o-ver-run, like its flow'rs have o-ver-run All our
shade and sun, Like its flow'rs . . have o-ver - run . . . All our
shade and sun, Like its flow'rs have o-ver-run, like its flow'rs have o-ver-run All our
shade and sun, Like its flow'rs have o-ver-run, like its flow'rs have o-ver-run All our
poco rit. pp
years to - ge - ther, all our years . . to - ge - ther.
poco rit.
years to - ge - ther, to - ge - ther.
years to - ge - ther, to - ge - ther.
years to - ge - ther, to - ge - ther.
Tempo 1mo.
Tho' life's win - ter now we see, You are Sum-mer still to me, And my love trans -
Tho' life's win - ter now we see, You are Sum-mer still to me, And my love trans -
Tho' life's win - ter now we see, You are Sum-mer still to me, And my love trans -
Tempo 1mo.


- cends for thee, All its promise old - en, One in heart and aim be-low, When for us the
- cends for thee, All its pro - mise old - en, One in heart and aim be-low, When for us the
- cends for thee, All its pro - mise old - en, One in heart and aim be-low, When for us th-
- cends for thee, All its promise old - en, One in heart and aim be-low, When for us the
amaranths blow, Hand in hand, dear, may we go Thro' the gateway gold - en . .
amaranths blow, Hand in hand, dear, may we go Thro' . . . the gateway
amaranths blow, Hand in hand, dear, may we go Thro' the gateway, thro' the
amaranths blow, Hand in hand, dear, may we go . . Thro' the gate - - -
. . thro' . . the gateway gold - en, thro' the gate - way gold - en.
gold - en, the gate - way gold - en, thro' the gate - way gold - en.
gate - way, the gate - way gold - en, thro' the gate - way gold - en.
- - - way, gate - way gold - en, thro' the gate - way gold - en.

veritable school of song in the midst of a populous district, the Concert Hall has subsided to a very subordinate position amongst us, and a great opportunity has been missed.

Among the efforts made to carry on the Gentlemen's Concerts, the Pianoforte Recitals given on many winter afternoons have been the wisest and most attractive. It is to be hoped that the directors may persevere in this part of their project. The Concert Hall is far better adapted for chamber than for orchestral music; and a powerful educational influence may be exercised, as well as keen pleasure afforded, by encouraging there a branch of the art which appeals to the student and the enthusiastic amateur rather than to the large majority of ordinary evening Concert attenders. On the 16th ult., the last Recital of the season was given by Mr. Schönberger, who displayed an astonishing executive power, and an essentially modern contrast of exaggerations of style; but scarcely that devotion to the master whose works he professed to be interpreting which may come with experience, but without which all the rest is mere vain display. It follows, necessarily, that Mr. Schönberger's renderings of Jensen, Rubinstein, and Chopin were more acceptable than his readings of the older and greater masters.

The announcement that the "St. Cecilia" Society is to be disbanded was not unexpected. For some time it has declined from the excellence which culminated in a performance, several years ago, of Mozart's "Requiem"—certainly the best effort of the choir. The difficulties of retaining members for, and interest in, amateur meetings in the centre of the town, now that each suburb has its well-established choral association; and, perhaps, a too rigid persistence in the selection of unsympathetic music, had somewhat undermined the constitution of the Society, and so increased the difficulty of worthily continuing its career that, not unwisely, the members felt the untimely death of their Conductor as a blow which the choir could scarcely survive.

For the next few months we must turn for our music to the Botanical Gardens and the military bands provided to amuse the visitors to the splendid Exhibition held there. For the opening, on the 3rd ult., Mr. Hallé undertook the superintendence of an orchestra and choir of some five hundred performers, whose energies were devoted to a tolerable rendering of the second half of Mendelssohn's "Hymn of Praise"—without the symphonic portion of the work—to a struggle with Stanford's Anthem, and to an uncomfortable arrangement of four verses of the Hundredth Psalm. Who was responsible for the harmonies of the last, I do not know, but they displayed more ambition than contrapuntal ingenuity; and if, as I suppose, the Psalm was given for the purpose of coaxing the thousands of the assembly into joining with the choir in one supreme effort of praise, the effect was lamentably, but naturally, inadequate. Everybody seemed relieved when the preliminaries had been cleared away and the majestic strains of the first chorus of the "Lobgesang" were heard. Since that opening day, pictorial art has been splendidly represented, and scientific invention, with its wonderful development of engineering progress, has been strikingly portrayed; but of music, we have had simply the selections of popular airs familiar to frequenters of public gardens and out-of-door gatherings. No announcement of anything of higher class has been vouchsafed, but the committee may have some treat in store. Of course the organ is unfinished, so that Mr. Pyne and the promised distinguished visitors have not yet had an opportunity of lifting us to higher enjoyment. But, probably, our townsman is quite as well pleased to gratify his admirers every Saturday evening at the Town Hall, on the instrument with which he is now so familiar.

In the Exhibition itself very little is to be found of special interest; no educational effect appears to have been aimed at, either for the ear or eye of the musician. A few pianos and other musical instruments are sprinkled about, and occasionally some bold amateur attempts some well-worn dance phrases or brilliantly-designed *arpeggio* flourishes on the household instrument. But apparently the great undertaking will not do much for our art. Among the handicrafts, I find no attempt to illustrate the manufacture of musical instruments, except of those whose strains regale the ear in the gardens. Mr. Higham, in addition to a handsome collection of all military instruments, has some workmen engaged in making different portions of those brass instruments for which his factory here is so celebrated.

Some years ago, when Mr. Alfred Cellier was Conductor of the band at the Prince's Theatre, in this city, a light semi-comic operetta from his pen—entitled "Nell Gwynne"—was produced. The enlarged and amended version of that work—"Dorothy," so successful in London—has had a week's attractive run at the same house, under the immediate superintendence of the composer.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

By way of celebrating the Jubilee year the Leeds Philharmonic Society gave a Concert, on the 11th ult., at which was produced Sir Arthur Sullivan's Cantata "The Golden Legend," Handel's Coronation Anthem, a new Madrigal by Dr. Stainer, and other works of importance. Sir Arthur Sullivan conducted his own work—which was, of course, the chief attraction of the evening—and he received a warm welcome. The audience was much larger than that which assembled to hear the work when it was first produced at the Leeds Festival, and the hearty cheering which arose on all sides at its conclusion must have been reassuring to the popular composer after his recent experience in Berlin. The performance was a great artistic success, and it was obviously a labour of love on the part of all concerned. The Philharmonic Society's chorus, which, up to within a year or two of his death, was assiduously cultivated by the late Mr. James Broughton, has a reputation for refinement which it fully sustained on this occasion. The two unaccompanied numbers for chorus, the hymn "O gladsome light" and the chorus "O pure in heart," gave the choir an opportunity of displaying purity and sweetness of tone, and an excellent degree of expression. The principals were Madame Albani, Mr. Edward Lloyd, Miss Damian, Mr. Watkin Mills, and Mr. William Riley. In the parts of *Elsie* and *Prince Henry*, Madame Albani and Mr. Lloyd sang with their accustomed skill and gracefulness of expression. Mr. Watkin Mills sang the music of *Mephistopheles*, for which his full manly voice was well suited. The part of *Ursula*, which Madame Patey sang at the Leeds Festival performance, was, on this occasion, taken by Miss Damian, who gave the whole of her music, especially the one beautiful air which it includes "Virgin, who lovest," with great power. Mr. Carrodus led an efficient orchestra, which did justice to the elaborate instrumental score. The peal of bells cast for the Musical Festival performance was brought into use. Generally the work made a great impression. Of the rest of the Concert, Dr. Stainer's Madrigal "The Triumph of Victoria" was most interesting, and was well received. Madame Albani sang the vocal waltz from Gounod's "Romeo and Juliet," and Mr. Lloyd gave Gounod's "Lend me your aid." The Coronation Anthem and Weber's Jubilee Overture completed the programme. Mr. Alfred Broughton, the Conductor of the Society, conducted during the second half of the Concert. Mr. S. Liddle presided with much efficiency at the organ.

At the Leeds Town Hall, on the 17th ult., a new sacred Cantata called "Immanuel," by Dr. Spark, was produced for the first time. The words of the Cantata are by the Rev. Dr. Conder. The work is a modest one, as may be gathered from the original intention of the composer to name it "An oratorio for young persons." The portion which was produced on the 17th ult., treats of the childhood of Christ, and is to be followed by a second part, which is intended to embrace the Saviour's ministry down to the entry into Jerusalem, making together a complete Oratorio. Thus far the accompaniments are confined to the organ; but Dr. Spark announces his intention of adding parts for a full band if this instalment should meet with approval. One feature of the work is the introduction of three favourite hymns to well known tunes, portions being designed for singing by the audience in conjunction with the chorus. The subject of one of the numbers is taken from a former work by Dr. Spark, and the Pastoral Symphony is founded on the theme of an old "drone-bass" piece played in the streets of Rome at

Christmastide. The Cantata was well received by a fairly large audience. The principals were Miss Fanny Bristowe, Miss Lottie Sweeney, Mr. William Ash, Mr. H. Gilbert Jackson, and Mr. Dan Billington. The chorus was made up of members of the Leeds Select Choir and other choral organisations in the town. Dr. Spark presided at the organ, and the performance was conducted by Mr. Alfred Benton. The second half of the Concert was miscellaneous.

MUSIC IN THE WEST.

(From our own Correspondent.)

On April 30 the powers of the Colston Hall were taxed to the utmost to accommodate the large audience which assembled to hear the last Concert of the winter series given by the Bristol Musical Association. As an example of the enjoyment the Society has afforded, principally to the artisan classes, it may be mentioned that altogether 150,000 persons have been present at these gatherings. That they have been a success, as far as thorough appreciation of them is concerned, is evident, but the financial aspect is not so bright, and it is anticipated that an appeal to the generosity of the public will be necessary, in order to clear the debt, the existence of which is easily accounted for by the exceptionally low prices of the tickets. An alteration was made in the musical forces at this Concert, the band of the Rifle Volunteers supplying the place of Mr. Riseley and the great organ, and playing, together with the orchestral band, several descriptive and other pieces in the second part of the programme. The first part was occupied by the performance of Sir Sterndale Bennett's "May Queen," a very familiar and ever popular work, at least in Bristol. The principal vocalists were Miss Eleanor Falkner (*May Queen*), Miss Viola Brooke (*Queen*), Mr. E. T. Morgan (*Lover*), and Mr. Lawford Huxtable (*Robin Hood*), all of whom were successful, and Miss Falkner especially so. The second part consisted of popular vocal and instrumental pieces, many of which were vociferously applauded. An extra Concert was given by the Society on the 23rd ult., in aid of the funds of the Sunday afternoon Lectures for the people, particulars of which will appear in our next letter.

In spite of the dismally wet state of the weather on the evening of the 2nd ult., a very fair audience assembled in the smaller of the Victoria Rooms to hear the last of the Subscription Chamber Concerts of the present season. The instrumentalists were, as usual, pianoforte, Miss Mary Lock; violin, Mr. Arthur Hudson; violoncello, Mr. E. Pavey. The vocalists were Mr. E. D. Harrison, and a local lady who kindly took the place of Miss Marion Wardroper, indisposed; and the accompanist was Mr. Fred. Rootham, who fulfilled his task with taste and feeling, though with his usual fault of not letting us hear enough of him. The programme opened with Beethoven's Trio for piano, violin, and cello; the Septet in E flat (Op. 20), which was only fairly well given; but Miss Lock's pianoforte solo, Mendelssohn's Variations in E flat (Op. 82), gave genuine pleasure; and some interest was shown in a Sonata for piano and violin, written by Mr. Arthur Hudson, which opened the second part of the Concert. It consists of two movements and is a work of some merit, containing some really clever and melodious passages; but there is a good deal of "padding," and the interest is not well sustained to the end. The vocalists each gave a couple of songs, Mr. Pavey a violoncello solo, and the Concert concluded with some of Brahms's Hungarian Dances for piano (four hands), violin, and violoncello, which were given in rather a spiritless fashion. We fancy that another careful rehearsal would make all the difference to these Concerts, and ensure the lacking unity and promptitude.

On the 4th ult. Mrs. Viner Pomeroy gave her fourth and last Concert for the present season at the Victoria Rooms, on which occasion the original custom of having the Concert in the smaller room was returned to, with very satisfactory results, so far as the effect of the chamber music was concerned. The executants were Mr. Henry Holmes (first violin), Mr. E. G. Woodward (second violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violoncello); Mrs. Pomeroy presided at the grand pianoforte. The Concert opened with fragments of a Quartet for two violins, viola, and cello, by Mendelssohn, the beauty of which made us sadly wish that it could be completed, especially when given with true artistic feeling, as it was on this occasion. Then came Schumann's beautiful Trio in A minor for violin, violoncello, and piano, which was a great treat, and one which was offered us for the first time at these evenings. The Duet for pianoforte and violin, by Heller and Ernst, the next item, was well rendered by Mrs. Pomeroy and Mr. Holmes, and the Concert concluded with Haydn's Quartet in G major for strings, perhaps the least interesting feature of the evening, but it was well played. There was a good audience, and Mrs. Pomeroy is to be congratulated on the musical success of the Concerts she has given during this season, and also on the correct and careful manner in which she performs the often severe tasks allotted to her.

Mr. George Riseley has given Organ Recitals at the Colston Hall more or less regularly during the past two months, which would doubtless be more fully attended were they more frequently advertised. The present month will also bring these to a close until after the summer holidays.

On April 28 the Bath Choral Union gave a very creditable rendering of Handel's Oratorio "Samson," which evidenced good steady work and consequently decided advance on the part of the chorus, while the solos received ample justice at the hands of Miss Thudichum, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Bridson. The leader of the band was Mr. von Praag, and the Conductor Mr. Sondermann.

On the 17th ult. the Exeter Oratorio Society performed Handel's "Acis and Galatea," and subsequently a miscellaneous selection, before a large audience, in the Victoria Hall, Exeter. The band and chorus comprised one hundred performers, Mr. Bell acting as leader, Mr. Vinnicombe presiding at the organ, and Mr. G. W. Lyon conducting. The soloists were as follows: Miss Catherine Penna (*Galatea*), Mr. E. T. Morgan (*Acis*), Mr. Ferris Tozer (*Damon*), and Mr. Theodore France (*Polyphemus*). Miss Penna deserves a word of warm praise for her singing of the part of *Galatea*, while Mr. Morgan did fairly as *Acis*, and both Mr. Tozer and Mr. France were heartily applauded for their efforts. The Concert, as a whole, was successful, and was a credit to the Society and to their honorary and most energetic and hard-working Conductor.

MUSIC IN SHEFFIELD.

(From our own Correspondent.)

There has been no apparent evidence that the season was drawing to a close, judging by the number and character of the Concerts which have been given during the past month. First in point of time, and also in point of interest, was the production, on the 2nd ult., at the Albert Hall, of Sir Arthur Sullivan's Cantata "The Golden Legend." To the Sheffield Tonic Sol-fa Association belongs the credit of giving us the first opportunity of hearing the feature of the last Leeds Festival, and no expense has been spared to give completeness to the production, with a result that was, from a musical standpoint, highly satisfactory. The "bells" which play so prominent a part in the Cantata were secured, a band complete in every detail, embracing the best talent of the town and district, occupied the base of the orchestra; the choruses were sung by the Tonic Sol-fa Association, Mr. A. W. Speed presided at the organ, and the performance was under the direction of Mr. Henry Coward, who conducted with commendable skill. Miss Owen, R.A.M., as *Elsie*, created a very favourable impression, her rendering of "The night is calm and cloudless," and the duets with *Prince Henry*, were much admired. Miss Morgan, R.A.M., as *Ursula*, gave an artistic interpretation of her music, "Slowly, slowly up the wall," and "My child" being especially good. Mr. Bridson, as *Lucifer*, sang with much effect, and Mr. Harper Kearton, as *Prince Henry*, thoroughly grasped the ideas and conceptions of the author. The second part consisted of songs by the principals, Handel's Organ Concerto (No. 9) in B flat, with orchestral accompaniments; Dudley Buck's "Hymn to Music," and Rossini's Overture "William Tell," by the band.

On the 9th ult. the newly formed Wesleyan Choral Society made its first appearance in public, when A. R. Gaul's Cantata "The Holy City" was performed at the Albert Hall. The services of Miss Hamlin and Miss A. L. Morton were secured to interpret the soprano and contralto solos, the other portions being taken by members of the choir. The chorus was large and well balanced, and the instrumentalists fully up to what was required of them. Mr. J. D. Foxon presided at the organ, Mr. A. W. Speed at the pianoforte, and Mr. S. Johnson conducted.

On the 10th ult. Dr. Stainer's Cantata "The Daughter of Jairus" was given in Garden Street Congregational Chapel, by the advanced section of the Tonic Sol-fa Association, under the conductorship of Mr. Henry Coward, supported by Mr. Speed as organist. The choruses were sung with expression, and the light and shade admirably preserved. The solos were effectively rendered by Miss Emily Moxon, Mr. R. Longbottom, and Mr. G. A. Tomlin. After the Cantata a miscellaneous selection was given. Mr. Speed especially distinguished himself by his clever performance of two of Guilmant's compositions and Lux's Concert Fantasia on "O Sanctissima." On the same date a miscellaneous Concert was given in the Albert Hall, in aid of the funds of the Jessop Hospital for women. The programme was attractive and well arranged, opening with a March and Overture by the Upperthorpe brass and reed band, assisted by several members of the York and Lancaster Regimental band, under the conductorship of Mr. W. A. Guest, R.A.M. Glees and songs were given by a number of ladies and gentlemen, and several instrumental solos by members of the band. Much praise is due to Mr. Moody, by whose efforts the Concert has proved so successful, both musically and financially.

A very successful Concert was given on the 13th ult., in the Lower Montgomery Hall, by Mr. Coward's Elementary Class, in aid of the Teachers' Orphanage for Girls, at Pitsmoor. The principals were Miss Moxon, Miss Gadie, Mr. Brook, and Mr. Riden. The first part of the programme consisted of Roeckel's Cantata "The Victorian Age," and the second was miscellaneous. As a result of the Concert, Mr. Johnson, the secretary, will have a handsome sum to hand over to the charity.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of Sir Arthur Sullivan's Cantata "The Golden Legend" was given on the evening of April 21 (Fast Day), in the Music Hall, by the Edinburgh Select Choir, under the conductorship of Mr. Henry Hartley. The soloists were Miss Mackay, Miss Wright, Messrs. Ballingal, Ives, and Wood; Mr. T. Craig (pianist) and Mr. J. Hartley (organist).

On the evening of the 11th ult. a Recital of Sacred Music was given in St. Vincent's Church. The principal vocalists were Madame Rothfeld (who gave a good rendering of the solo in Mendelssohn's "Hear my Prayer") and Mr. Arthur Edmunds. Mr. Harrison was Organist.

The fourth annual private Concert of Mr. Otto Schweizer's pupils took place on the evening of the 17th ult., in the Freemasons' Hall, before a crowded audience. As on former occasions, the tasks allotted to the several pupils were somewhat severe, the programme comprising, among other pieces, Handel's D minor Suite (Prélude, Air, and Variations); Bach's Chromatic Fantasia and Fugue; Chopin's Etude (C sharp minor), Op. 25; Schumann's Novelette, No. 2, D major; Beethoven's Sonata (E major), Op. 109 (excellently played by Miss Charlotte Gibson); Fugue and "La Chasse," from Rheinberger's Op. 5; and Liszt's "Soirée de Vienne" (No. 6), played by Mr. Theodore Hoeck. All these were executed from memory. Madame Annie Grey and Mr. Arthur Edmunds contributed songs by Meyerbeer, Rubinstein, and Otto Schweizer, and greatly added to the success of the evening.

A Society of Musicians has been established in Edinburgh for the purpose of promoting the art of music in all its branches, and encouraging social intercourse among musicians. At the last meeting the total membership (comprising professional musicians only) amounted to sixty-seven. The committee (elected on the starting of the Society) consists of the following gentlemen:—President, Mr. Edmund Edmunds; vice-presidents, Messrs. George Lichtenstein and Otto Schweizer; treasurer, Mr. Arthur Edmunds; and secretary, Mr. J. C. Dibdin; besides Messrs. T. H. Collinson, Mus. Bac., W. Daly, Carl Hamilton, A. G. Jamieson, L. Rothfeld, and W. Waddel. It has been agreed that the regular meetings should commence in November, that three should be held monthly—the members to meet by themselves on the first and third Thursdays of each month, and the last Saturday of each month to be a meeting open to the associates of the Society. A sub-committee was also appointed to arrange with members as to lectures, discussions, concerts, &c., in connection with these meetings.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

IN connection with the opening of a new Established Church at Hyndlands, in the Western district of Glasgow, a Concert of sacred music was given on April 26, by the voluntary choir of the church, and an Anthem was sung, the composition of Mr. J. H. Hinton, the Organist. The Anthem is a setting of Psalm 130 to the Latin text "De profundis," and the music shows considerable ability. Dr. Peace exhibited the quality of the new organ (by Messrs. Willis) in his usual masterly manner.

The annual Concert by the choir of the Christian Institute Branch of the Glasgow Foundry Boys' Religious Society, took place on the 5th ult. Selections from Rossini's "Stabat Mater" (to the English words of Mr. Ball) and Mendelssohn's Cantata "Athalie" constituted the programme—an honourably ambitious one, when the comparatively humble position of the choristers in social life is remembered. Excepting that there was a want of maturity of tone in the male section of the choir, from its average youthfulness, the choral singing was really nearly all that could be desired. The soloists and the reader of the spoken text in the Cantata (friends of the Society) acquitted themselves worthily. Mr. A. Myles, of the Glasgow Choral Union, who has for some years trained this choir, conducted. Mr. Allan Macbeth and Mr. W. T. Hoeck were the accompanists on piano and harmonium respectively.

On the 6th ult. took place what is usually the last principal Concert of the season, the annual demonstration by the choir of the Glasgow Academy. Roeckel's melodious, if light, Cantata "The Gitana" was the choice of the choir, and it was performed, as a whole, with a marked degree of success. The merits of the juvenile choir were fully maintained, their clear enunciation being, as usual, one of the leading excellences of their singing. The following madrigals were also sung:—"Come, live with me" (Sterndale Bennett), "Take heed, ye shepherd swains" (Pearsall), "Matona, lovely maiden" (Lassus), and Macirone's "Ride a cock-horse," not to name others. Mention of these will serve to indicate the good musical pabulum on which the boys are fed. Several of the old pupils, now grown to manhood, assisted in the tenor and bass parts of the usual four-part music. A Toy Symphony by Mr. Desmond L. Ryan was played, several of the boys in the Academy Violin Classes taking part. Mr. J. Maclaren conducted, and deserves much credit for the state of efficiency to which he has brought his youthful band of singers. Mrs. Maclaren accompanied on the piano, and Mr. Woolnoth did the like service on the harmonium. A charge for admission, it may be mentioned, was made for the first time at these Concerts, and the proceeds, which amounted to £50, were handed to the Western Infirmary.

A meeting of guarantors in connection with the Glasgow Choral and Orchestral scheme of Concerts was held on the 17th ult. The report submitted showed the following financial facts:—the balance at the close of season 1885-86 was £1,866 17s. 8d.; the income for season 1886-87 amounted to £7,628 4s., and the expenditure to £8,474 8d., showing a deficit of £845 16s. 8d., and reducing the surplus to £1,021 1s. The committee regretted that the scheme had not received sufficient support during the past season, but believed the result to be due to the long continued commercial and industrial depression. They recommended that no call be made on the present guarantors for last year's deficit, and that repayment of a

remaining 5s. per £1 be made to the former guarantors, thus absorbing the balance derived from the profits of previous years, and it was decided to proceed with the arrangements for next season's Concerts on a new guarantee fund of £2,000. Mr. Campbell, of Tullichewan, chairman of the Festival Executive Committee, with whose assistance and counsel the Choral Union act, was in the chair, and in a hopeful and earnest speech proposed a motion embodying the foregoing suggestions. The history of the scheme, he said, was one on which he was sure they could all look back with considerable satisfaction and gratification. There had unquestionably been a large amount of musical education given to the city, and the growth of good music had been very great. He (Mr. Campbell) hoped that this fresh appeal to the public would not fail. He considered it would be a disgrace to the city if it did, but that result was not anticipated. Mr. Campbell took occasion to call attention to an article in the *Spectator*, of the 14th ult., on the merits of Mr. Manns as a conductor, in order to bring it under the consideration of those critics who had spoken of the Concerts in a way they ought not to have done. The motion was carried. The gratifying fact was mentioned that the lower prices of admission formed a much higher proportion of the whole receipts than formerly, while the kind of music which drew the popular audiences was of the highest type. It is intended, I gather, to make the next season two weeks shorter than it has been of late years; also, probably, to make the orchestra nearer the original number of sixty or seventy, in place of eighty-five, which it has stood at, unnecessarily, as I think, for two or three years back.

The Choral Union is studying "Elijah" this season, with the view, no doubt, of including it in next year's choral performances. The Society is to take part in a service in the Cathedral, on the occasion of the Royal Jubilee.

A successful performance of Mr. J. M. Smieton's Cantata "Ariadne" was given at Paisley, on the 23rd ult., under the direction of Mr. R. L. Reid. The chorus numbered 270 voices. The work was exceedingly well received.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

The adjudications at Pontypool and Abergavenny have been very much discussed during the past month in certain circles, and in the columns of the local newspapers. The controversy has, indeed, become somewhat acrimonious, and the friends of rival choirs have manifested great partizanship. There is no proof that the adjudicators or any of them made a mistake in their awards, and there is no reason to suppose the adjudicators—all men, I believe, of experience in choral affairs—were in any way unfit for the duties they were engaged to discharge.

Certain criticisms directed by Caradog (Mr. Jones, Cardiff)—whose word would naturally have some weight—against the performances of the Dowlais Choir on Easter Monday, have been productive of a storm of complicated comment, and I regret to hear it stated that one result of the squabble thus originated will be that no Eisteddfod will be held at Pontypool in the autumn. Another outcome of the dispute will be that the chief competition at the National Eisteddfod in August, at the Albert Hall, London, which embraces the same test piece, will not only be very determined as between Wesh and English choirs, but that, by implication, the fiercest contests of all will be between the rival Welsh choirs. In fact, it is just possible that the desirability of beating the Saxons in their own metropolis will be quite lost sight of in the intense interest that will be taken in the performances of the Celtic choirs.

Regarding the Dowlais Choir, I think I am right in saying they have won during the past few years money prizes of the value of £700. The Conductor, Mr. Dan Davies, acting under the advice of Dr. Dyke, is taking a rest from his duties temporarily; and it is, indeed, possible that, in consequence of this and other circumstances, the Dowlais Choir will not attend the Albert Hall.

There is a probability of the female members of the Abercarn Choir appearing at the London Eistedfodd in old Welsh costumes. The Pontypool Choir (of which the energetic Mr. Gus Bevan is president), with their friends, will proceed to the Metropolis by special express, at the President's expense. A room has been engaged near the Albert Hall for rehearsal purposes. The Welsh element will be exceptionally strong among the vocalists at the Concerts, which are to follow the competitive meetings in the evenings. It appears that the following singers have already received engagements:—Madame Edith Wynne, Miss Mary Davies, Miss Eleanor Rees, Miss Marian Price, Miss Mary Owen, Miss H. M. Jones (Swansea), Miss Martha Davies (Newport), Madame Annie Williams (Cardiff), Madame Lizzie Evans, Miss Beata Lloyd Francis, Eos Morlais (well known Welsh tenor), Mr. Ben Davies, Mr. Dyfed Lewis, Mr. Hirwen Jones, Mr. M. Humphreys (Machynlleth), Mr. Lucas Williams, Mr. James Sauvage, Mr. Dan Price (Dowlais), Mr. David Hughes (Swansea), Mr. Edward Owen (North Wales), and Mr. R. W. Jones (North Wales). There will be therefore a representative display of Welsh talent, which the London public will have an exceptionally good opportunity to judge of for themselves.

A very large audience assembled on the evening of the 11th ult., at the Park Hall, Cardiff, to hear more particularly, a rendering by Madame Clara N. Davies's Choir of Roeckel's Cantata "The Gitana." Madame Davies is the daughter of Mr. Jacob Davies, the Conductor of the Cardiff Prize Choir, which has lately given some popular performances at Bristol, Newcastle, Leeds, Bradford, and other towns. The choir consisted of seventy ladies, and the accompaniments were furnished by a band of eight pianofortes, Mr. Aylward presiding at the grand organ. The performances, conducted by Madame Davies, gave great satisfaction. The leading soloists were: Misses Alice Craber, Agnes Mary Astle, Maggie Purvis, Lucy Clarke, Janet Morgan, Mary, Annie, and Maggie Davies. The second part of the Concert consisted of a miscellaneous and effective programme, in which Miss Anna Lang obtained special applause for her fine violin playing. Miss Mary Davies gave the vocal waltz "Il Bacio," Miss Lucy Clarke sang "Angus Macdonald"; Miss Maggie Purvis and Miss Clarke also contributed excellent songs, and the Misses Winifred Evans and Isabella H. Speir performed a pianoforte duet, "Guillaume Tell" (Rene Favarger). The proceeds will go towards the founding of scholarships for candidates in singing and pianoforte playing in Cardiff and the district.

A Jubilee Eisteddfod at Carmarthen, on the 19th ult., attracted a fair share of public notice. It was managed by a committee, of which Mr. Jacob Thomas was chairman; Mr. J. Morgan, vice-chairman; and Mr. R. F. Graham and Mr. C. J. Davies were the honorary secretaries; Conductor, Rev. T. Miles Evans; musical adjudicator, Dr. Parry, Swansea. For a prize of £20 and a gold jubilee medal for the Conductor, three choirs competed. The Priory United (Carmarthen), led by Mr. J. Thomas, was successful. There were several other interesting musical contests. Alderman Rowlands mentioned that forty years ago Carmarthenshire was not renowned for its music. At that time, however, an estimable gentleman (Dr. Wastfield) came to Carmarthen, and got together instruments and voices. Now there was not a town, village, or chapel in which music was not sweetly discoursed; and musical knowledge developed in the county till the late Rev. Latimer Jones managed to get the National Eisteddfod to Carmarthen.

An Eisteddfod was held towards the end of April, at Abercanaid (Merthyr), Mr. T. Price was the adjudicator. The Aberaman Choir took a prize of £5 (with a pitch pipe for the Conductor) for the best rendering of Dr. Parry's "Pebyll yr Arglwydd." The principal event was the competition between choirs for a prize of £18, and £2 to the Conductor, the test piece being the "Hallelujah" Chorus ("Messiah"). The Blaencwm Choir, from the Rhondda, took the honours. The chairman was Mr. W. Dyer, in the absence of Mr. Joseph Owen.

The Cardiff Orchestral Society's Concert, on the 4th ult., at the Park Hall, was well attended. Eos Morlais and Madame Williams-Penn were in very good voice; Mr. Jas. Livsey on the cornet, and Mr. H. Davies as clarinet player were cordially applauded. Mr. Fifoot was the Conductor, and Mr. Deacon the accompanist. On this

occasion, during the interval in the programme, the members of the Society presented their hon. secretary with a handsome oak writing cabinet, in recognition of his services.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 10, 1887.

MADAME PATTI, in the progress of her "farewelling" through America, wound up the opera season with six representations at the Metropolitan Opera House, between the 11th and 14th days of last month. A foreign note in THE MUSICAL TIMES of the current month conveyed information to English readers of the public interest excited by the event, but the real measure is better given in this financial fact — the receipts for the six representations reached £14,000 sterling. Such a result was rather startling in view of the fact that opera patrons had previously paid no less than £80,000 into the treasuries of the German and National Companies, besides supporting all the other numerous musical entertainments offered, and several writers who have a fatal quickness in generalisation at once jumped to the conclusion that Madame Patti's success was proof of the popularity of Italian opera. There was very little wisdom in such talk, for nothing was plainer to real observers than that Madame Patti's success was purely a success of curiosity. Her performances, all things considered, were the most uninteresting that she ever gave in New York, and her supporting company was inferior to that which, under the management of Signor Angelo, made a dismal *fiasco* early in the fall. Madame Patti herself, estimating by the standard which she herself set up in former days, did not always meet expectation, and her essay in "Carmen" was thoroughly disappointing. Except in the mad scene in "Lucia" and in "Martha," her singing was received without enthusiasm, and no one cared for the performance at all when she was not on the stage. Finally, it remains to be said that for the two additional representations on Wednesday and Friday, May 11 and 13, the ticket sales have been out of all proportion small. The public, though deceived a thousand times before in the cases of foreign singers and actors who have achieved phenomenal greatness, believed that Patti was actually making her farewell tour (she made one two years ago!) and flocked to see her in order that reminiscences of so notable an occasion might be duly handed down to posterity.

Only one occurrence beside Madame Patti's appearance in New York since my last letter deserves to be discussed. It is the first performance of Rubinstein's Sixth Symphony in A minor, at the last of Mr. Van der Stucken's Concerts, on April 24. The Symphony, which was heard in London at one of Mr. Henschel's Concerts, had strange vicissitudes before it came to a hearing; vicissitudes which attracted more attention to it than it would have received under ordinary circumstances. In these days of eager search after new works by composers who have made their mark, it deserves to be noted that this Symphony, composed for and inscribed to the Society of the Gewandhaus in Leipzig, a Society which it has long been the custom to look up to as the exemplar of the highest things in instrumental music, was, after examination, declined by two conductors before it got a hearing in New York. Mr. Thomas, before it could be known whether the work was good or bad, put it in the prospective scheme of the Philharmonic Society. When the score came he declined to perform it, and gave the same composer's "Dramatic" Symphony instead. Then Herr Seidl took up the Symphony, and announced it as the opening number of the last "Symphonic Soirée," which he was to give on the eve of his departure for Europe. Herr Seidl went so far as to devote one rehearsal of his band to the Symphony, but then he substituted the "Eroica" of Beethoven, "by request." It is not for me to question Herr Seidl's reasons for making the sudden change; I am bound to accept that which he gave to inquisitive friends—namely, that the work, in his opinion, and that of the orchestral musicians, did not warrant performance. After this second rebuff it was thought that New York would not hear the work, this season at least, but Mr. Van der Stucken had still one of his Symphonic Concerts in Chickering Hall to give, for which he had not announced the programme. He took up the stone which the builders had rejected, and made it to be the head of the corner in his last musical structure. The Symphony was not consorted with complete happiness, and the exigencies of programme-making forced it to the bottom of the scheme; but it was listened to with real interest, and though the most careful critics did not attempt to hide the fact that it contained grievous defects, the general judgment was that it was a work that richly deserved the attention that Mr. Van der Stucken had devoted to it.

Mr. Dudley Buck's "Light of Asia" had its first performance in America, at Washington, on the evening of May 6. It has also been put in rehearsal by a Choral Society at Nyack-on-Hudson. Unfortunately the Choral Society which gave the work in Washington did not feel itself able to engage the services of an orchestra, but relied on a pianoforte and organ for the accompaniment, a proceeding which cost Mr. Buck's beautiful music a considerable portion of its charm, and against which he protested with considerable vigour.

On Sunday evening, May 8, Sir Arthur Sullivan's "Golden Legend" was performed, for the first time in the United States, by the Boston Oratorio Society, an organisation largely composed of the members of Catholic Church choirs, and conducted by Frederick Archer. The solo parts were in the hands of Mrs. Gertrude Luther, Miss Gertrude Edmands, Mr. Jules Jordan, Mr. J. F. Botume, and Mr. J. H. Wilson. The organist was E. J. MacGoldrick, the chorus numbered 300 voices, and a fairly efficient orchestra interpreted the instrumental parts. Local circumstances conspired to prevent a large attendance, a fact which prompted the *Evening Traveller* to discourse as follows:—"The audience last night proved two things: first, that the patrons of the Society in the Catholic Church are not sufficiently numerous to permit the giving, with profit, of new works of ambitious character, with orchestra and competent soloists; second, that the number of people in cultivated musical circles who take interest enough in the production of a new work to pay to hear it is ridiculously small, and no factor of worth to a manager or society without a personal, social, or historic following. This state of things is to be regretted; it is not only provincial but un-Christian." The work was well received.

The National Opera Company is enjoying a fair share of success in San Francisco, though it still suffers from financial embarrassments. Undismayed by these, however, the promoters of the enterprise announce that preparations are already making for a continuance next year on a more economical basis. Rubinstein's "Nero" has been the most profitable opera in the Company's list.

"THE REDEMPTION" IN ADELAIDE.

THE production of Gounod's sacred Trilogy by the Adelaide Musical Association is an event which had long been looked forward to with the utmost interest by the music lovers of the city, and so enthusiastic has been the reception of the work that there can be little doubt of its speedy repetition. The *South Australian Register* says:—"Long before eight o'clock the spacious Town Hall was completely filled, and the management was reluctantly compelled to close the sale of tickets. After the gallery and floor of the hall had been filled the organ galleries were made use of, and still there were many more seeking admission who had to be turned away. Such an unusual state of things speaks volumes for the popularity of the Association, and specially of the high estimate which had been formed of the work which was to be performed. It was announced that 185 persons would take part in the Concert, and probably there were on the platform quite that number. As the success of this work depends principally upon the orchestra, special efforts were made to obtain the services of the best instrumentalists that were procurable." The soloists were Mrs. J. James, Miss McDermott, Mr. J. T. Cook, Mr. J. J. Virgo, and Mr. H. G. Nash, all of whom were thoroughly satisfactory, the recitatives of the *Saviour*, by the last-named vocalist, producing a marked effect. The choruses were admirably rendered; and respecting the instrumentalists we read, in the journal quoted above:—"The 'Calvary March,' and

notably that sublime illustration of the 'Darkness,' were specimens of instrumentation which have rarely been produced before an Adelaide audience. In the former the alternating *fortissimo* and *pianissimo* bars were played with absolute precision, and in the latter the weird effect intended by the composer was most skilfully brought out. It must have been the unanimous opinion that never before have we had presented in Adelaide so masterly an interpretation of such music, and, as before stated, the lion's share of the credit is due to those who were included in the orchestra." The work was conducted with much ability by Mr. Stevens.

OBITUARY.

CARL FERDINAND POHL, the musical historiographer, died on April 28, at Vienna, after a painful and protracted illness. Pohl came of a family of musicians, his father having been a valued member of the grand ducal orchestra at Darmstadt, and his grandfather's name being associated with the invention of the Glass Harmonika, a once popular instrument, upon the history of which the grandson subsequently published an interesting monography. He was born in 1819 at Darmstadt, where he was educated as a musician, completing his training under Simon Sechter's guidance at the Austrian capital, where he eventually obtained the post of organist at the Protestant church in the suburb of Gumpendorf. It was after a three years' residence in London (from 1863 to 1866) that he published his first important book, entitled "Mozart and Haydn in London," a work full of accurate and interesting detail concerning the visits of the two masters to this country, and the state of music in England during that period. The work attracted the attention of Otto Jahn, the Mozart biographer, and it was partly owing to the exertions of the latter that Pohl obtained the important position of librarian to the Gesellschaft der Musik Freunde of Vienna, an office which he held with much honour to himself, and greatly to the benefit of that institution, until his death. At the instigation also of Jahn, and assisted by much valuable material collected by the latter in connection with the subject, Pohl then undertook what proved to be the most important labour of his life—viz., the compilation of a biography of Joseph Haydn, the first volume whereof appeared in 1875, followed by a second in 1882. This most valuable and painstaking work remains unfortunately incomplete, but the final volume contemplated by its author is, we believe, in a sufficiently advanced state to admit of its being edited by some other competent hand. With Pohl has passed away one of the few remaining adherents of what may be called the old school of German musical biographers, to whom any detail in connection with their subject, however apparently insignificant, is a matter worth ascertaining, and who, if their works are occasionally unnecessarily encumbered thereby, have, at any rate, the inestimable recommendation on their side of being absolutely reliable authorities. The deceased artist and biographer was distinguished by a remarkable simplicity of manner, and an amiability of character which endeared him to all whose privilege it was to be acquainted with him.

ON Wednesday, the 18th ult., Mr. J. T. Hutchinson gave his Annual Concert at the Holborn Town Hall, when Professor Macfarren's Cantata "The Lady of the Lake," was successfully performed by the Holborn Choral Society, under the direction of Mr. Windeyer Clark. The choir, numbering about eighty, sang the choruses with much effect, especially "Soldier, rest," the "Boat Song," and the "Coronach." The solos were admirably given by Miss Chapuy, Miss Damian, Mr. Henry Taylor, Mr. Distin, and Mr. J. T. Hutchinson. Miss Chapuy elicited much applause by her appreciative rendering of "Ave Maria," and Miss Damian gained a well merited encore in the "Lay of the imprisoned Huntsman." Mr. Hutchinson was also heard to much advantage in the "Anathema" and "This fertile plain." The accompaniments were ably played throughout, on the pianoforte, by Mr. Albert H. Fox. At the conclusion, the composer, who was present, was enthusiastically called, and upon responding was presented with a bouquet of choice flowers by the ladies of the choir.

ON the 6th ult., the members of the St. George's Glee Union gave their 219th consecutive Monthly Concert in the Pimlico Rooms, Warwick Street, the choir on this occasion outnumbering that at any preceding Concert, and the room being densely crowded. The first part of the programme was miscellaneous, and included songs by Miss Hilda Coward, Miss Clara Myers, Mr. Holberry Hagyard, Mr. R. F. Roberts, and Mr. Thurley Beale; a duet (pianoforte and Mustel organ), by Mr. F. R. Kinkee and Mr. J. Munro Coward, a solo (Mustel organ) by Mr. J. Munro Coward, and several part-songs by the choir. Before the commencement of the second part, Mr. W. Vincent, the Society's honorary secretary, in an appropriate speech, spoke of the development of the Society since its formation in 1869, of its flourishing condition at the present time, and attributed that success to the ability and indomitable energy of its honorary Conductor, Mr. Joseph Monday. In the name of the members and their friends, he then presented Mr. Monday with a splendid pianoforte by Kirkman, music stool, escritoire, jewel for watch chain, and an album containing the names of the subscribers. Mr. Monday, in returning thanks, spoke of his conductorship as being a labour of love, and expressed a hope that the future career of the St. George's Glee Union might be one of continuous prosperity. The national song and chorus, "Awake, O happy nation" (Coward), was then sung, after which "The May Queen" (Bennett) was excellently rendered, the solo parts being taken by Miss Hilda Coward, Miss Clara Myers, Mr. Holberry Hagyard, and Mr. Thurley Beale. Mrs. Edmonds and Mr. F. R. Kinkee presided at the pianoforte, and Mr. J. Munro Coward at the Mustel organ, Mr. Monday most ably conducting.

DURING the season of the Wolverhampton Festival Choral Society, which has just closed, two Concerts have been devoted to new works of interest and importance. Early in the season Sir Arthur Sullivan's "Golden Legend" was presented. Very ample orchestral resources were employed, including the bells cast for the Leeds Festival, and the principal vocalists were Miss Annie Lea, Miss Daws, Mr. Henry Piercy, and Mr. Frederic King. Much care was bestowed by the Conductor, Dr. Heap, in the preparation of the work, and the performance was extremely good. On the 28th ult., Dr. Swinnerton Heap's Wolverhampton Cantata, "The Maid of Astolat," was performed with much success. Two of its original exponents, Mrs. Hutchinson and Mr. Robert Grice, took part, the other vocalists being Miss Emilie Lloyd and Mr. Iver McKay. The choruses were admirably sung, and the Processional March and the Tournament Music were amongst the successes of the band. The second Concert of the season was miscellaneous, Madame Valleria and Mr. Foli being amongst the solo vocalists, and Mr. Bisaccia (pianoforte) and Mr. J. Hollman (cello) contributing instrumental solos. On Good Friday, Beethoven's "Mount of Olives," and a suitable selection from "The Messiah," was performed.

WE are informed that the fourth volume of "The Boston Musical Year-Book," hereafter to be known as "The Musical Year-Book," will contain a record of the music performed in Boston during the season of 1886-7 as complete and arranged in the same manner as its predecessors. The usefulness of the Year-Book as a transcript of the musical events throughout the United States will be extended; the beginning made in Vol. III. will be considerably developed, and with reasonable fulness the new book will represent the music of the whole country. The price of the book, made necessary by increased cost of printing, will be one dollar. The volume was announced to be issued during the past month.

MR. B. B. BARRETT gave an evening Concert at Foresters' Hall, Clerkenwell, on Monday, the 16th ult., assisted by the following artists:—Miss Rosa Lonsdale, Madame Annie Williams, Miss T. Cervante, Mr. Selwyn Davies, Mr. J. D. Fitzgerald, and Mr. Conrad Formes, vocalists; Mr. Behm (cello), and Miss Annie Greebe (violin); Mr. Ferdinand Schumer shared the duties of pianist with the Concert-giver. Special mention should be made of Madame Annie Williams, Mr. Conrad Formes, and Miss Rosa Lonsdale, whose solos and concerted pieces were warmly and deservedly applauded.

MR. JOSEPH HEMING, an accomplished and enthusiastic amateur, the founder of the band of singers which became the nucleus of Henry Leslie's Choir more than thirty years ago, gave a Lecture at the International College, Finchley Road, on April 25, on "Church Music and Congregational Singing," in aid of the North London Hospital for Consumption, Hampstead. The Lecture, which exhibited considerable research, and a thorough appreciation of the labours of the somewhat neglected masters of the Old English School of Cathedral writers, was listened to with much interest and warmly applauded. The illustrations, which included selections from the compositions of Thomas Tallis, Richard Farrant, Orlando Gibbons, John Blow, Michael Wise, Henry Purcell, Dr. W. Boyce, Dr. W. Croft, Sir John Goss, and others, were well sung with the help, as soloists, of Mesdames Helen Horne and Gilardoni; Masters Allen, Millard, Smith, and Spencer; Messrs. Collins, Lester, Kenningham, Forington, Taylor, Distin, and Hilton; an admirably trained choir of sixty voices, and Mr. Ward as accompanist. Thanks were voted to the performers, to the lecturer, and to the chairman at the close of this excellent Lecture.

THANKS to the assistance of Mr. Henry Leslie and his choir, and the co-operation of several distinguished artists, the patrons of the Church of England Institute were enabled to offer such a varied and attractive programme on the afternoon of the 11th ult. as drew a large and appreciative audience to Grosvenor House. Madame Antoinette Sterling and Mdlle. Antoinette Trebelli delighted their hearers in their different ways; Mr. Barrington Foote read a lesson to all amateurs by his admirably clear enunciation in Pinsuti's "Bedouin Love Song"; Mr. Guerini substituted for the two movements of Mendelssohn's Concerto which he was announced to play a familiar Sonata by Handel, in which he showed considerable refinement of style and purity of tone; Mr. Ralph Livings contributed pieces by Mendelssohn and Moszkowski; Mrs. Kendal was down for a recitation; and Mr. Grossmith for his diverting musical sketch "Homburg." Though compelled to leave before the last two items, we heard and saw enough to convince us that the promoters of the Concert had every reason to be satisfied with the results of their laudable efforts.

ON Tuesday, the 10th ult., the Richmond Choral Society gave Hofmann's "Cinderella" and a miscellaneous selection. The manner in which the rather difficult music of this Cantata was performed—so perfect in intonation, with admirable precision, and due attention to light and shade—gave unmistakable evidence of the thorough and finished training the choir had received under the able direction of Mr. J. Maude Crament, Mus. Bac., Oxon., the founder and Conductor of the Society. The soprano and contralto solos were sung most creditably by members of the Society, and Mr. Musgrove Tufnail, who secured the very enthusiastic applause of a large and critical audience, delivered in a really splendid manner the very trying music allotted to the King. Mr. Charles T. Cooke acted most efficiently as accompanist. In the interval between the parts, Mrs. Weller-Poley, on behalf of the Society, begged Mr. Crament's acceptance of a silver sugar bowl and tongs, cream ewer, and case of spoons, as a mark of the appreciation of his efforts during the past five years. The recipient having duly responded, the remainder of the programme was proceeded with.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul" in St. Saviour's Church, Poplar, on April 27. The soloists were Mrs. Stanesby, Miss Ellen Cooper, Mr. John Probert, and Mr. Jabez West. On the 11th ult. the choir performed "Jephtha" in St. Luke's Church, Kilburn. The soloists were Mrs. Stanesby, Mrs. Dean, Mr. Vivian Bennett, and Mr. C. Beaumont Barr. A second performance of the Oratorio was given on the 12th ult., in St. Jude's Church, South Kensington. The principal vocalists were Miss Marianne Fenna, Miss Marguerite Hale, Mr. John Probert, and Mr. James Blackney. The "Creation" was sung by the Choir in Berkley Road Chapel, N.W., on the 18th ult. The soloists were Mrs. Stanesby, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ at the four performances.

A VERY successful performance of Costa's Oratorio "Eli" was given by the Clapham Amateur Orchestral Society, at their Hall, on Tuesday, the 10th ult., in aid of the Clapham Dispensary. The work was excellently rendered, and Mr. Ammon Winterbottom, the Hon. Conductor, deserves the highest praise for the careful training of the forces under his control. The music assigned to *Hannah* was sung to perfection by Mrs. A. J. Sutton (of Birmingham), whose pure and sympathetic rendering of the part called forth unfeigned admiration. This lady was also successful in the air "I will extol Thee, O Lord," and the duet with the tenor "Wherefore is thy soul cast down." Miss Mackay Robinson was deservedly applauded for the finished style in which she delivered the music of *Samuel*, the Morning and Evening Prayers being particularly impressive. Mr. W. Braxton Smith and Mr. W. H. Wing were very efficient in their respective parts. The choruses were sung with steadiness and precision.

THE Regent's Park Choral Society, under the direction of Mr. J. C. Ward, gave a Concert in aid of the Christ Church Endowment Fund, on the 5th ult., when the chief feature was Mendelssohn's "Athalie." The solo parts were carefully rendered by members of the choir, and both these and the choruses indicated the careful training of the Conductor, the illustrative verses being declaimed with dramatic power by Mr. Charles Fry. The "Athalie" music was followed by the Coronation Anthem. The second part of the Concert was miscellaneous, and included Gade's "Spring's Message," a trio by Haydn, songs by Miss Christine Ward, Mr. J. Hall, Mr. Abbey Yorke, and Mr. J. C. Ward, the last named, on being encored, substituting Dr. Mackenzie's new song "The Empire Flag," which was received with much applause. We must not omit to mention that the pianoforte accompaniments throughout were very efficiently played by Miss Addison.

AT the Gresham Hall, Brixton, on the 3rd and 10th ult., the members of the South London Musical Club gave their fifty-second Smoking Concert and twenty-sixth Musical Evening respectively. On the former occasion, Mr. Victor Buziau (violinist), and on the latter, Miss Mary Beare (soprano) and Mr. G. T. Miles (harpist) rendered very valuable assistance. The programmes included an excellent selection of male voice part-music, the chief items being "The night is cloudless" (Schubert), "There is a paradise" (Pearsall), and "Love reigneth over all" (Elsasser). The soli parts were sustained by Messrs. Champion and Garratt, and Masters Richardson and Wilton. Mr. Edward Branscombe sang "The Requital" (Blumenthal) and "When Delia sings" (Hobbs) with great taste and expression. Mr. Charles Stevens conducted, and Mr. E. W. Brewster accompanied on the pianoforte.

THE East Southwark Choral Association gave a very successful Concert on Tuesday evening, the 10th ult., at the Manor Road Lecture Hall, Bermondsey. The early part of the programme was devoted to a performance of Gaul's "Holy City." The choruses were rendered with a precision which proved that Mr. Vinero, as Conductor, had been at great pains to have the work thoroughly rehearsed. The solos were sung by Miss Laura Brown, Madame Whitfield Rose, Miss Annie Buckland, Miss Pridmore, and Messrs. J. H. Müllerhausen, Charles Koch, and Herbert Bridge, all of whom were very efficient. Mr. Douglas Redman accompanied on the pianoforte, assisted by Messrs. Bartlett and Langton (cornets). A miscellaneous second part included a new tenor song by Mr. Vinero, "At sunset glow," which was excellently sung by Mr. Müllerhausen, and received with great applause.

THE St. John's Choral Society concluded its present season on the 12th ult., when "The Messiah" was given with full orchestral accompaniment, the combined executants numbering nearly 200. The principals were Madame Worrell, Miss Meredyth Elliott, Mr. Henry Guy, and Mr. W. H. Burgon; solo trumpet, Mr. W. Morrow; Conductor, Mr. R. J. Hennings. The solos were excellently rendered, and the orchestra, aided by a large American organ, was highly efficient. The choir was exceedingly good, especially in "He shall purify," "His yoke is easy," and "He trusted in God," and evidenced the painstaking care which the Conductor must have bestowed upon these choruses at rehearsals.

THE Crouch End Choral Society brought its thirteenth season to a close by an excellent performance of Gounod's sacred trilogy "The Redemption," on Tuesday, April 26. The choruses were rendered with due attention to light and shade and accurate intonation, and a small stringed orchestra, supplemented by trumpets, harp, piano, and harmonium, gave excellent effect to the charming instrumentation. The soloists were Miss Mary Beare, Madame Florence Winn, Mr. Percy Palmer, and Mr. Bridson. The latter gentleman gave a fine rendering of the bass part, and Miss Mary Beare created a most favourable impression by her finished singing of "From Thy love as a Father." Mr. E. Halfpenny led the band, Miss Preston presided at the pianoforte, and Mr. J. G. Callcott at the harmonium. Mr. Alfred J. Dye, A.Mus., officiated as Conductor.

MR. ERNEST FOWLES gave his first Concert on the 17th ult., at Prince's Hall, Piccadilly, assisted by Miss Rees, Miss Agnes Zimmermann, Miss Dinelli, and Mr. Maldwyn Humphreys. Among the principal features of the programme were the "Kreutzer" Sonata, played by Mr. Fowles and Miss Dinelli; an Impromptu for two pianofortes on a Theme of Schumann's (Reinecke), rendered to perfection by Miss Zimmermann and the Concert-giver; various solos, including Bach's Organ Fugue (arranged by Liszt), Sterndale Bennett's Rondo Piacevole, a Nocturne of his own composition, and Arthur O'Leary's Toccata in F major. In all these pieces Mr. Fowles exhibited true expression, a sympathetic touch, and good powers of execution. The room was well filled.

ON Tuesday evening, April 26, the Waldegrave Musical Society gave a performance of Haydn's "Creation" in the Waldegrave Road Church, Upper Norwood, before a large audience. The soloists were Madame Lillian Barrett and Messrs. Reginald Groome and Stanley Smith. Several of the numbers received well deserved applause—notably, "With verdure clad" and "In native worth." The orchestra and chorus were efficient, and Miss Marie Brooke conducted with great spirit and ability. Mr. Jesse Minns at the pianoforte, and Mr. Porter at the organ, fulfilled their duties in an admirable manner. It says much for the Conductor that a young society should be able to produce so difficult a work in such a satisfactory manner.

THE twenty-ninth evening Concert given by the Chelsea Musical Society took place on Tuesday evening, the 10th ult., at the Onslow Hall, Neville Street, Fulham Road. The principal item in the programme was Macfarren's Cantata "May Day." The choir, under Mr. Fagge's able direction, acquitted itself most creditably, and sang the choruses with excellent effect. The miscellaneous portion of the programme included songs by Mr. Richard Green, Mr. Collwyn Thomas, Miss Bernard, and Miss N. Pettican. Mr. Thomas Cronchey's violin solos were well played, and the orchestra, which is always so prominent a feature at these Concerts, performed the numbers allotted to it in a manner which left little to be desired. Mr. Joseph Somes conducted.

THE Members of the Grosvenor Choral Society held their 182nd Monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday, April 29. The programme consisted of a miscellaneous selection from the operas of Donizetti, Balfe, Wagner, Weber, Gounod, Bellini, &c. The solo vocalists were Miss Kate Flynn, Miss Jessie King, Mrs. David Woodhouse, Mr. A. J. Reynolds, Mr. Edward Mogford, and Mr. Stewart Taylor. Miss Jessie Davies gave two pianoforte solos. Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted. In place of the May Concert, Canon Fleming, B.D., gave a selection of Readings on the 20th ult., interspersed with vocal pieces by the choir.

ON Sunday, the 15th ult., Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave his final Organ Recital of this season's series. His selections consisted of Smart's Festive March, Andante from Violin Concerto (Mendelssohn), Offertoire in E flat (Batiste), and Hesse's Grand Variations on "God save the Queen." The vocal portion was well rendered by Miss Meredyth Elliott, Miss Marion Holmes, and Mr. Joseph Heald. The church was crowded.

THE Barnes Habitation of the Primrose League gave a grand Jubilee Concert, under the direction of Mr. H. Scott, at the Institute, on Wednesday, the 18th ult., before a crowded and enthusiastic audience. Miss Theodora Wilson, Mr. Arthur Vitton, and Mr. W. J. Dyer rendered some high-class songs in excellent style, but the chief honours of the evening were fairly won by Miss Jessie Hudson (Gold Medalist, L.A.M.), who received an ovation for her violin solos. Valuable assistance was also rendered by Mrs. J. Douglas, Mr. H. J. Hawley, Mr. J. Williams, and Mr. W. J. Dixon, M.A.; and some patriotic part-songs by Messrs. Cooke-Yarborough, Bristowe, Scott, and Watson were much applauded.

AT Clapton Wesleyan Schoolroom, Downs Road, on Friday, April 29, Mendelssohn's "Hymn of Praise" was given, the choruses being well rendered by an efficient choir. The solos were taken by Miss Laura Brown, G.S.M., and Mr. Sinclair Dunn, who also contributed songs later in the evening, encores being obtained by each. The choir also gave Schumann's "Gipsy Life" and Eaton Faning's "Song of the Vikings." Messrs. H. L. Lacock and L. Goodwin were the accompanists at the pianoforte and harmonium respectively, assisted by a few strings, ably led by Mr. James Watson. Mr. W. Bolton, Organist of Clapton Wesleyan Chapel, conducted.

A CONCERT was given in Bolingbroke Hall, on April 27, by the St. Mark's (Battersea Rise) Choral Society. The programme consisted of Mendelssohn's "Lauda Sion" and Van Bree's "St. Cecilia's Day." The rendering of the choruses was highly creditable and elicited frequent applause. The solos were undertaken by Miss Kate Condy (who won encores in both works), Miss K. Milner, Mr. C. Lockwood, and Mr. E. F. Conolly. The second part commenced with two duets for piano and organ by Miss Grace Smith and Mr. E. P. Atkins, the second of which, "Sérénade de Gounod" (A. Lebeau) was encored. Mr. Bray conducted.

MR. W. G. WOOD, Professor and Associate of the Royal Academy, gave an Organ Recital on the 18th ult., at St. Mary's, Hornsey Rise, of which church he is Choirmaster. The programme was an interesting one and comprised Air with Variations from Symphony in D (Haydn), Offertoire in C (Wély), Serenade (Schubert), Introduction and Allegro by Mr. Wood, and Merkel's Sonata in D minor as an organ duet, in the performance of which Mr. Wood was joined by his brother, Mr. C. Wood. The choir of the Church sang Anthems by Greene and Barnby and "Lift thine eyes," "He watching," and "Judge me, O God" (Mendelssohn) with good effect.

THE fourth and last Concert of the second season of the Woodside Park Musical Society, took place at the Woodside Hall, North Finchley, on the 9th ult. The programme contained Dr. Stanford's "The Revenge," Gade's "Spring's Message," and madrigals and part-songs by Henry Leslie, Bennett, Stewart, &c., all of which were well rendered by the choir. Vocal solos were contributed by Miss Ada Rowe, Miss E. M. Johnson, and Messrs. J. E. Collister and T. R. Johnson, and violoncello solos by Mr. J. Carrodus, jun. The accompaniments consisted of a String Quintet led by Mr. Henry Gibson. Mrs. Williams presided at the pianoforte, and Mr. Alfred J. Dye, A.Mus., conducted.

THE Annual Festival of the Sons of the Clergy Corporation was held in St. Paul's Cathedral. There was a choir of 300 voices and a full orchestra, conducted by Dr. Stainer. Before the service Sullivan's "In Memoriam" Overture was played. The Canticles were sung to Dr. Martin's fine setting in C, and the Anthem, composed expressly for the Festival, was Dr. Stainer's "Lord, Thou art God," which was noticed in our last number. The sermon was preached by the Rev. J. E. C. Welldon, Master of Harrow. At the conclusion of the service, Handel's Coronation Anthem "Zadok the Priest" was sung.

THE Service on Easter Day in Emmanuel Church, Brooklyn, U.S.A., consisted almost entirely of works by English composers. It included a new Anthem "Christ our Passover," by Berthold Tours, and the same composer's Communion Service in C and Te Deum in F. Hymns by Dr. Dykes, J. B. Calkin, &c., also formed part of the service, which was under the direction of Mr. Lasar.

AN Evening Concert was given, on the 3rd ult., by Miss Rose Dafforne, R.A.M., at the Morley Hall, Hackney, assisted by the following vocalists :—Miss Fusselle, Miss L. Dafforne, Mr. Charles Chilley, and Mr. W. G. Forington. Mr. Arthur Payne contributed violin solos, and Mr. Fountain Meen presided with much efficiency at the pianoforte. Miss Rose Dafforne was most enthusiastically received in all her songs, eliciting a spontaneous encore for "Unless," by Miss E. J. Troup (accompanied by the composer), and the pianoforte playing of Mr. Alfred Hollins (Normal Academy of Music for the Blind) was rewarded by warm and well-deserved applause.

ON Monday, the 9th ult., a Concert was given at the Mission Hall, St. Andrew's, Battersea, under the direction of Mr. F. E. Choveaux, in aid of the Choir Fund. The vocalists were Miss Agnes Hardy, Miss Barwell, Miss Lizzie Collin, Miss Eva Bird, Mr. William Moore, and Mr. Choveaux. Some choruses were sung with good effect, and pianoforte solos and duets were contributed by Miss Heutsch and Mr. Choveaux, who also acted as accompanist. An effective song by Mr. Krohn, entitled "Old as the hills," was sung by Mr. Choveaux and encored.

THE Sunday evening (monthly) Organ Recitals, given with so much success at St. Anne's Church, Wandsworth, by the Organist (Mr. Frederick W. Doe), were resumed on the 1st ult. The programme consisted of works by Mendelssohn, Bach, and Guilmant. Mr. Montagu Shepherd, R.A.M., and Mr. Malcolm Harding were the vocalists, the former contributing recitative and air, "If with all your hearts" (which he sang with much taste and expression), and the latter "It is enough," both from "Elijah." The offertories were devoted to the fund which is being raised for the rebuilding of the organ.

THE first season of the St. Peter's Choral Society was brought to a termination by a Concert held on the 3rd ult., when Sir Sterndale Bennett's "May Queen" was very creditably rendered, under the conductorship of Mr. A. A. Yeatman, F.C O. The soloists were Mrs. Albert Rayment, Miss Florence Lee, Mr. Fred. Cundy, and Mr. Albert Rayment. The second part of the programme consisted of a miscellaneous selection of solos by the above vocalists, interspersed with glees by the Society. Miss Selina Mackness, R.A.M., was the solo pianist, and Mr. F. J. Yeatman presided at the American organ.

A DRAMATIC Recital, interspersed with music, was given by Mr. Charles Fry at St. Thomas's Schools, Camden Road, on the 20th ult., when a varied programme exhibited the versatile powers of the reciter. Mr. Fry's histrionic ability was shown to good effect in scenes from "Henry V.," "Much ado about Nothing," a Bab Ballad, and "The Charity Dinner," but his best effort was undoubtedly Macaulay's "Virginia," which was received with very hearty applause. The Recital was interspersed with songs effectively rendered by Miss Dudley Day and Mr. Taylor, and by pianoforte solos played by Miss Kent Thomas.

A CONCERT was given on the 7th ult., by Mr. Legren Harrison, in the Whitehall Room of the Hotel Métropole. Mr. Harrison was assisted by Miss Hope-Glenn, Miss Emily Langley, Mr. William Shakespeare, and Mr. Gustav Garcia, vocalists, and Mr. Papini, violinist. Mr. Harrison received much applause for his pianoforte playing, which included a Study by Chopin and some of his own compositions. Miss Glenn sang three songs by Mendelssohn, and Miss Langley a song by Tosti. Mr. Shakespeare and Mr. Garcia met with their usual warm reception.

THE Choir of the College Chapel, Richmond Hill, gave Barnby's "Rebekah" and a miscellaneous selection, on Friday, the 20th ult. The soloists were Mrs. Clara West, Mr. W. Poupart, and Mr. E. Alston; pianoforte, Miss Kate Vaughan; organ, Mr. F. Figg; Conductor, Mr. Sanderson. Mrs. West gave an excellent rendering of the part of *Rebekah*.

A NEW organ, built by Bryceson and Sons, was opened at St. Andrew's Church, Streatham, by Mr. Geo. Shinn, Mus. Bac., Cantab., on Ascension Day, the occasion being the consecration of the church by the Bishop of Rochester.

MR. F. A. BRIDGE gave a very successful Evening Concert at the New Cross Public Hall, on Thursday, the 12th ult. The vocalists were Mrs. Clara Samuell, Miss Fanny Perfitt, Mrs. Poole, Mr. Albert James, Mr, Arthur Thomas, and Mr. F. A. Bridge; violin, Miss Adelina Dinelli; flute, Mr. Luigi Carozzi; pianoforte, Miss Esther Parsons and Miss L. Pyne. Some members of Mr. Henry Leslie's Choir contributed part-songs, madrigals, &c., which were excellently rendered. The Concert was under the direction of Mr. J. G. Callcott and Mr. F. A. Bridge.

AN excellent Concert was given by Miss Julia Jones at the Manor Rooms, Hackney, on the 3rd ult. An attractive programme was well rendered, the *bénéficiaire* being assisted by Miss Agnes Wilson, Miss Hilda Wilson, Miss Emily Dones, Mr. T. W. Page, Mr. Ralph Dawes, Mr. Musgrove Tufnail, and Mr. Thomas Kempton, all of whom were well received, the solos of the concert-giver, Miss Hilda Wilson, Mr. Tufnail, and Mr. Kempton being most warmly applauded. Several instrumental pieces were also given, all of which were thoroughly appreciated.

AT Miss Florence May's second Pianoforte Recital in Berlin, some Waltzes of her own composition were included in the programme, which obtained a special success. The artist, who has on several occasions accompanied Joachim in private circles in his solos, including his own and Brahms's Concertos, &c., has been presented by the great violinist with copies of his Hungarian Concerto, and Variations for violin and orchestra, with the following inscription :—"To Miss Florence May, in grateful remembrance of her excellent accompaniment.—Joseph Joachim."

THE Association of Tonic Sol-fa Choirs will hold its fourth annual Festival at the Crystal Palace on the 11th inst. A Choral Competition between choirs of forty to sixty voices will take place during the morning, with Mr. Henry Leslie as adjudicator; and a great Choral Concert will be given at four o'clock on the Handel Orchestra, with full orchestral accompaniments by the Crystal Palace band (greatly augmented by members of the Association); Conductor, Mr. L. C. Venables; Organist, Mr. H. W. Weston, F.C.O.

MISS LEVINA FERRARI gave her annual Concert at the Portman Rooms, Baker Street, on the 17th ult., before a large audience. The vocal solos of the *bénéficiaire* were thoroughly appreciated, Meyerbeer's "Vanne disse," and Benedict's song "The bird that came in Spring," being enthusiastically encored. Miss Ferrari was assisted by Miss José Sherrington, Miss Francis Hipwell, and Mr. Albert Reakes, vocalists; Miss Nellie Chaplin and Mr. Carlo Ducci, jun., pianoforte; and Miss Kate Chaplin, violin. Miss Lewis was an excellent accompanist.

MR. W. J. YOUNG, of Barton Arcade, Manchester, having sent a copy of "The Royal Choral March," "God's blessing on our Sovereign rest," composed by him, to the Queen, has received the following acknowledgment: "General Sir Henry F. Ponsonby is commanded by the Queen to thank Mr. W. J. Young for his letter of the 2nd inst. with its enclosures.—Buckingham Palace, 4th May, 1887." The March was performed with much success on the 9th ult. by the Holy Innocents Choral Society, Fallowfield, the solos being well rendered by Miss Liebert.

MR. HERBERT CLAXTON gave a successful Concert on the 17th ult., at the Parochial Hall, for the benefit of the Building Fund of St. Simon's Church, West Kensington Park, when the following ladies and gentlemen kindly assisted, viz. :—Mesdames Minnie Gwynne, Agnes Liddell, Ellis Cameron; Messrs. Campbell-Pope, Scudamore, and Percy Webster (violin). Mr. T. Barrow Dowling, Organist of St. Philip's, Regent Street, was an able Conductor and accompanist, and also gave two of his own pianoforte compositions in an artistic manner.

THE last of the series of People's Pastime Ballad Concerts, given by Mr. T. Harriot, was held in the Westminster Town Hall, on Saturday, the 21st ult. A good programme was provided. Miss Montague-Conyers, Miss L. Trowbridge, Mr. Ager Grove, and Mr. E. Norton Wright contributed vocal pieces with much success. These entertainments have taken place weekly, extending over a period of eight months, and have been much appreciated.

THE last three of the series of forty Organ Recitals at St. Barnabas' Church, Kentish Town, for the present season, will be given on the following Saturday evenings: the 4th inst., Mr. Fountain Meen; vocalist, Miss Edith Stow; the 11th inst., Mr. James Hallet; and the 18th inst., Mr. H. C. Tonking. After this some important additions and improvements will be made to the organ by the builder, Mr. Alfred Monk; a second swell will be added, and an Echo stop placed on the window-sill in the chancel, away from the organ.

THE choir of the East Hill Baptist Chapel, Wandsworth, gave its annual Concert on Thursday evening, the 12th ult. Selections were given from the principal Oratorios, which were rendered in an efficient manner; the choir numbered fifty voices. The solos were taken by Miss Winifred Parker, Miss Laurie Stacey, Miss Maude Hayter, Mr. Maskell Hardy, and Mr. Edward Bowles. Mr. Howlett presided at the harmonium, and Mrs. Beattie West ably accompanied at the pianoforte. Mr. John Ulrich, Choirmaster of the Chapel conducted.

THE Dedication Festival of the Church of the Ascension, Balham, took place on the 19th and 22nd ult., the Anthems —Dr. Bridge's "The Lord hath chosen Zion"; Dr. Hopkins's "Lift up your heads"; Mozart's "Glorious is Thy Name"; and Beethoven's "Hallelujah"—being well rendered by the choir. The selection of organ music, performed by Mr. Adolphus Antoine, comprised Meyerbeer's "Schiller" March, Berens's Fantasia in C minor, and Hesse's Variations on an Original Theme, &c.

THE Jubilee Gold Medal offered by the committee of the Bath Philharmonic Society, for the best Cantata for solo and orchestra, was, on Saturday last, awarded to Mr. Charlton T. Speer, Associate and Professor in the Royal Academy of Music. There were twenty-three candidates, and the adjudicators were Mr. Eaton Faning, Dr. Mackenzie, and Sir Arthur Sullivan (chairman). The Cantata is entitled "The Day Dream" (words by Lord Tennyson), and will be performed at Bath on the 20th inst.

THE Strolling Players' Amateur Orchestral Society gave its last Concert for the present season in St. James's Hall, on April 30. The rendering of Gade's Symphony in B flat left something to desire in the way of delicacy and expression, but Mr. Norfolk Megone's players did a large measure of justice to Svendsen's Rhapsodie Norwegienne. Another important item in the programme was Mendelssohn's Serenade and Allegro giojoso, the solo part of which was well rendered by Madame Frickenhaus.

THE musical arrangements for the Royal Jubilee service in Westminster Abbey, on the 22nd inst., are now complete. The choir will number about 230, and will be divided as usual into Decani and Cantoris. Brass instruments, with tympani, including side drum and grand caisse, will supplement the organ in most of the music sung. We are asked to say it has been impossible for the Precentor and Organist to reply to the numerous offers received from gentlemen anxious to help.

THE first of a series of popular Concerts was given on the Grand Orchestra of the Alexandra Palace, on Saturday evening, the 14th ult. A select choir of well trained voices, numbering about 100, sang some well known part-songs in a most satisfactory manner. The soloists were Mrs. Minnie Gwynne, Miss Annie Layton, Mr. Alfred Rudland, and Mr. Alfred J. Layton, who sang a selection of popular songs, quartets, trios, and duets, each artist receiving hearty applause.

THE Free Scholarships at the Music School, under Miss Macirone, in Baker Street, were awarded by Professor Sir G. A. Macfarren, on the 20th ult., as follows:—The Senior Scholarship to Miss Gertrude Emily Pittman; the Junior Scholarship to Miss Elsie Margaret Eastes; and the Extern Scholarship to Miss Mary Elizabeth Pittman. The examination for the Harmony Scholarship was announced to take place on the 31st ult.

BY kind permission of the Dean and Chapter, the Epping Forest Church Choir Association (composed of choirs in the Archdeaconries of Barking and Chigwell) will hold its seventh annual Festival Service in Ely Cathedral on July 16 next.

A SUCCESSFUL Concert and Conversazione was given at the Vestry Hall, Hampstead, on the 11th ult., by the Pitt Habitation of the Primrose League. The Concert included songs by Mrs. Edith Wynne, Mrs. Frances Brooke, Mr. A. J. Fischel, and Mr. Frank Connery; violin solos very effectively rendered by Signor Luigi Meo; a reading entitled "A Non-musical interpretation of Music," by Mr. Armytage Bakewell; and recitations contributed with much humour by Mr. Charles Fry.

THE St. Peter's Choral Society gave a Concert at the Horbury Rooms, Ladbroke Road, on the 25th ult. Barnby's "Rebekah" and Macfarren's "May Day" formed the programme, the vocalists being Mrs. Oliver Clare, Mr. E. Bryant, and Mr. Patrick, all of whom acquitted themselves well, Mr. Bryant being especially successful in the tenor part. Miss Kate Kingdon and Mr. Sydney R. Cross presided at the piano and harmonium respectively, and Mr. W. S. Vinning conducted.

THE third Organ Recital of the season was given at St. Andrew's Church, Stoke Newington, on Wednesday evening, the 11th ult., by Mr. W. T. Best, and consisted of selections from the works of Handel, Bach, Mendelssohn, Dubois, and W. T. Best. The Recital was interspersed with some effective Anthems by the choir, which were well rendered. The soloists were Messrs. C. J. Barrett and Miles Mole; accompanist, Mr. C. J. C. Boddington.

WE regret to announce the death of Mr. Julian Adams, which took place at Eastbourne, on the 7th ult. As a conductor and composer, Mr. Adams has for many years been known, and his excellently arranged Classical and Orchestral Concerts at Buxton, &c., and more recently at Devonshire Park, Eastbourne, have done much towards spreading a love for high-class music. The deceased was in his sixty-third year.

ON Friday, April 29, a Concert in aid of the North London Nursing Association was given at the Athenæum, Camden Road, under the direction of Mr. G. W. Pye. The vocalists were Mrs. Ellen Lamb, Mrs. Isabel Fassett, Mr. W. Nicholl, and Mr. Bridson. Solos on the violin and pianoforte were contributed respectively by Mr. G. H. and Mr. Gilbert R. Betjemann. The conductors were Miss Mary Carmichael and Mr. Twyford Taylor.

MISS ADELA DUCKHAM (13 years of age), a student at the Guildhall School of Music, was the violinist at the dinner of the Officers and Clerks' Committee of the Common Council, on the 13th ult., under the presidency of Mr. J. E. Sly. At the close of the proceedings, at the request of the Lord Mayor, Miss Duckham was presented to him by the chairman, when his lordship highly complimented her on her playing and the talent she had shown.

THE Stratford Congregational Church Choral Society gave Mendelssohn's "Hymn of Praise" and a miscellaneous selection, on Wednesday evening, the 18th ult. The soloists were Mrs. Clara West, Miss Lawrence, and Mr. H. Clinch. There was a small band. The pianist was Miss Harris, R.A.M., and the organist, Mr. E. J. Scrine; Conductor, Mr. J. W. Hale. The performance was very successful.

A SPECIAL Service of sacred, vocal, organ, and orchestral music was given on Tuesday, the 10th ult., at St. Andrew's, Undershaft, E.C., under the direction of Mr. W. M. Wait (Organist and Choirmaster). Both the choir of St. Andrew's and the orchestra, with organ, were highly efficient. Mr. Henry J. Wood, R.A.M., presided at the organ, and also played two solos.

AT Holy Trinity Church, Gray's Inn Road, on Ascension Day, after the Evening Service, Dr. Stainer's Cantata "The Daughter of Jairus" was performed. The solos were sung by Miss Effie Chapuy, Mr. Walter Woodroof, and Mr. C. Hale. Mr. J. T. Hutchinson conducted, and Mr. R. F. Tyler presided at the organ.

ON Hospital Sunday a selection, consisting of the greater part of Haydn's "Creation," will be sung at Brompton Parish Church, Brompton Road, commencing at 3.30 p.m. The soloists will be Miss Hilda Coward, Mr. Percy Palmer, and Mr. Thurley Beale. Mr. George J. Bennett will preside at the organ.

A LITTLE volume on Musical Art and Study, by Mr. H. C. Banister, consisting of three papers recently read respectively before the National Society of Professional Musicians, the North-East London Society of Musicians, and the College of Organists, will be issued immediately by Messrs. George Bell and Sons.

THE last Organ Recital of the season at the Bow and Bromley Institute, was given on Saturday, April 30, by Mr. W. M. Wait (Organist and Choirmaster of St. Andrew, Undershaft, E.C.); solo violin, Mr. H. C. Tonking; vocalists, "The Lothbury Male Voice Choir"; Conductor, Mr. T. B. Evison.

THE Misses Nellie and Kate Chaplin gave their annual Concert at the Athenæum, Camden Road, on the 5th ult. They were assisted by Miss Margaret Hoare, Miss Fanny Moody, Mr. Orlando Harley, Mr. Pelham Rooff, and Mr. E. J. Margetson (vocalists); and Miss Mabel Chaplin (cello).

BY the death of Mr. Charles Clarke, which took place on the 1st ult., the parish of St. John, Devizes, has lost one of the oldest organists in the Diocese of Salisbury. He had held the above mentioned appointment for upwards of forty years, and was highly esteemed, both as an artist and a genial kind-hearted man.

SIR ARTHUR SULLIVAN'S Cantata "The Golden Legend" will be performed at the Worcester Festival in September; at Norwich, Nottingham, Bristol, Cheltenham, and Bradford during October; at Huddersfield in November; and at Exeter in December.

MISS ANNIE MARRIOTT had the honour of singing before the Queen, at a private performance of Dr. C. Villiers Stanford's "Jubilee Ode," given at Buckingham Palace, on the 11th ult., by command of Her Majesty. The work is for soprano solo and chorus.

WE are informed that H.R.H. Prince Christian has accepted the office of President of the Kensington School of Music, and that H.R.H. Princess Christian, H.R.H. Princess Mary Adelaide, Duchess of Teck, and H.S.H. the Duke of Teck, have become patrons of the Institution.

MR. FRED. G. SHINN, A.C.O., gave an Organ Recital at Brixton Hall, on the 18th ult. The programme, which was miscellaneous, included Fantasia on Vesper Hymn (E. H. Turpin), Grand Chorus in D (Guilmant), and Fantasia in C (Tours).

MR. HENRY CROSS, Baritone of St. Andrew's, Wells Street, and Westminster Abbey, has been awarded the certificate of proficiency in Public Singing at the Royal College of Music, and has also been made an Associate.

MADAME LEMMENS-SHERRINGTON, now a Professor of Singing at the Brussels Conservatoire, has contributed a useful article on "Learning to Sing" to the June number of the *Girls' Own Paper*.

THE new two-manual organ, built by Alfred Monk, London, for Havant Congregational Chapel, was opened on the 1st ult.

REVIEWS.

Richard Wagner jugé en France : par Georges Servières. [Paris : Librairie illustrée.]

M. SERVIÈRES' work, though laying no claim to originality, and being in its essence rather a book designed for casual reference than for continuous reading, is nevertheless a valuable contribution to Wagnerian literature, and a monument of that particular sort of patient research which is more common in Germans than Frenchmen. In the space of little more than 300 pages, the author has contrived to give a very complete digest of all the criticisms favourable or—as is more frequently the case—inimical, which have been passed upon Wagner in France from the date of his first visit to Paris up to last year, by all sorts and conditions of critics, professional and unprofessional, musical and literary, male and female. And here we may remark that, on the whole, Wagner has certainly secured the suffrages of a remarkable number of distinguished literary men, amongst whom it will suffice to mention Gérard de Nerval—the first French translator of "Faust."—Théophile Gautier, and amongst eminent writers of the day, Alphonse Daudet, who cannot however, appreciate Wagner's poems. On the other hand, it is only fair to mention that Prosper Mérimée and Edmond About were of a very different way of thinking. Of the regular critics, few come well out of the ordeal. They stand in most cases self-convicted of incompetence, of inconsistency, or of prejudice. Berlioz's attitude towards Wagner in the last years of his life, as revealed by his own letters, was wholly unworthy of him. M. Reyer and M. Saint-Säens fare best in this record, while some writers, notably the notorious M. Albert Wolff, hardly deserve the trouble which the author has taken in exposing their elephantine buffooneries. But if severe on the ignorant or prejudiced opponents of Wagner, M. Servières is equally hard on the extravagant and eccentric adherents of that master. The vagaries of the *Revue Wagnérienne* are fair game for an impartial critic, and M. Servières, though evidently an enthusiastic admirer of Wagner's music, fully appreciates the irritation aroused by the fantastical absurdities of such exclusive coteries. He quotes, for example, from this review a passage in which the writer announces the discovery of "unconscious Wagnerites" in other arts, amongst whom we find Mr. Whistler included, and gives the two wonderful sonnets in honour of Wagner, which gained the first and second prizes in a competition recently held under the auspices of the paper in question. This impartiality on the part of M. Servières, in which he resembles his friend, M. Adolphe Jullien—to whose admirable study of Wagner the present volume forms a most useful supplement—will doubtless offend the susceptibilities of those touchy folks who regard any fault-finding with their hero in the light of a sacrilege, and are unrestrained in their extravagances by that most salutary check—a sense of humour. A good point in the author's method is that he generally tells us briefly, but comprehensively, what was going on in other non-musical circles at the various epochs of which he treats, a practice which enables the reader to take his bearings far better than he can from a mere date. The early chapters are very interesting, and bring home very pointedly the irksome nature of the work Wagner had to perform, and the mortification and rebuffs to which he was so frequently forced to submit. But M. Servières most judiciously remarks in this connection, "The retrospective indignation which seizes some of his admirers in regard to the injustice of fate towards him during his first visit to Paris, strikes me as somewhat childish," for, as he goes on to prove, there was no reason why the Parisians of the day should treat him better than a *prix de Rome*. Bizet, twenty years later, had to perform equally menial duties. It cannot be denied that some of the hostile criticisms passed on Wagner were exceedingly amusing, and M. Servières never fails to appreciate the point of a joke, even at the expense of his own side. When the "Tannhäuser" Overture was given for the first time in Paris, in 1850, one critic pronounces it to be "the very noisy accompaniment of an absent melody," and when "Tannhäuser" was hissed and whistled down by the Jockey Club eleven years later, Berlioz declared that "to understand the music of Wagner one must be endowed with the gift of *second hearing*." The causes of the failure of "Tannhäuser" in 1861 are very carefully gone into by M. Servières. The displacement of the ballet, and the consequent irritation of the members of the Jockey Club, no doubt, went for something; but the patronage of the Princess Metternich, and the intervention of the Emperor; Wagner's own temper; the indiscretion of his partizans; and the publication of his "Letter on Music," were more serious obstacles in the way of success. Perhaps, he adds, the best explanation of all is that given by M. Lindau, who says, "the true cause of the failure was the transplantation of a German plant on to Gallic soil." *Apropos* of the Emperor's patronage of Wagner, M. Servières very happily remarks: "By a strange freak of fate, it was reserved for this revolutionary to be protected, thanks to the caprice of a great lady, by the author of the *Coup d'État* of 1851; for the most complicated melodic genius to be patronised by a sovereign whose whole nature rebelled against music." A strange fact, on which M.

Servières lays great stress, is that whereas Wagner's vulgar and pitiful farce, "Une Capitulation," should have excited such boundless animosity, his notorious *brochure* "German art and German politics," in which ten times severer things are said of the French, passed so entirely unnoticed as not to be made the ground of any hostile demonstration against "Rienzi," which was produced soon after its publication. But then the French and Germans had not been at war, as they were when "Une Capitulation" was written. Not the least interesting part of the book is the preface, which contains a great many shrewd remarks on the present opposition to Wagner. He sums up the motives by which many of his fellow-countrymen are actuated, as the pseudo-patriotic, the commercial, and the motive of anxiety or dread of detection—adroitly drawing a parallel between the composers of to-day and the dramatists who would not listen to Shakespeare as interpreted by Henrietta Smithson. We close our account of M. Servières' excellent book with the following spirited passage:—"If French composers were to succeed in keeping in check the invasion of German music, they would stand alone in hindering that intellectual reciprocity which prevails now-a-days between the races of Europe. Is the merit of our *savants* lessened because they have profited by the chemical or physiological discoveries due to the investigations of English science? Are our painters less admired because the annual *salon* opens its doors to many Italian, Spanish, Swedish, or American artists who live in Paris?"

Choral March; Advance, Britannia! Composed for the Grand Colonial Procession in the Dome Entertainment of the Brighton Grammar School, by C. T. West.

Heather Bells. Two-part Song for ladies' voices. Words and music by Frank J. Sawyer, Mus. Doc., Oxon.

Ye Spotted Snakes. Fairy Song and Lullaby, from Shakespeare's "Midsummer Night's Dream." Composed by B. Lütgen.

[Novello, Ewer and Co. Brighton: J. and W. Chester.]

MR. WEST'S Choral March is in every respect excellently suited for its intended purpose. Easy to sing, extremely melodious, and unaffectedly harmonised, we can imagine that it will linger in the memory of the school-boys long after the occasion for which it was written has passed away. "Heather Bells" is a charming little Spring song, with a graceful arpeggio accompaniment. So unpretentious and attractive a composition can scarcely fail to find favour with vocalists who can appreciate simple melody and pure part-writing. It is difficult to avoid reminiscences of the many settings of "Ye spotted snakes"; but the composer of the one before us has not only accomplished this task, but has given a remarkably fresh and sympathetic colouring to Shakespeare's beautiful lines. Commencing with a placid and tuneful solo, the Lullaby is written in two parts, to be sung as a duet or chorus, the accompaniment being aided, when it can be procured, by the toy instrument in imitation of the nightingale. The song will, however, be almost equally effective with the trill upon the pianoforte.

The Song of Jubilee. A Thanksgiving Cantata, for solo voices, chorus, orchestra, and organ. By Jacob Bradford, Mus.D., Oxon. [Novello, Ewer and Co.]

THE multiplication of musical pieces composed to celebrate the fiftieth year of her Majesty's reign may be accepted as a convincing proof of the acknowledged eloquence of the art to express the popular feeling; and it is gratifying to find amongst the names of those who have employed their talents in the cause so many long identified with music of the highest class. Our reviewing pages have for some time given ample evidence of this fact, and an addition to the list is now made by a Doctor of Music already known as the composer, not only of an oratorio, but of numerous cantatas, anthems, and other important works. The music of the Cantata before us is in every respect sympathetic with the subject it illustrates. Commencing with a soprano recitative, followed (after a short instrumental Introduction) by a Te Deum and Choral, to the tune "Gotha," composed by H.R.H. the late Prince Consort, we have a well written and melodious soprano solo "Grant the Queen a long life," the stately movement of which, in 6-4 rhythm, expresses the words with becoming dignity. In the chorus which succeeds this the National Anthem is effectively used, the theme being treated in fugue form, with some admirable contrapuntal writing. A brief choral recitative, for tenors and basses, is followed by a duet, for soprano and tenor, with quartet "The Queen shall rejoice," which may also be commended for the easy flow of the vocal parts; and the final chorus and fugue, "All praise and thanks to God," forms a worthy climax to a work which shows the result of good training, and an intimate knowledge of the best school of sacred composition. The Cantata is scored for a full orchestra, and a special organ part is used with the instrumental accompaniments.

Liederkreis. Twelve Songs. Poetry by J. von Eichendorff. With pianoforte accompaniment.

Woman's Love and Life. A Cycle of Songs. Written by A. von Chamisso; for voice and pianoforte. Edited and translated by Natalia Macfarren. Composed by Robert Schumann. [Novello, Ewer and Co.]

IN the year 1840 Schumann says, in a letter to a friend, "I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line." This is the period when the charming vocal pieces contained in these volumes were composed, and all singers should welcome them as in the highest degree reflecting the individuality of their author. In the "Liederkreis" it would be difficult indeed to name any song which deserves to rank above its companions, so earnestly and lovingly has the composer set the many beautiful verses which he has evidently selected as representing his own state of feeling at the time. That we may especially linger over "The Loreley," "The silent one," "Moonlight," "Far from home," "Twilight," "In the wood," and "Night in Spring," is no proof that we do not derive exquisite pleasure from the many other perfect musical pieces comprised in the volume. The Cycle of Songs is indeed a little story, the subject of which is sufficiently indicated by its title. How the various phases of this passionate love-poem are illustrated by the composer need scarcely be enlarged upon, but we may say that a sympathetic pianist as well as a sympathetic vocalist are absolutely essential for the due rendering of these eloquent pieces. Lady Macfarren has shown much poetical and musical feeling in her translation of the words, which certainly have all the effect of being those which originally inspired the composer.

Through murm'rous leaves. On the land afar extending. German words by George Scheurlin.

Morning sweet Cuckoos greet. German words by A. von Wentzel.

True life to live. German words by Gries.

Trios for Female Voices. The English translation of the words by Dr. Troutbeck. Composed by G. Bartel. [Novello, Ewer and Co.]

ALL these Trios are highly favourable specimens of Mr. Bartel's power of writing clearly and melodiously for female voices. No. 1 is a well harmonised and attractive song, with some points of imitation which materially aid its effect; No. 2 is a tranquil and appropriate melody, flowing onward without break; No. 3, with an independent accompaniment, well expresses the words, the temptation to imitate the song of the cuckoo and quail, when these suggestive birds are mentioned, being happily resisted; and No. 4 is a well written and effective song, with an occasional alto solo. All these Trios may be conscientiously recommended to the attention of vocalists in search of novelty in this class of music.

Novello, Ewer and Co.'s Pianoforte Albums. Edited by Berthold Tours. Vol. 7. Compositions by Hermann Goetz. [Novello, Ewer and Co.]

WE are glad to find that the contents of these excellent Pianoforte Albums are not limited to those works which have already been stamped with public approval. The desire to create a taste for compositions but little known, as well as to supply those constantly in demand, should earn the thanks of all who would further the spread of good music; and we cordially welcome, therefore, this

volume of pianoforte works by Goetz, who, although holding the highest rank as composer of "The Taming of the Shrew," the Symphony in F, and many other important works, has yet to make his way in this country as a pianoforte writer. Such charming Sketches as are to be found in this collection will, however, speedily effect this object. Nine of the pieces have the title "Lose Blätter," and six that of "Genrebilder." From the first of these groups we may select for special praise—No. 1, "Through Field and Forest"; No. 3, "Solitude"; No. 4, "Love's Jests," a most attractive, playful little trifle; No. 6, "Ye fleeting winds, whither, whither"? a highly dramatic composition in G minor; No. 7, "Sounds of Home," an expressive Andante in B major, with a vivacious movement in E flat minor; and No. 9, "Au Revoir." All those under the title "Genrebilder" have a poetical quotation at the commencement, the spirit of which is faithfully reflected in the music, Nos. 2, 4, and 6 being our particular favourites. Let it be thoroughly understood, however, that in going through the book, we have but named a few which most took our own fancy, and that, as all are so good, many persons might be equally struck with those which we have omitted. The volume is excellently got up, and will no doubt command an extensive sale.

Christ our Passover. Easter Anthem.
Peace on the Deep. Part-song.
Two Bards. Duet for tenor and baritone. By J. W. Parson Price. [New York: W. A. Pond and Co.]

JUDGING by the examples of church music by American composers which have reached us, the influence of the modern English school, which originated with Goss and Wesley, and has since made such enormous strides, is not as yet very much felt across the Atlantic. The services and anthems by native musicians are more in the style which prevailed two or three generations ago, that is to say, the period of Clarke-Whitfeld, Beckwith, and Jackson of Exeter. Mr. Price's setting of the Easter Canticle is made up of no fewer than twelve short sections or movements, consisting of plain-sailing diatonic phrases, decidedly insipid, but otherwise unobjectionable. The secular pieces are more varied and freer in manner, as if the composer deemed it necessary to repress his ideas when writing service music. Both pieces are prize compositions of the New York Eisteddfodau, and have English and Welsh words. The Part-song is very pretty in its unpretending way, and the close, where the bass descends by easy stages to D below the staff, is quite unconventional. The words of the duet are intensely patriotic, and the music is bold, spirited, and tuneful. One can scarcely realise that it proceeded from the same pen as the mild and watery Easter Anthem.

The Modern Violin Method. By J. S. Liddle. [Alphonse Cary.]

THE author of this full sized volume declares that it owes its existence to the fact of the rapidly increasing study of the violin. Its distinctive features are—"(1) Commencement in the easiest position of all—the third; (2) exposition of theoretical matters, especially playing by interval at a sufficiently early stage; (3) fairly equal use of all the keys, as all are equal in point of importance and difficulty." He adds that it is surprising that nothing has as yet been done to dispel the illusion that some keys in themselves are easy and some difficult. This "illusion" is certainly widespread, and in spite of Mr. Liddle it will probably continue to exist. The author does not pre-suppose any knowledge of the rudiments of music on the part of those he addresses, but he proceeds with theory and practice simultaneously. This method has its advantages, as the violin is now so much placed in the hands of young children. The exercises are in all keys, and the directions concerning the method of playing them are so copious, that if it were possible to learn the instrument without a teacher, Mr. Liddle's book might be recommended for the purpose. The author, however, makes no pretence in this matter, and in effect discourages the idea, for the whole of the studies are written as duets, presumably for master and pupil. There is no special reason why this "Violin Method" should supersede other favourite Tutors, but it may take a recognised place among them.

The Musician. A Guide for Pianoforte Students. By Ridley Prentice. [W. Swan-Sonnenschein and Co.]

WE have purposely avoided passing judgment upon this work as the parts were from time to time forwarded for notice; but now that the Six Grades, completing the design of the publication, are before us, we can conscientiously say that the author has thoroughly fulfilled his object, which, as stated in the preface, was to place in the hands of a pupil "a Guide and Companion during his course of study, helping him to understand music better, and consequently to enjoy it more." We could not here give a list of all the pieces analysed, but may say that the selection includes most of the popular works of the classical writers, as well as many which ought to be better known. "When we read a book," Mr. Prentice truly remarks, "we do not consciously read the letters separately and afterwards form them into words; we seem to see at a glance not merely the words, but the sentences into which they group themselves. Just so in reading music our aim must be to gain the power not only of knowing what the parts are, but of seeing and understanding at once the chords, which are the words of music, and the phrases and periods, which are the sentences of music." The Grades are exceedingly well arranged, the compositions analysed growing in difficulty with the pupil's capacity to comprehend them; and the explanations are so simple that any intelligent child can understand the plan of each piece, and how this plan is worked out, thus realising Schumann's often quoted direction to students—"You must not be content until you succeed in reading music without playing it."

Voice, Song, and Speech. A Practical Guide for Singers and Speakers. By Lennox Browne, F.R.C.S., and Emil Behnke. [Sampson Low, Marston, Searle and Rivington.]

THIS, the sixth (popular) edition of one of the most useful books on the voice ever published, will doubtless secure an extensive sale. In 1884 we drew attention to the merits of the work, and have now only to say that the contents of its issue in a popular form are precisely the same as before, except that the photographs of the vocal organs are omitted. We may mention that the "Voice Training Exercises," founded on the teachings of the volume before us, have now reached the 25th thousand, a convincing proof that the doctrines advocated in the work are universally approved, both by the profession and the public.

Sonata in E flat. For the Pianoforte. By Wm. Arthur Blakeley. [Weekes and Co.]

MR. BLAKELEY shows us throughout this Sonata that he can write correctly, and occasionally effectively; but the semiquaver passages for both hands with which he commences, mixed with fragments of what we imagine to be the second subject, make up one of the most remarkable specimens of a first movement we have ever seen. The "Andante Cantabile," although somewhat conventional, is pleasing and melodious; but the likeness of the last movement to Weber's well known Rondo "La Gaieté" is not even disguised by being composed in another key—a want of resemblance which we once heard a student assign as a proof that his piece could not have been copied from one almost note for note what he had written.

In our Boat. Trio for female voices. Words by the author of "John Halifax." Music by Frederic H. Cowen. [Novello, Ewer and Co.]

ANYTHING more simply charming than this Trio can scarcely be imagined. Both melody and accompaniment have that refinement, and are instinct with that artistic feeling, which distinguish even the most unpretentious of this popular composer's works. Of its speedy popularity there can be no doubt, as it is easy to sing, and cannot fail to delight the most impassive listener.

The Lord is great. Anthem. By S. Sydney Smith. [J. Curwen and Sons.]

STUDIOUSLY simple, this anthem is nevertheless bright and pleasing. It opens with a broad and vigorous chorus, after which there is a duet for tenor and bass, well contrasted in style; and another chorus, with a well-written fugato, brings the composition to an effective conclusion.

FOREIGN NOTES.

AFTER repeated postponements, chiefly dictated by political considerations, M. Lamoureux's version of "Lohengrin" was produced at the Eden Theatre of Paris on the 3rd ult., before a crowded audience, consisting, for the greater part, of those already acquainted with the musical portion of Wagner's *chef d'œuvre*, and prepared to give it an enthusiastic reception. There was, in fact, no opposition offered to any part of the performance inside the house, the disturbing element, such as it was, being strictly confined to the exterior thereof and the street adjoining it. The performance is admitted on all sides to have been a model one, the orchestra, especially in the important brass effects of the score, being exceptionally fine, and the choruses leaving nothing to be desired. M. Lamoureux, with characteristic thoroughness, gave the opera in its entirety—*i.e.*, without any of the cuts in vogue at even some of the leading opera houses of Germany. The following were the principal artists engaged in this memorable representation:—Mesdames Fidés Devries (*Elsa*) and Duvivier (*Ortrud*); MM. Van Dyck (*Lohengrin*) and Blauwaert (*Telramund*). The French version of the text had been furnished by M. Charles Nuitter, to whom Frenchmen also owe a translation of the book of "Tannhäuser." The critical voices in the Paris press have been, on the whole, favourable to the performance, and fairly impartial in their estimate of the work itself. There is no need here to quote their remarks upon a subject upon which the rest of the world have long since been agreed. We may, however, be permitted to extract a few characteristic passages by which *Le Monde Artiste* has improved the occasion. "L'Ecole Française," says the journal referred to in its leading article upon "Lohengrin," "is now the first, nay, we may say, the only one in the world. Italy, it is true, has her Verdi, and then? . . . . Germany has no one since the death of Wagner. As for ourselves, is it needful to enumerate our living masters, from Gounod and Thomas, down to the youngest generation of them? At what other period has a single country had to offer so many musicians of the first order? French works occupy at present, even in Germany, the first position; our artists are everywhere most flatteringly received. Musical France, in short, is queen of the nations." The writer having thus established his premises to his own satisfaction, the article proceeds with the review of the work of the last of Teutonic composers so designated. In consequence of the disturbances above alluded to, "Lohengrin" having been publicly performed only once, has been withdrawn from the boards of the Eden Theatre, to the sincere regret of a majority of French amateurs, and to the serious pecuniary detriment, be it added also, of M. Lamoureux, the spirited organiser of a truly artistic undertaking. We cannot do better than conclude these remarks by a translation of the letter addressed by M. Lamoureux to the French journals on this subject, which, as illustrating most clearly the circumstances of the case, and reflecting much honour upon the zealous Conductor himself, certainly deserves to be here recorded. Its tenour is as follows:—"I have the honour to inform you that I definitely renounce my attempt to bring out 'Lohengrin' at the Eden Theatre. I will not say what I think of the manifestations against it after the reception which the press and public have given to a work that, in the interests of art, I caused at my own risk to be produced on a French stage. It is for reasons of a superior order that I abstain. I have the consciousness of having altogether acted as an artist, and feel certain that I shall meet the approval of all honest people."

We hear from Paris that M. Altés, the Conductor of the Grand Opéra, has resigned his post, and that Signor Vianesi will probably be his successor.

A very successful performance of Gounod's sacred trilogy "Mors et Vita" is reported to us from Geneva. The executants were the members of the Société de Chant Sacré, and the *Journal de Genève* has nothing but praise to bestow both upon the work itself and its execution on this occasion.

The remains of Rossini, which had been removed from their original resting place at the Père La Chaise Cemetery, of Paris, on April 30, to be transferred to Florence, were re-interred, on the 3rd ult., in the Church of Santa Croce of that city, amidst appropriate ceremonies. There were present deputations from about a hundred associations representing Italy and other countries. The streets through which the procession passed were strewn with flowers, while flags and drapery were hung from the windows. A choir of 600 performers awaited the remains on the steps of the church, and sang the prayer from "Mosé," after which the coffin, which was covered with flowers, was lowered into the tomb. A commemorative performance on a grand scale of the immortal master's "Stabat Mater" was held at the Palazzo Vecchio, in the presence of a most distinguished audience, including the directors of all the conservatories of Italy.

A hitherto unknown Concert Aria by Beethoven has just been discovered by Professor Ferdinand Bischoff, in the archives of the Musical Association of Graz, being a copy made from the original of the composer by a deceased musician of note, named Steiermark. The good-sized volume bears the inscription: "Rondo, primo Amore, Aria amor piacer del ciel, per il Soprano composta dal L. v. Beethoven," and the accompaniment is scored for two violins, viola, flute, two oboes, two bassoons, two A horns, violoncello, and double bass. The aria, which probably emanates from the master's best period, is mentioned by Thayer, the Beethoven biographer, who, however, was only acquainted with a few initial bars of the now revealed composition. Messrs. Breitkopf and Härtel, of Leipzig, will, it is said, undertake the publication.

A posthumous comic opera, by Flotow, entitled "Die Musikanten," in which the youthful Mozart is the hero (the libretto from the pen of Richard Genée), will shortly be produced for the first time at the Hof-Theater of Mannheim.

It is stated in German papers that Herr Angelo Neumann (the well-known whilom impresario of the self-styled Wagner-Theater) has recently obtained, at a Berlin antiquarian bookshop, the original score of a posthumous opera by Lortzing entitled "Mozart," which has never been engraved, and is, in fact, quite unknown.

At the Josephstadt Theatre of Vienna, last month, a three-act operetta, or "biographical picture," entitled "Joseph Haydn," was brought out with much success. The libretto (from the pen of F. von Radler) deals with some leading episodes in the composer's career—his early wooing and subsequent domestic infelicity, his artist life as "chamber-virtuoso" to Prince Esterhazy at Eisenach, and, finally, the honoured old age of the world-famed master. The music to the piece is by Herr Suppé, who has largely availed himself of *motivi* from Haydn's works, the last movement of the well-known "Farewell" Symphony being introduced on the stage as a touchingly humorous conclusion of the second act. The performance is said to have been excellent, and the interesting novelty is likely to have a long run.

Messrs. Gilbert and Sullivan's Operetta "Patience" was produced for the first time at Berlin on April 30, at the Krollsche Theater, by the same company which so successfully introduced the same author's "Mikado" to the German capital last season. The large audience which crowded the theatre in every part gave the most cordial reception to this peculiarly English piece; almost all the songs had to be repeated, so that the performance lasted more than three hours. On the other hand, there is less unanimity in the critical opinions of the press organs of the fatherland, some of whom are distinctly adverse to the work, both as regards the book and the musical treatment thereof, while others are as lavish in their praise, more especially of the latter. Thus, in a remarkable article devoted to the subject in the *Kölnische Zeitung*, the writer says, *inter alia*: "There is much in the music which is characteristic of the home of the composer, and besides many other parts, some of the choruses alone would ensure Sir Arthur Sullivan a place among the very first of our composers. . . . The chorus . . . is beyond all praise, and its treatment in an English operetta, which we hailed for the first time in 'The Mikado,' arouses even greater admiration in 'Patience,' and is a perfect revelation to us." And much more to an equally laudatory effect.

Goldmark's new opera "Merlin" met with a highly

favourable reception upon its recent first performance at the Dresden Hof-Theater.

Max Bruch's Opera "Loreley," with some alterations both in the score and the libretto, will be produced in the coming autumn at the Leipzig Stadt-Theater.

Another Opera founded upon Goethe's "Faust," and bearing that title, the music composed by Herr Heinrich Zöllner, is to be first brought out in October next at the Munich Hof-Theater, where the *première* is looked forward to with some interest.

A street in Weimar, formerly known as Süd-Strasse, has been re-named Liszt-Strasse, in honour of the deceased pianist-composer.

The first Finnish Opera, composed by the septuagenarian Professor Friedrich Pacius, has just been produced, with extraordinary success, at the Alexander Theatre of Helsingfors.

The operatic season at the De la Monnaie Theatre of Brussels closed last month with the twenty-third performance of "Die Walküre," before a numerous audience. The unequivocal success which attended the performance of both "Die Meistersinger" and "Die Walküre" has encouraged the directors to bring out the third part of the Nibelungen tetralogy—viz., "Siegfried"—during next season.

The new opera house at Odessa, which is being built at an estimated expense of some £200,000, and which is described as one of the finest in existence, will, it is hoped, be inaugurated during the coming winter season.

The sum of 50,000 roubles has already been subscribed towards the realisation of Anton Rubinstein's recently propounded scheme of a Russian National Opera, to be founded at St. Petersburg.

We read in the *Athenæum*: "Under the title 'La Théorie de Rameau sur la Musique,' Mr. Charles Henry has published a pamphlet (Paris: Hermann), giving within a few pages a very clear account of Rameau's system of harmony. Students are aware that the old French composer was the first to endeavour to apply practically the theory of harmonics, and to deduce from these the construction of scales and the relationship of keys; and though many of his ideas are now out of date, the examination of his theory is of great interest to the musical historian."

The Paris Opéra Comique, the historical home, since the days of Boieldieu and Auber, of national French comic opera, was destroyed by fire on the night of the 25th ult. The conflagration broke out during a performance of Ambroise Thomas's opera "Mignon," and, bursting suddenly upon the audience, it is feared that during the panic which ensued a number of lives may have been lost. Up to the time of our going to press no further particulars have, however, come to hand.

The fastidious paragraph announcing the death, "dans un accés de fièvre chaude," of M. Maurice Kufferath, of Brussels, published some weeks ago in *Le Ménestrel*, having not unnaturally misled several of our contemporaries, we are glad to be able to state that the worthy contributor to *Le Guide Musical* continues in the enjoyment of excellent health. Nor is the vigour of his pen, which happens to be antagonistic to the art principles represented by the above leading musical journal of France, at all likely to be impaired by a practical joke indulged at his expense, and dictated, to say the least of it, by very questionable taste.

Death has been unusually busy in the ranks of musicians and others connected with the art during the last few weeks. We record the following among the more noteworthy instances:—On April 21, at Munich, Ludwig Mayer, an esteemed professor at the Royal Musikschule at that town. On April 28, at Weimar, the Baron August von Loën, General Intendant of the Hof-Theater, and successor of Franz Liszt in the honorary chairmanship of the Allgemeine Deutsche Musikverein, aged fifty-nine. On April 29, at Danzig, Friedrich Wilhelm Markull, pupil of Schneider at Dessau, a composer of numerous choral works and a skilful organist, aged seventy-one. On the 1st ult., at Wiesbaden, Ferdinand Möhring, a composer of merit, chiefly known by his excellent male quartets, aged seventy-one. At Asnières, near Paris, last month, Costard de Mezeray, since the year 1843 the highly meritorious Conductor of the Bordeaux Opera, aged seventy-six.

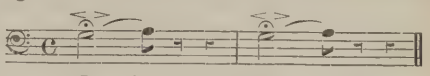
CORRESPONDENCE.

"ON MELODY IN SPEECH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The letter on "Melody in Speech," signed F.R.C., is so interesting that I am tempted to forward you, by way of an appendix to it, the following extracts from my note book, reproduced as nearly as possible in the keys used.

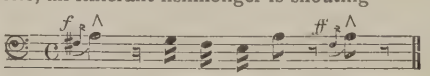
Residents in Hammersmith will readily recognise the following—



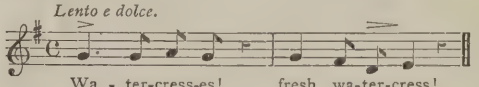
and Londoners generally will be familiar with the well-known—

and—

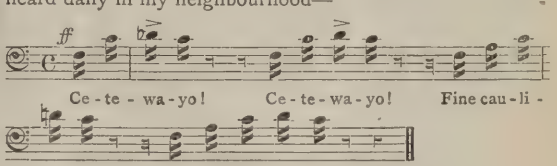
As I write, an itinerant fishmonger is shouting—



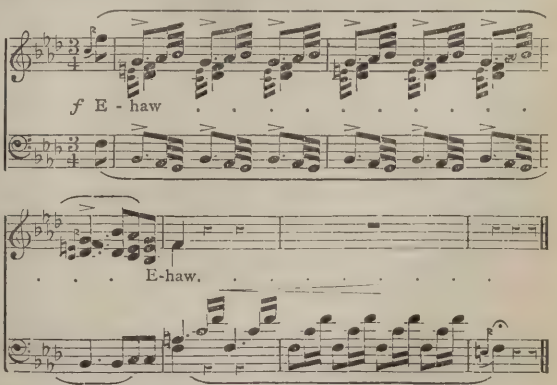
Here is a charming cry, which I heard some years ago in a small country town. Lovers of Gregorian tones will no doubt appreciate it—



But by far the most amusing street call I have noted was that of a costermonger who, a short time since, could be heard daily in my neighbourhood—



The "Cetewayo" was most successful, and attracted notice at once. This *subject* was not unfrequently *answered* by his donkey somewhat as follows—



Yours faithfully,

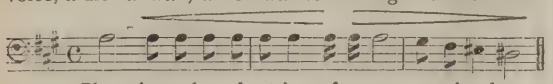
EDMUND ROGERS.

58, The Grove, Hammersmith, W.

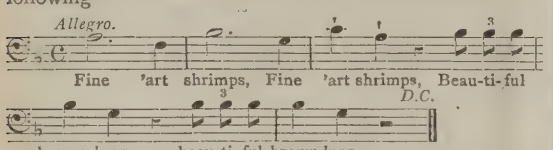
ON MELODY IN SPEECH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As I have lived all my life in London, and in a neighbourhood, too, where itinerant vendors most do congregate, I have had many opportunities of studying the musical efforts of such people. As a rule, they always use vocal inflexions and intervals of some kind, producing variations of sound which may form a melody or, what is more often the case, something little better than discordant noise. I remember a mendicant who used to stump along on crutches, crying out, with a strong nasal twang in his voice, a dismal wail, which was something like this:—



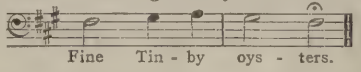
Such an example can only be rightly imitated on a violin where "quarter tones" can be sounded. The pathetic inflexions on the last three words were wonderful! I fear the cries of the ordinary costers of the present day would be more accurately described as noisy shouting rather than anything else. But, as your correspondent F.R.C. points out, we do now and then hear something worthy of attention, some fragment of melody which lives in our recollection, and makes us wonder how the poor, uneducated singer acquired it. Some years ago I regularly heard, every Sunday during a long period, a man melodiously declaiming the merits of certain shrimps. There were no inflexions, no quarter tones, but firm and true diatonic intervals. He carried a basket on his head and walked rapidly, keeping time with his footsteps to the following—



The second word is a favourite coster's adjective indicating "good condition," which I need not explain further now. I think the above are respectively the most painful and the most melodious examples of their kind that I have ever heard; but as I do not want to overburden your columns I forbear further comment upon them. The study of London cries, from a musical point of view, is an interesting subject, and though I fear that I have not brought any new light to bear upon it, yet the instances I have given may perhaps be of interest. Chas. Hine.

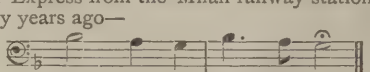
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I take leave, as a pendant to the very interesting letter of F.R.C. in your last issue upon musical street cries, to note the two following, both curiously suggesting old ecclesiastical chants. The first I remember when a boy at Clifton, some fifty years ago, to have often lain awake and heard, sounding weirdly on winter evenings:—



Whether the second word meant "Tenby," and whether there were then oysterbeds at that watering-place, I do not know, but the cry remains impressed as strongly on my memory as if I had heard it yesterday.

The other, an announcement of the departure of the Southern Express from the Milan railway station, I heard also many years ago—



It began as here written, and was taken up and repeated in two or three different keys by porters of different registers of voice. Whether the chant is a regular railway tradition still handed down I cannot tell. I have passed the station several times since, but never chanced to hear it again.

Your obedient Servant,

May 13, 1887. An Ancient.

BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me, in justice to the memory of this great composer, to enter a protest against the liberties taken very often with his music and fair fame by speculative music publishers, both here and abroad. Some of these wide-awake persons seem to stick at nothing calculated to impede the onward march of the main chance. Only this morning I received by post a copy of a cheap musical publication, on the front page of which is printed an "Impromptu, composed at the dinner table, by Beethoven." The same unconsidered trifle had already done duty as the "Dernière Pensée Musicale" of Beethoven, both in solo and duet dress. The true history of the piece is simply this: It appeared originally as a musical supplement to the issue of the *Berliner Musikalische Zeitung* (now lying before me) of December 8, 1824, with this subscription—"Auf Aufforderung geschrieben, Nachmittags am 14ten August, 1818, von Beethoven." How the ingenious editor of the aforesaid cheap musical publication has contrived to construe "Nachmittags" into "at a dinner table," and another equally ingenious editor the year 1818 (nine years before Beethoven's death) into the period of the Maestro's "dernière pensée musicale," others must determine; but I must protest against a vandalism which is as ruthless as it is remarkable.—Yours, &c. John Towers.

182, Oxford Street, Manchester, May 19, 1887.

A QUESTION OF AUTHORSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With regard to Mr. Padel's letter, "A Question of Authorship," concerning a Mazurka published likewise under the name of F. Chopin and that of Charles Mayer, it may be remarked that the *Musical Record*, July 1, 1882, contains an exhaustive explanation of the whole matter. The Mazurka "Souvenir de la Pologne" is by Charles Mayer (Op. 112), and was published by Pietro Mechetti (later C. A. Spina), Vienna. It had never anything to do with Chopin. The same will somewhat later be found to be the case with a Valse in E minor (posthumous Valse), which, although written in Chopin's style, bears many traces of belonging either to Chopin's compatriot, Edward Wolff, or again to Charles Mayer, who possessed the talent to write in the style of John Field, Hummel, Chopin, and others. The fact of Benedict having looked over the proofs of a reprint goes for nothing.

May 18, 1887. E. P.

"R.A.M." and "R.C.M."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I notice advertisements of singers in your valuable paper with the initials "R.A.M." and "R.C.M." after their names, and wish to know what is signified thereby. Will you, or any of your readers, kindly tell me if these letters represent legitimate diplomas, recognised by the authorities of the two great institutions, and, if so, what examination has to be passed in order to acquire the right use of them? I am, Sir,

Yours obediently,

May 14, 1887. Anxious.

BRISTOL MADRIGAL SOCIETY'S PRIZE COMPETITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Among the Compositions sent in for competition for the three prizes offered by the Bristol Madrigal Society, in 1866, were some two or three which, though they did not obtain prizes, were much admired by the Members of the Society; one in particular, entitled "Golden slumbers kiss your eyes," in the key of A major. Should the composer of this be among the number of your readers, I should be extremely obliged if he would allow me the use of his score; the parts are copied into the Society's books, but we cannot sing this "Lullaby," as I have no score of it.

D. W. Rootham,

Conductor of the Bristol Madrigal Society.

6, Ashgrove Road, Redland, Bristol.

May 7, 1887.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JOHN TAMWORTH.—1. *John Amott was Organist of Gloucester Cathedral from* 1832 *to* 1865. 2. *The Organist always conducted the Festival of the Three Choirs.* 3. *Probably twelve men and twenty boys.*

REX, BIRMINGHAM.—*In accompanying hymn tunes it is usual to play the bass on the pedals, but an experienced organist frequently finds occasion for allowing the pedals to be silent in order to re-introduce them with special effect. The pedal part should be played as written when the composer or arranger has given it a separate stave. The first example is decidedly not good. The second is quite correct. The pedal bass should always be grammatical and consistent with the harmonies. Of course performers on organs, with a limited compass of pedals, an octave, for instance, were obliged to exercise their ingenuity, and could not be held responsible for faulty progressions, any more than a man could be blamed for eating with a knife if he had no fork at his disposal.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The annual meeting of the Tonic Sol-fa Institute of Aberdeen was held in the Music Hall Buildings, on Tuesday evening, April 26. It was reported that the members of the Society had increased during last year from 168 to 220, and that the accounts showed a surplus of £109 6s. 11d., a result due to a legacy of £150 bequeathed by the late Mrs. Marr, Cliff House, Cults. The chairman, in moving the adoption of the report, congratulated the members on the prosperous state of the Institute. Mr. Litster (Conductor), in addressing the meeting, remarked that the Institute had now been eleven years in existence, and that its history (which he expressed his intention of writing) would form a very interesting episode in the life of musical associations in Aberdeen.——The Aberdeen centre local examinations in music, in connection with Trinity College, have been arranged to take place in the Girls' High School, Aberdeen, on the 10th inst. About thirty pupils, representing the junior and senior divisions, are expected to come forward. For the greater encouragement of candidates a local prize fund has been started, and prizes in the form of gold, silver, and bronze medals will be awarded to the most successful candidates in each of the subjects.——The Madrigal Choir, under Mr. John Kirby, gave a Concert, in the Music Hall Buildings, on Saturday evening, the 7th ult., in the presence of a large audience. Amongst the pieces sung were Webbe's glee "When winds breathe soft" and Festa's "Down in a flow'ry vale." The soloists were Misses Grassick, Machray, and Duffus; Messrs. James Smith, James Davidson, Lorimer, and Esslemont, all of whom were warmly applauded. Leslie's part-song "Homeward" brought the Concert to an effective termination.——On the same afternoon a performance of sacred music was given in St. Mary's Cathedral, in aid of the Jubilee Fund of the Royal Infirmary. There was a large attendance. The first part of the programme was devoted to Haydn's *Imperial Mass*, the effect of which was much enhanced by the beautiful and suggestive surroundings in the Cathedral. Three solos—viz., "Unto Thee, O Lord" (Costa), by Miss Raeburn; "I know that my Redeemer liveth," by Miss Norah Thomson; and "Why do the nations," by Mr. James Keenan (Conductor), with a chorus and Te Deum (Dr. Reid) completed the programme. Interspersed were organ solos by Mr. John Hall, of Dundee, which were much admired.——A large audience assembled in the Music Hall, on Saturday evening, the 21st ult., on the occasion of a Concert by Mr. Hay's Select Choir. The programme was well rendered, showing that Mr. Hay is a Conductor of a high order. Miss Duthie, Miss Anderson, Miss Cameron, Miss Clark, Mr. Moir, Mr. Ross, and Mr. Cameron contributed solos, and Miss Hadden accompanied.

ABERFELDY, N.B.—The Choral Union gave a successful performance of Romberg's *Lay of the Bell*, on April 29, under the direction of Mr. Jesse Timson.

ASHBOURNE, DERBYSHIRE.—The crowded attendance at the Town Hall, on Wednesday, the 4th ult., proved that the establishment of an Orchestral Society in Ashbourne is appreciated by the musical public. Great credit is due to the Conductor, Mr. W. H. Tutt, Mus. Bac., for his efforts to reach a high standard of performance, and the rendering of all the pieces by the band testified to the care with which they had been prepared. The programme comprised Overtures *Prometheus* (Beethoven) and *Rosamunde* (Schubert), the "Military" Symphony of Haydn, Mendelssohn's "War March" from *Athalie*, a clever and well scored "Air with variations" by the Conductor, and Mozart's Concerto for pianoforte and orchestra, in F (No. 19), played by Mr. Windeyer Clark, who introduced his own cadenzas. Mr. Kenningham was the vocalist, and materially added to the success of the Concert by his artistic rendering of modern songs and old ballads. Mr. John Peck, of Sheffield, the leader of the orchestra, played De Bériot's "Scène de ballet," and in response to a unanimous recall, delighted the audience by performing Spohr's Barcarole in G. A noteworthy feature of the Concert was a well written analytical and historical programme.

AYLSHAM.—The members of the Musical Society gave two evening Concerts in the Town Hall, on April 26 and 27. The first Concert was miscellaneous, and at the second Anderton's *John Gilpin*, with a selection of secular music, was performed with great success. The principal artists were Miss Blanche Atkinson, Miss Meredyth Elliott, Mr. Holberry Hagyard and Mr. J. H. Brooksbank, vocalists; Miss Blanche Atkinson, solo violin; and accompanists, Mrs. Prangley, pianoforte, and Mr. Walter Lain (Organist of St. Stephen's, Norwich), harmonium. The Rev. R. E. Gaye, Rector of Skeyton, was the Conductor. A chorus, composed by him expressly for the Society, *Through Flood and Field*, a very bright and spirited composition, was well received and redemanded.

BASINGSTOKE.—The second Concert of the Mechanics' Institute Choral Society was given on Thursday, April 28, and proved a great success. A. R. Gaul's Sacred Cantata *The Holy City* and a miscellaneous selection were performed, the principal vocalists being Miss Blanche Powell, Miss Marion Ellis, Mr. Reginald Groome, and Mr. B. H. Grove. Mr. C. S. Macpherson presided at the pianoforte, and Mr. H. E. Powell conducted.

BERWICK-ON-TWEED.—On Tuesday, April 26, the Choral Union gave its annual Concert in the Corn Exchange, the works performed being Mendelssohn's *Lobgesang* and Handel's *Acis and Galatea*. The choir, numbering about ninety voices, gave an excellent rendering of the choral music, and the principal singers, Miss Sneath, Mr. Macdonald, and Mr. Nutton, were highly efficient in all the solos allotted to them. A small band played the overtures and accompaniments in excellent style. Miss Barker presided at the organ, and Mr. Barker was Conductor.

BOURNEMOUTH.—Mr. Duncan Hume gave an excellent performance of Mackenzie's *Story of Sayid*, on the 12th ult. The vocalists were Mrs. Newling, Mr. M. E. Townsend, and Mr. William Bradford. The solo "Where sets the sun," the song for Ilmas, the Funeral March, and the Invocation to Vishnu created a great sensation The singing of the chorus throughout was very fine and dramatic. Mr. Hume conducted with much vigour and judgment.

BRISTOL.—A performance of Mr. Ebenezer Prout's Cantata *Alfred* was given at the Colston Hall, by the St. Andrew's, Montpelier, Musical Society, on April 26. The solos were sung by Mrs. Probert Goodwin, Mr. E. T. Morgan, and Mr. W. Thomas. The accompaniments were efficiently given on the piano and harmonium by Mrs. Brockbank Young and Mr. Wallace Greenham. The second part of the Concert was a miscellaneous selection, in which solos were given by Mrs. Rosa Bailey, Mr. S. Boyce Creak, and Mr. J. Brindley (flute). Mr. A. Brookes, Organist and Choirmaster of St. Andrew's Parish Church, conducted.

CAMBRIDGE.—An evening Concert was given at the Corn Exchange on Thursday, April 28, under the conductorship of Mr. A. D. Holloway. The solo vocalists were Miss Paget, Miss Fusselle, Mr. H. Wadsworth, and Mr. Frank May; Miss A. Holloway, solo violin. Master Holloway contributed a pianoforte solo, and the Misses Holloway were highly successful in the duet for two pianos, Weber's Polacca in E, arranged by Liszt. The programme was miscellaneous, and included selections by the band, and choruses, well sung by children. The accompanists were Mrs. and Miss Holloway.

CANTERBURY.—Mozart's *Twelfth Mass* and Gade's *Crusaders* were well rendered by the members of the Philharmonic Society, on the 5th ult., at the Music Hall. The principal vocalists were Miss Julia Jones, Master Hudson, Mr. Charles Kenningham, and Mr. Thomas Kempton. Mr. C. M. Gunn led the band, Mr. H. Fricker presided at the harmonium, and Dr. Longhurst conducted.

CARNARVON.—A performance of Mendelssohn's *St. Paul* was given on the 5th ult. by the Choral Society. The vocalists were Miss Agnes Larkcom, A.R.A.M., Miss Annie Hope, Mr. Maldwyn Humphreys, and Mr. Lucas Williams. The choir numbered 176 voices; leader of orchestra, Mr. J. W. Collinson; Conductor, Mr. J. Williams, Organist, Christ Church.

CHELTENHAM.—An excellent Concert was given, on the 4th ult., by Mr. J. A. Matthews' Choral and Orchestral Society, on behalf of the Great Western Railway Servants' Widows' and Orphans' Fund. The soloists were Miss Julia Jones, Mrs. Daubeney, Mr. D'Arcy Ferris, Mr. W. S. Brown, Mr. T. Brandon, and several members of the Society. The choral numbers were excellently rendered, and much appreciated by the vast audience. The instrumental soloists were Mr. A. von Holst, piano; Mr. J. E. Teague, violin; and Mr. J. A. Matthews, harmonium. The accompaniments were shared by the former gentlemen, Mr. G. A. West, and Mr. J. Sebastian Matthews. A resolution was passed by the Concert Committee of the Fund thanking Mr. Matthews and the members of his Choral Society for their help, and stating that the amount of £71 7s. 3d. (being the net profit of the Concert) had been paid to the funds.——Mr. August Lortzing's Ladies' Choir gave an "At Home" on Monday, the 10th ult., at the Montpellier Rotunda. Wilfred Bendall's *Lady of Shalott* and several part-songs were successfully performed, and Mr. Lortzing gave a very refined rendering of "The Message," which was much applauded. There was a large attendance.——Mr. J. A. Matthews' Choral and Orchestral Society are making important preparations for a Musical Festival, to be held in the Winter Gardens, on October 24, 25, and 26. The following artists are already engaged:—Madame Nordica, Mrs. Hutchinson, Miss Julia Jones, Miss Hope Glenn, Mr. Barton McGuckin, Mr. Holberry-Hagyard, Mr. Robert Grice, and Mr. Watkin Mills. The band will be selected from the principal provincial orchestras, with several London performers. The *Elijah* and Sir Arthur Sullivan's *Golden Legend* will form portions of the programme.

CHEPSTOW.—On April 27 an Organ Recital and Service of Praise were given in the Parish Church. The choir was supplemented by members of the congregation, numbering about seventy voices. The programme included selections from *The Messiah* and the Anthem "What are these" (Stainer), which were effectively rendered. Mr. A. E. Kingsford, the Organist, played the Andante movement from Mozart's Organ Fantasia in F minor; during the Offertory, "Festive March" (Smart), and as a concluding Voluntary "The March of the Israelites" (Costa).

CLEVEDON.—The usual spring Concert was given at the Public Hall, by the members of the Choral Society, on the 17th ult. The works chosen for performance were "Spring" and "Summer," from Haydn's *Seasons*, and *The Revenge* (Villiers Stanford). The last was rather a bold undertaking for a small Society, but the result fully justified the attempt. Mr. Haydn Cox, L.R.A.M., of Bristol, conducted.

COVENTRY.—The Bablake Boys' annual Concert was given in the Corn Exchange on April 29. The programme was headed "An Evening with Longfellow," and the principal feature of it was Henry Lahee's setting of *The Building of the Ship*. The solo vocalists were Mrs. Mason, Mrs. Sharpe, Mr. Mason, and Mr. F. H. Smith, the choir, numbering about sixty, consisting chiefly of old and present scholars. After a miscellaneous first part, in which the efforts of the vocalists were much applauded, the Mayor (Alderman Tomson) distributed the prizes, Lahee's Cantata occupying the whole of the second part. The accompaniments were played by Mr. Hanson on the pianoforte and Mrs. Sharpe on the American organ; Mr. Humberstone, to whose excellent training of the choir much of the success of the Concert was due, conducting with care and judgment.——A very fine performance of *The Messiah* was given by the members of the Musical Society, in the newly restored Church of St. Michael's, on the 2nd ult. The solo vocalists were Miss Anna Williams, Miss Hilda Wilson, Mr. Probert, and Mr. Sunman. The trumpet obbligato was well played by Mr. Johnson; Mr. C. Harford Lloyd presided at the organ, and Mr. A. H. Brewer conducted.

DARLINGTON.—On Wednesday, the 4th ult., a Violin Recital was given in the Mechanics' Hall by Mr. Heinrich Dittmar, assisted by Miss Buckle, solo pianist, and Master T. Blackett, violinist. The programme was calculated to test Mr. Dittmar's powers to the utmost, but he proved himself more than equal to the task. Bach's Chaconne, for violin alone, was finely rendered, but the audience seemed most to appreciate a Muzurka by Zarzyki, which, with a Fantaisie Caprice by Vieuxtemps, gave the performer an opportunity of displaying his excellent staccato bowing. Master Blackett and Miss Buckle also played with much taste and brilliancy. Mr. T. Henderson made a judicious accompanist.

DOVER.—An excellent performance of Mozart's *Twelfth Mass* and Smart's Cantata *The Bride of Dunkerron* was given by the Harmonic Society, in the Town Hall, on the 12th ult. The solo vocalists were Miss Kate Norman, A.R.A.M., Mrs. Massey, Mr. Henry Beaumont, and Mr. Frank May. The orchestra was led by Mr. Cecil Gann, Mr. Albert Hill, honorary secretary, accompanied, and Mr. J. W. Howells conducted.

EASTBOURNE.—On the 8th ult., at St. Anne's Church, a series of twenty-five Organ Recitals was commenced by Mr. Frederick Winkley, A.C.O., the Organist of the Church. Each Recital consists of a selection from the works of one composer. Those at present given comprise Corelli, Bach, and Handel.——A Ballad Concert was given at the Town Hall, by Mrs. Herbert Mundy, on the 11th ult., when the following artists appeared:—Miss Kate Flinn, Miss Meredyth Elliot, Mr. Percy Palmer, and Mr. Albert Rayment (vocalists); Miss Clara Fisher, R.A.M. (violin), and Mrs. Herbert Mundy (piano).

ENNISKILLEN.—A new organ was opened in Irvinestown Church, on the 8th ult., by Mr. Charles Haydn Arnold. A Football Club Concert was given in the Town Hall, on the 13th ult. Mr. Matthew Arnold conducted.

GREENOCK.—Mr. D. Middleton, Organist of the Mid Parish Church, with the assistance of the choir and friends, gave a Musical Recital in the church on Monday evening, the 15th ult., in aid of the church repairs fund. There was a fair attendance. The organ solos, which included selections from the works of Mozart, Rossini, Molique, and arrangements by Mr. Middleton of the Allegretto from Haydn's Symphony in G, and Berceuse (Delbruck), were very cleverly rendered. A performance of Frost's March in G, by a pupil of the organist, was very cordially appreciated by the audience, as were a number of vocal pieces rendered by pupils and friends.

HAILSHAM.—On the 11th ult., the Choral Society, under the conductorship of Mr. S. G. R. Coles, Mus. Bac., F.C.O., gave an excellent rendering of Haydn's *Spring* at the Corn Exchange. The solos were taken by local amateurs, who acquitted themselves thoroughly well, and the choruses were rendered in a very praiseworthy manner. A small but well balanced orchestra lent valuable assistance in the overture and accompaniments. The second part consisted of a miscellaneous selection of vocal and instrumental solos, part-songs, &c.

HARROGATE.—*St. Paul* was performed by the Philharmonic Society before a crowded audience, on the 17th ult. The band and chorus of 150 performers rendered the work most effectively under the Conductor, Mr. John Shaw. The principal artists were Miss Vinnie Beaumont, Miss Metcalfe, Mr. Harper Kearton, and Mr. A. McCall, who were thoroughly efficient. Mr. A. Benson presided at the organ, and Mr. Bowling, of Mr. Hallé's orchestra, led the band.

HULL.—The third and last Concert of the Vocal Society for the present season was given on April 28, in the Public Rooms, Jarratt Street. The National Anthem, which opened the programme, was followed by Barnett's Cantata *Paradise and the Peri*, the solo parts by Miss Marianne Fenna, Miss E. Dones, Mr. Iver McKay, and Mr. Oswald. The choruses were excellently sung, and in every respect the work received a thoroughly satisfactory rendering. In the second part Dr. Stainer's Madrigal "The Triumph of Victoria" was a prominent feature, the singing of the well-trained choir again being heard to much advantage. Mr. G. F. Jackman, to whom the Society is largely indebted for its present high position, conducted with his usual skill and care.

HUNTINGDON.—At a meeting of the Hunts Church Association of School Managers and Teachers, held in the Higher Grade School, Princes Street, on April 30, a Lecture on Gregorian music was given by the Rev. J. W. Doran. The lecturer, who is one of the principal authorities on Gregorian music, endeavoured, with much eloquence, to prove that the notes of the diatonic scale "supplied the foundation of Gregorian modality, and therefore that the principles of harmony and of Gregorian music were really identical. There were in the unaltered diatonic scale just seven characteristic notes. Each of these was the basis, final note, or tonic of a pair of modes, in one of which the fifth, and in the other the third, had a strongly prominent place, and was accordingly called the dominant. People commonly spoke of eight Gregorian modes, but here were fourteen. That came from the fact that if they so altered the scale of the first six as to make B always flat, they could write the last six respectively in them. That was often done, and melodies belonging to modes nine, ten, thirteen, and fourteen were freely attributed to one, two, five, and six respectively. In the examples given it was shown that the principle which underlay the structure of all the modes was precisely that which was the basis of all harmony—the close relationship of every note with its third, and, in all cases except one, with its fifth." He then said that as each note had a close harmonic relation with certain other notes, so each mode had a certain harmonic relation with certain other modes. The modes that were thus in close relationship were those between the dominants and the finals, of which there existed the interval either of a third, or of a fifth, or of an octave, so that the dominants made together a dominant chord, and the finals a final chord. This harmonic relation to one another of the various modes was a very practical fact, for it suggested in large measure easy and effective ways for harmonising them. When once the principles of the modes were grasped, to harmonise thus was not difficult, and he would venture to assert that those who made a study of the work would find themselves well rewarded. The Lecture was listened to by a large audience, with much attention.

ILFORD.—The members of the Vocal Union gave their fifth Concert in the Reading Room, on the 4th ult., the chief item being Mendelssohn's *Ninety-fifth Psalm*. The principal vocalists were Miss Annie Patrick, Miss Minnie Edmonds, and Mr. T. T. S. de Jastrzebski who, with Mr. Alex Tucker, also contributed songs in the miscellaneous part with much effect. The Misses Haynes played the Scherzo and Finale from a Quartet for Pianoforte and Strings, by E. Prout, and the Vocal Union contributed Smart's "Ave Maria," Stewart and Knyvett's "Bells of St. Michael's Tower" (which was persistently redemanded), and Hatton's "England." The accompaniment to the Psalm included the usual strings, pianoforte, and harmonium. Mr. A Storr conducted.

IPSWICH.—A Jubilee Concert, in aid of the Mayor's Fund, was given by the Choral Society in the Public Hall, on the 4th ult., before a large audience. Cowen's *Rose Maiden*, which formed the first part of the programme, was excellently rendered, the soprano part, by Miss Vinnie Beaumont, being especially worthy of notice. The other soloists were Miss Bertha Alden, Mr. C. W. Fredericks, and Mr. D. Harrison, all of whom were well received. The band and chorus of 250 performers proved most effective. Mr. Charles Cooke conducted. The second part of the Concert consisted of miscellaneous items, in which the above-named soloists and Mr. Barker (harp) took prominent parts. Mr. F. J. Lewis presided at the pianoforte, Miss Clara Prentice at the organ, and Mr. F. Smythes led the band.

IRTON, WHITEHAVEN.—On Sunday evening, the 8th ult., a most successful Organ Recital was given upon the fine two-manual organ in Irton Church, by Mr. W. H. Bates, Organist and Choirmaster of Holy Trinity Church, Whitehaven. There was a large congregation. The programme consisted of Handel's Fourth Concerto, Dr. Spark's "Jerusalem the Golden," Batiste's Andantes in G major and E minor, Rink's Flute Concerto, and Wély's Offertoire in C. Mr. Bates's playing was much appreciated, the whole of the Recital being listened to with marked attention. About £8 was collected on behalf of the Whitehaven Infirmary.

KETTERING.—On the 9th ult., the Choral Society brought its season to a conclusion with an excellent performance of Costa's *Eli*. The principal vocalists were Miss Jessie Griffin, Master Bruster (Peterboro' Cathedral), Mr. Holberry Hagyard, Mr. Jas. Palmer (a member of the Society), and Mr. W. Winn. The tenor air "Philistines, hark!" that for soprano, "I will extol Thee," and the unaccompanied quartet, were especially well received by a most enthusiastic audience. Mr. H. G. Gotch conducted.

LEWES.—The Church Society, which numbers about eighty voices, gave an excellent performance of Mendelssohn's *St. Paul*, on Wednesday, the 4th ult., at the St. Anne's Concert Hall, which was filled by a large audience. The principal soprano was Miss Hopper, a local amateur, who especially distinguished herself in the arioso "I will sing of Thy great mercies," which was encored, the contralto solos being satisfactorily rendered by Miss Annie Perfect. The vocalists engaged were Mr. Ralph Dawes (tenor) and Mr. W. Winn (bass). Mr. B. C. Scammell conducted, and Mr. Percy J. Starnes and Mr. Horace Jackson presided at the pianoforte and organ respectively.

LONDONDERRY.—The St. Columb's Choral Union gave its second Concert of the season, on Tuesday evening, the 10th ult., in the Opera House. The first part consisted of Smart's Cantata *The Bride of Dunkerron*, and the second was miscellaneous. The soloists were Miss Mary Russell, of Dublin; Mr. G. H. Welch, of Durham Cathedral; and Mr. John Hemingway, of Londonderry Cathedral. The accompaniments were supplied by Mr. Raffles (pianoforte) and the Rev. James Armstrong (harmonium). Mr. D. C. Jones, Mus. Bac., F.C.O. (the Conductor of the Society), conducted.——On Tuesday evening, the 17th ult., Mr. D. C. Jones gave before a large congregation the first Organ Recital on the four-manual instrument recently erected in the Cathedral. His programme was selected from the works of Bach, Mendelssohn, Guilmant, Fumagalli, Liszt, &c. During the Recital, Mr. Hemingway, the principal bass of the Cathedral Choir, sang "It is enough" (*Elijah*), and Rossini's "Pro peccatis."

LYMINGTON.—The members of the Musical Society gave their fifth Concert on Thursday, April 28, at the Assembly Rooms, before a large and appreciative audience. The first part of the programme consisted of Cowen's Cantata *The Rose Maiden*, which was well rendered. The solos were taken by Miss Jeffery, Miss Helsby, Miss Leete, Mrs. Garrett, Mr. Yates, and Mr. Green. The second part, which was miscellaneous, introduced the Swedish violinist, Mdlle. Anna Lang, who was enthusiastically received, and Miss Amy Weldon, who sang several songs with charming effect. The accompanists were Miss Weldon (pianoforte) and Mr. J. Gleeson White (American organ).

MANCHESTER.—The Manchester Vocal Society gave the last Concert of the season on April 30. There was a very fair audience, and the singing of the Society showed commendably careful preparation, notably in Mendelssohn's "When Israel," Handel's "Hallelujah," Jackson's "Sisters of the Sea," and Pinsuti's "Good night." The soloists (all members of the choir) were Miss Mary Melvern, Miss Armitt, Miss Williams, Mr. A. Hewitt, Mr. Plant, Mr. Nathan Whittaker, and Mr. Byron Dewhurst. Miss Clara Hughes played Raff's Caprice "La Reine," and Mr. John Towers conducted.

MELBOURNE.—A special service, in aid of the Bishop of Melbourne's Fund, under the conductorship of Dr. Bromby, was given at St. Paul's Pro-Cathedral on April 6. At the conclusion of the Service, Gaul's *Passion* music was sung, the principal vocalists being Mrs. E. Bethell, Miss Vera Goad, Mr. E. Bethell, and Mr. S. Moyle. Mrs. W. J. Turner presided at the organ, and Mr. W. J. Turner conducted.

MELBOURNE, DERBYSHIRE.—On Tuesday, April 26, the Glee and Madrigal Society, aided by members of the Orchestral Society, gave an excellent performance of Handel's Oratorio *Joshua*. The cast was as follows:—Achsah, Miss Wadham; Othniel, Miss Haimes; Caleb, Mr. Warren; and Joshua, Mr. Slack. A noticeable feature was the introduction of the "Battle" Symphony from the opera of *Riccardo I.*, which is a manifest improvement, being a most stirring and descriptive number, and written for the usual Handel orchestra, with the addition of three trumpets. Soon after the first performance of *Joshua*, Handel introduced the Symphony to the place it now occupies in the conducting score. At the recent performance the Oratorio was well received by a large audience, and was repeated on the 9th ult., with Mr. A. D. Coleridge as Joshua; free admission. The work was again enthusiastically received. Mr. Wilson, as usual, conducted.

MONMOUTH.—The members of the Choral Society gave their final Concert in the Borough Court, on the 3rd ult., assisted by Miss Helen Dew and the Orchestral Society, under the leadership of Mr. E. G. R. Richards. Schubert's *Song of Miriam* was rendered in a manner reflecting the highest credit on the Conductor, Mr. W. H. Webb, Organist and Choirmaster of the Parish Church. Miss Skinner was the solo pianist, and Mr. Richards, solo violinist. The principal vocalists were Misses Dew and Williams, and Messrs. C. Gibbons (Llandaff Cathedral), E. G. R. Richards, and W. H. Webb, all of whom were received with the warmest applause.

NEATH.—An excellent performance of Spohr's Oratorio *The Fall of Babylon*, was given by the members of the Harmonic Society, at St. David's Church, on the 12th ult. The solo vocalists were Mrs. Mason, Miss Marian Price, R.A.M., Eos Morlais, and Mr. David Hughes, R.A.M. Mrs. R. P. Morgan accompanied with much ability on the organ, and Mr. J. L. Matthews conducted.

NEWCASTLE-ON-TYNE.—At the Conversazione (in connection with the Exhibition) given to H.R.H. the Duke of Cambridge by the Mayor, a programme of vocal music was excellently rendered by the members of Mr. T. Albion Alderson's Private Amateur Choir. Mackenzie's Patriotic Song, "The Empire Flag," sung for the first time, created immense enthusiasm.

NEW SOUTHGATE.—On Thursday, April 28, the Friern Barnet Choral Association gave its second Concert, in the Lecture Hall, Holly Park. The programme consisted of Barnett's *Ancient Mariner* and a miscellaneous selection. The choir, seventy in number, under the conductorship of Mr. Plant Coldrey, sang in a very satisfactory manner. The orchestra, led by Mr. H. G. Elphick, did good service, giving great effect to the more dramatic parts of the work. The soloists were Miss Jessie Dimsdale, Miss Kate Coldrey, Miss Minnie Kerton, Mr. George Micklewood, and Mr. James Bayne.

NORWICH.—The Harmonic Society gave its final Concert of the season at Noverre's Rooms, on Thursday, the 5th ult. The choral work was Macfarren's *May Day*, in which the soprano recitative and solo was very effectively sung by Miss Luckett. The chief interest of the evening centred in the pianoforte playing of Miss Eleanor Rix, A.R.A.M., whose selections from memory were Intermezzo and Finale from Schumann's "Faschingsschwank" and Rubinstein's Etude in C (Op. 23), after each of which she received a most enthusiastic recall. The other items deserving of mention were Miss Luckett's charming singing of Schira's "Sognai" (violoncello accompaniment, Mr. Ernest Harcourt), Mr. Walter Tuddenham's excellent violin playing in Beethoven's Duet for violin and pianoforte, in D (in which he was ably supported by the Conductor, Mr. J. Arthur Harcourt), and Mr. E. Harcourt's tasteful rendering of a violoncello solo by F. Thomè. Mr. Harcourt was a most efficient Conductor and accompanist.——The members of the Norfolk and Norwich Musical Union gave the concluding Concert of the season at St. Andrew's Hall, on Thursday evening, the 12th ult. The programme consisted of Weber's "Jubilee" Cantata, a soprano solo and chorus "Victoria," composed expressly for the occasion by Dr. Bunnett, and a short miscellaneous selection. The solo vocalists were Miss Madeline Hardy, R.A.M., Mr. Ralph Dawes, and Mr. Brockbank, all of whom were well received; Miss Hardy's charming singing being a feature of the evening. Mr. F. W. B. Noverre led the band, Mr. Walter Lain presided at the organ, and Dr. Bunnett conducted.

NOTTINGHAM.—The fourth annual Concert of the Amateur Orchestral Society was held in the Albert Hall, on April 26, before a large audience. A well selected miscellaneous programme was excellently rendered. The band, which included a large number of ladies, was led by Miss Aline Starey. A feature of the evening was the pianoforte playing of Miss Goldschmidt. Miss Gomes sang several songs with charming effect. Mr. W. Wright presided at the organ, and Mr. Henry Farmer conducted.

OXFORD.—A Concert was given by the Cowley St. John Choral Society, in the Schoolroom, Cowley Road, on April 27, before a large audience. Amongst the principal items in the programme were Schubert's 23*rd Psalm*, specially scored by Dr. Dodds for strings, harp (which he played himself), flute, and oboe; the second act of Gluck's *Orpheus* (Mrs. Frank Cooper and Miss Julia Seary being the soloists), and Dr. C. V. Stanford's Choral Ballad *The Revenge*, the rendering of which was in the highest degree satisfactory. Father Wyon, as usual, conducted, Dr. Dodds presiding at the harmonium during the performance of *The Revenge*.

PERTH.—The second annual Festival of the Perthshire Church Choir Union was held on Saturday, April 30, when seventeen choirs, numbering over three hundred voices, rendered the music at the afternoon service in the East Parish Church in a highly efficient manner. The selection included J. T. Field's Evening Service in D, Barnby's "O Lord, how manifold are Thy works," and several well known festal hymns. The hymn, "The Son of God goes forth to war," was sung to a tune composed for the festival by a member of the Union. The Very Rev. Principal Cunningham, of St. Andrew's, preached the sermon. The church, which was beautifully decorated, was crowded. Mr. Wylie, Organist of the Church, accompanied, and Mr. Frank Graves conducted. In the evening, a most successful Concert was given in the City Hall, before a large audience. The soloists were all members of the various choirs. Mr. Graves again conducted.

PORLOCK, SOMERSET.—Sterndale Bennett's *May Queen* was performed on the 4th ult., with a capital orchestra of twenty-four instruments, led by Mr. Saddler. The soloists were Misses L. A. Hook and Thristle, and Messrs. Davis and H. Davis. The choruses were redered with precision and taste. As a second part, a miscellaneous selection was given, which included two movements of Beethoven's Symphony (No. 1), and a portion of the Grand Septet. The Rev. W. Hook and Mr. W. A. Hook conducted.

PULBOROUGH.—Two excellent performances of the *Hymnal* Oratorio and selections from *The Messiah*, &c., were given in the Parish Church on the 18th ult., under the direction of Mr. Seymour Kelly, of Chichester Cathedral. The soloists were Mrs. Seymour Kelly, Miss Wailes, The Hon. and Rev. G. W. Bourke, the Revs. H. Dry and R. W. Beresford, and Mr. Seymour Kelly. Miss Rutherford presided at the organ with marked ability.

RETFORD.—A Concert, which excited considerable interest and attracted a large audience, was given by Mr. Hamilton White's Vocal Class, on April 27, when Dr. Stainer's *Daughter of Jairus* and Mendelssohn's *Loreley* were performed with an efficient band and chorus. Both works were rendered very effectively. The solo vocalists were Miss Vinnie Beaumont and Messrs. Hopkinson and Mackie. Mr. Denman presided at the pianoforte, and the band was led by Mr. Ellis.

RHYL, NORTH WALES.—On Tuesday evening, the 3rd ult., a special service was held in St. Thomas's Church, when Handel's *Messiah* was excellently rendered by the Philharmonic Society, under the conductorship of Mr. Felix C. Watkins, of St. Asaph. The principal vocalists were Madame Clara West, Miss Griffiths, Mr. C. W. Fredericks, and Mr. D. Harrison. Organist, Dr. Joseph C. Bridge, M.A. The proceeds were in aid of the building fund of St. John's Church.

RYDE, I.W.—On Tuesday evening, the 3rd ult., a very successful performance of Mendelssohn's *Elijah* was given by the members of the Ryde Choral Union, the band and chorus numbering about 150. The soloists were Miss Bertha Moore, Miss Marian Ellis, Mr. Henry Guy, and Mr. J. Ward; efficient aid being given in the double quartet by Mrs. Stainer, Miss Fairall, Mr. Fowles, and Mr. Burt; Mr. F. H. Simms acted as organist, and Miss Margaret Fowles conducted

SHERBORNE.—On Ascension Day a special musical service, consisting of hymns, organ voluntaries, and selections from Handel's *Messiah*, was held in the Abbey. Mr. G. E. Lyle, Organist of the Abbey, presided.

SLIGO.—On the 3rd ult. the fifth annual Choir Festival for the district was held in St. John's Church. Seven choirs, numbering 150 voices, took part. The anthem was "Behold, now, praise the Lord" (G. J. Bennett). The service was fully choral.——The Musical Society brought its fifth season to a conclusion on the 4th ult., with a performance of Mozart's *Requiem* and Romberg's *Lay of the Bell*. With one exception, the soloists were local amateurs. The accompaniments were played on the pianoforte and harmonium. Mr. Froggatt conducted.

SOUTHAMPTON.—The annual celebration of the incoming of May was performed, on the 1st ult., by the choir of gentlemen now known as the "May Choir," which consists of twenty picked vocalists, who ascend to the battlements of the ancient Bargate, and sing choral music appropriate to the occasion. May Day this year falling on Sunday, six choir boys of Holy Trinity Church were added. Though a bitter north-east wind was blowing, there were at six o'clock some two thousand persons present, who enjoyed from a distance the treat provided, especially Handel's chorus "Lift up your heads" and Mozart's Gloria, from the *Twelfth Mass*. Mr. J. F. Sharp was the Conductor, to whom much praise has been given by the local press and public generally.

SPRINGHEAD.—The members of the singing class connected with the Congregational Sunday School, gave a most successful Soirée Musicale, on Tuesday evening, the 17th ult. The artists were Miss Mercer and Mr. Fenton, of Oldham, vocalists; solo violin, Mr. J. Kershaw; accompanist, Mr. J. H. Lees; Conductor, Mr. Thomas Birkenshaw.

STOKE-UPON-TRENT.—A very successful performance of Dr. Swinnerton Heap's Cantata *The Maid of Astolat*, written for the Wolverhampton Festival, was given in the Town Hall by the Philharmonic Society, on Tuesday, the 17th ult. The soloists were Mrs. Hutchinson, Miss Emilie Harris, Mr. Orlando Harley, and Mr. Robert Grice. The band was selected from the Birmingham orchestras, and the chorus numbered 120. The composer conducted.

STRATFORD-ON-AVON.—The last Concert of the Choral Society took place in the Memorial Theatre before a large audience, the point of interest being the performance of a new Operetta entitled *The Legend of Clopton*, by Mr. J. H. Caseley, the Conductor of the Society and Organist of the Parish Church. The choir, numbering upwards of sixty voices, was ably assisted by an excellent orchestra. The solos were sustained by Miss Effie Clements, R.A.M., Mr. A. Castings, Hereford Cathedral, and Mr. C. Copland, R.A.M., all of whom were highly efficient. The choruses were given with marked precision and effect, and the applause which followed the various solos and choruses

must have convinced Mr. Caseley of the success of his work. The second part was miscellaneous, the chief features being Miss Clements's rendering of "The Jewel Song," *Faust*, Mr. Casting's "Gwendoline" (Parker), and Mr. Copland's "Come, only come" (Pinsuti). Mr. A. H. Callaway, R.A.M., presided at the pianoforte, and played the accompaniments with taste and ability. The National Anthem brought the most successful Concert of the Society to a close.

THIRSK.—An Organ Recital was given in the Parish Church on Tuesday evening, the 12th ult., by the Organist, Mr. T. H. Fall, Mus. Bac., assisted by Miss Pollock, and members of the church choir. The programme was well selected, and excellently rendered. Miss Pollock's singing was much appreciated.

TOWCESTER.—On April 28 the members of the Choral Society gave a miscellaneous Concert, under distinguished patronage, on behalf of the Church Organ Fund. The artists were Miss Vinnie Beaumont, Madame Osborne Williams, Mr. J. B. Smith, vocalists; and Mr. J. Skinner, solo cornet. Mr. E. Hunt conducted.

TREHERBERT, RHONDDA VALLEY.—On the 5th and 7th ult. performances of *Judas Maccabæus* were given by the Choral Union, under the Conductorship of Mr. M. O. Jones. The choruses were well rendered, supported by an orchestra of twenty-eight performers, derived from the Libanus String Band and other sources. The soloists, Miss Mary Owen, R.A.M., Miss Marian Price, R.A.M., Mr. Dan Price, R.A.M., and Mr. David Davies, gave great satisfaction. Dr. A. Warburton presided at the harmonium. The leader of the orchestra was Mr. E. T. Roberts, of Cardiff.

WARRINGTON.—An Organ Recital was given, on the 13th ult., by Dr. Spark, of Leeds, in the Primitive Methodist Chapel, Leigh Street, on the new instrument built by Messrs. Alex. Young and Sons, of Manchester. Vocal solos were well rendered by Miss Riley.

WATERBURY, CONN., U.S.A.—On the evening of Good Friday, at the First Congregational Church, the United Choirs of the two Congregational Churches, assisted by a few friends, sang Gaul's *Passion Music*. Mr. Alex. S. Gibson, Organist of the First Church, presided at the organ, and Mr. A. J. Blakesley, Organist of the Second Church, acted as Director. The solos were taken by Mrs. E. le Frisbie, Mrs. Dr. C. S. Rodman, and Messrs. Boyd, Sandland, and Blakesley.—— Easter Sunday Evening, after a brief service, the choir of the First Methodist Episcopal Church, numbering thirty voices, under the direction of the Organist, Mr. Edward Witherspoon, sang Farmer's *Christ and His Soldiers*. The soloists were Miss Jessie Wadhams, Mrs. Edward Witherspoon, Messrs. Frank D. Hotchkiss and Frank Tripp. The increasing interest in sacred music was evidenced by the fact that at both these services the large churches in which they were held were crowded with interested listeners; and the hope was very generally expressed that many similar services might be held in the future.

WEM, SALOP.—On Wednesday, the 4th ult., Mr. Prendergast gave an Organ Recital in the church, when a high class programme was well rendered, and much appreciated by a large congregation. The vocalist was Madame Dora Hope Lockley, who gave an admirable rendering of "Angels ever bright and fair." Mr. Prendergast proved himself an excellent accompanist. In the evening, Mr. Prendergast gave a Concert, Madame Lockley being the principal vocalist. The members of the Choral Society contributed several glees, part-songs, &c.

WHITCHURCH. HANTS.—The third Concert of the Choral Society was given on Wednesday, the 4th ult., when Sir G. A. Macfarren's Cantata *May Day* (the solo being sung hy Miss Blanche Powell), a portion of Van Bree's Cantata *St. Cecilia's Day*, and a miscellaneous selection formed the programme. The accompaniments were played by Mr. H. Shepherd, and Mr. H. E. Powell conducted.

WINCHESTER.—Pianoforte Recitals were given on the afternoon and evening of the 5th ult., by Miss Southcott (daughter of Mr. W. V. Southcott), at St. John's Rooms. Miss Southcott (who is a pupil of Mr. Roeckel) exhibited a correct touch and facile execution, and her capabilities as an executant of no mean order were fully tested in a varied programme, comprising Weber's Sonata in A flat major (Op. 39); Giga con varia from Suite in D minor (Op. 91), Raff; Bach's Fantasia and Fugue in D minor; Hummel's Concerto in B minor; and Beethoven's Sonata in C major. The programme was varied by songs sung by Mr. W. V. Southcott, and the reciter was also assisted in Schubert's Rondo Brillant and Dussek's Sonata in B flat (both for violin and pianoforte) by Mr. Gamblin.

ORGAN APPOINTMENTS.—Mr. W. E. Ellen, A.C.O., Organist and Choirmaster to the Parish Church, Accrington.—Mr. R. H. Whall, A.C.O., Organist and Choirmaster to the Parish and Holy Trinity Churches, Great Marlow.—Mr. T. Austin Blake, Organist to Holy Trinity, Woodford.—Mr. William Irving Lyon, Organist and Choirmaster to the Parish Church of St. James's, New London, Conn., U.S.A.—Mr. Henry St. J. Bigg-Wither, Organist to St. Margaret's Church, Brighton.—Mr. George Dixon, Organist and Choirmaster to Arkley Church, near High Barnet.—Mr. Frank Austin, L.Mus. T.C.L., Organist and Choirmaster to the Parish Church, Brentwood.

CHOIR APPOINTMENTS.—Mr. Burton Yaldwyn (Bass), to St. Margaret's Parish Church, Lee.—Mr. T. W. Kingston (Baritone), à la Chappelle de l'Annonçiaçion et St. Louis de France (Chappelle Française), George Street, W.—Mr. William Cook (Alto), to St. Augustine and St. Faith, Old Change, E.C.—Mr. Stretton Swann, Choirmaster to St. Mark's, Coburg Road, S.E.—Mr. H. V. Miniken (Solo Alto), to St. Saviour's Church, Hans Place, S.W.—Mr. Charles W. Coleman (Tenor), to Brompton Church.—Mr. Walter Woodroof, (Counter-Tenor), to St. Peter-le-Poor, Old Broad Street, E.C.

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DEATHS.

On April 28, at Vienna, CARL FERDINAND POHL, aged 63.

On the 1st ult., CHARLES CLARKE, forty years Organist of St. John's, Devizes.

On the 2nd ult., HANNAH RAMPTON BINFIELD, of Friar Street, Reading, Professor of Music, aged 77 years.

On the 7th ult., at his residence, 2, Wilmington Terrace, Eastbourne, THOMAS JULIAN ADAMS, Professor of Music and Member of the Senate of Trinity College, London, in his 63rd year.

On the 9th ult., from the effects of an accident, THOMAS AUGUSTUS OETZMANN, aged 26, eldest son of THOMAS OETZMANN, Baker Street, London.

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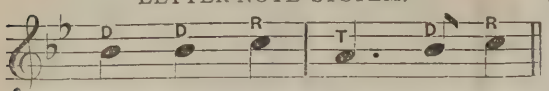

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1887.

A FORGOTTEN BOOK.

AMONGST the few amateurs for whom a niche has been found in Sir George Grove's Pantheon, an important rank must be assigned to Richard, second Earl of Mount Edgcumbe, of whose "Musical Reminiscences," published anonymously in 1824, and expanded in the course of the succeeding ten years to twice its original bulk, we purpose to give our readers some account in the present paper. This work, long out of print, must be regarded as an authority of first-rate importance upon the history of vocal and, in particular, of operatic music during the period which it covers. The author, it is true, modestly owns that he had no better ground on which to form a critical judgment than "a tolerable ear and long experience of hearing the best music while it was in its highest perfection." But the internal evidence contained in his pages prove him to have been possessed of excellent taste and discrimination, and the fact that Banti, the greatest *prima donna* of the last decade of the eighteenth century, consented to appear in an opera of his composition, points to greater technical proficiency than we should have credited him with on his own modest assurances. In these days, when the screen of anonymity is too often made use of for the reckless indulgence in malevolent personalities, or the raking up vulgar gossip, it is pleasant to encounter a book in which courtesy and frankness are so happily blended. The "old amateur" writes with warmth on many subjects, but he never forgets what is expected of a chivalrous controversialist or inserts a single "good" story for the sole motive of raising a laugh. To the few details to be found in the notice in Grove's Dictionary we may add the following, for which we are indebted to the present head of the family. Besides "Zenobia," the opera alluded to above, he wrote another, entitled "Il Re Pastorale," as well as several long oratorios or cantatas—"Isaaco," "Giuditta," "Le Cinesi"—the autograph MSS. of which are to be seen in the library at Mount Edgcumbe. Further evidence of his devotion to music is to be found in the organ, a sweet-toned instrument by Elliot, erected in 1812, and on which he was a skilled performer. He also composed a good deal of Church music, some of his Services being until quite recently in use at Exeter Cathedral. Turning to his book, we learn that it grew out of a correspondence with a friend on music and its recent changes, as illustrated by the former state of the opera, criticisms upon its most celebrated performers, and consists of "as correct an account as my memory, naturally very retentive, could enable me to write of all the musical events that have occurred during the long period to which my remembrance extends, and particularly of the Italian Opera in this country." These reminiscences are written confessedly from the standpoint of the *laudator temporis acti*, one "who was passionately fond of music while music was really good," and who regrets that the good old style has been supplanted by the "fantastical and trifling frippery" of the modern school—*i.e.*, that of Rossini and Meyerbeer, as the sequel proves. He anticipates that his criticisms, which to his contemporaries must appear very old-fashioned, will, if read fifty years hence, be probably "considered to be founded in truth and justice." This prediction is likely enough to be fulfilled, though occasionally in rather a different way from that which the writer anticipated, the chief interest attaching to his pointed criticisms often consisting in the singular accuracy with which he has forestalled, sometimes *totidem verbis*, the objections raised against the successive innovations and fresh departures which have occurred in the last fifty years. To him the human voice is the first and finest of all instruments, yet he has no sympathy with artists who subordinate dramatic conception and sacrifice all sense of proportion and fitness to mere vocal display. He deprecates the advance in complexity of instrumentation and the decadence of fine voices, while, at the same time, he passes the severest strictures on Catalani for "outrageous displays of execution," for singing variations written for the violin, for "spoiling every simple air" by ornament, and for the "luxuriance and redundancy" with which she indulged in *ad libitum* passages. As we have noted above, his interest in music centred all his life in the opera, "for," as he says, "I was carried thither in my childhood; as I advanced in years my taste for it increased, and for the best portion of my life I was one of its most constant frequenters."

Of the many great *prime donne* whom he heard during half-a-century of opera-going, Gabrielli, more renowned on the Continent than in England, was one of the first; but his chief recollection of her performance in the opera of "Didone," in or about the year 1775, was of the ease with which she tucked up her great hoop and sidled into the flames of Carthage. She was succeeded by Pozzi, who in turn gave place to Miss Cecilia Davies—known in Italy as L'Inglesina, "the first Englishwoman who had yet sustained the part of *prima donna*. . . . Her elder sister played on the harmonica, an improved kind of musical glasses, and in the last edition of Metastasio's works is a cantata written for the one sister to sing, the other to accompany on that instrument." Of Galli, a contralto, who in her prime had sung in Handel's oratorios, conducted by himself, and who, by virtue of her voice and physique, often filled the part of *secondo uomo*, he tells the following pathetic story. "Galli . . fell into extreme poverty, and at the age of seventy was induced to come forward to sing again at the oratorios. I had the curiosity to go, and heard her sing 'He was despised and rejected of men,' in 'The Messiah.' Of course, her voice was cracked and trembling, but it was easy to see her school was good, and it was pleasing to observe the kindness with which she was received and listened to, and to mark the animation and delight with which she seemed to hear again the music in which she had formerly been a distinguished performer. The poor old woman had been in the habit of coming to me annually for a trifling present, and she told me on that occasion that nothing but the severest distress should have compelled her so to expose herself, which, after all, did not answer its end, as she was not paid according to her agreement. She died shortly after." Of Danzi, a German, who had never even visited Italy, he says, that though an excellent musician, endowed with a voice of "uncommon clearness and compass," and capable of the most astonishing execution, "her performance was unsatisfactory, being too much *alla Tedescha*, and more like that of an instrument than of a human voice," a criticism forecasting the familiar charge so often levelled in modern times against German singers and composers in regard to their treatment of the voice. Another singer of phenomenal agility was Aguijari, whom, however, the writer never heard, as she sang only in concerts, and was succeeded at the Pantheon by Giorgi, a young singer of promise, known afterwards under the

name of Madame Banti, as perhaps the most delightful singer of her age. The year 1778 was remarkable for the arrival of Pacchierotti, the famous male soprano—"the most perfect singer it ever fell to my lot to hear. . . . His voice was an extensive soprano, full and sweet. . . . His powers of execution were great; but he had far too good taste and too good sense to make a display of them where it would have been misapplied, confining it to one *bravura* song (*Aria d'agilita*) in each opera, conscious that the chief delight of singing and his own supreme excellence lay in touching expression and exquisite pathos." He was an excellent musician, able to read anything with spirit and intelligence at first sight, who "could not sing a song twice in exactly the same way, yet never . . . introduced an ornament that was not judicious and appropriate to the composition." This latter sentence, which conveys to a modern reader rather a curious impression of the attitude adopted by singers towards composers, needs the explanation which is given on page 130 (4th edition): "Many songs of the old masters would be very indifferently sung by modern performers, not on account of their difficulty, but their apparent facility. Composers when writing for a first-rate singer noted down merely a simple *tema* with the slightest possible accompaniment, which, if sung as written, would be cold, bald, and insipid. It was left to the singer to fill up the outline, to give it the light and shade, and all its grace and expression, which requires not only a thorough knowledge of music, but the greatest taste and judgment. No one ever worked on such a canvas like Pacchierotti." As an actor, in spite of personal disadvantages, he was forcible and impressive, but it was in the concert-room, and in private society most of all, where he shone, "giving way to his fancy," when amid a small circle of friends, "and seeming almost inspired. . . . I have often seen his auditors, even the least musical, moved to tears while he was singing." Lord Mount Edgcumbe also mentions that he had more than once the good luck to hear him sing "A cantata of Haydn's, called 'Ariane à Naxos,' composed for a single voice with only a pianoforte accompaniment, and that played by Haydn himself: it is needless to say the performance was perfect." The season of 1780 was one of the finest our author ever remembers. Pacchierotti returned, and Madame Lebrun [*née* Danzi], Ansani, a fine tenor, and Pozzi constituted a most capital company. Still, the brunt of the work was borne by Pacchierotti, and in subsequent seasons the lack of great female Italian singers began to be seriously felt. Pozzi returned no more to England, and Banti's star had not yet fully risen. The operas most admired at this era were, according to Lord Mount Edgcumbe, "the 'Rinaldo' of Sacchini, 'L'Olimpiade,' and 'Ezio,' pasticcios; Quinto Fabio,' by Bertoni, master of the Conservatorio dei Mendicanti at Venice and 'L'Eroe Cinese,' by Rauzzini." The predilection for classical subjects evinced by composers of this epoch is truly remarkable. Every second opera mentioned is a "Didone" or a "Giunio Bruto." At this point the writer digresses for awhile, in order to give some account of comic opera from his earliest recollections. In this line he remembers Sestini, a lively singer with a "gritty voice," and a favourite with the *gros public*, but who gradually sank from *prima* to *secunda buffa*, and, after condescending to accept any engagement to keep herself from starving, finally died in England in abject poverty. He also remembers Todi, Bernasconi, Pozzi, and, finally, Allegranti, whose voice, though thin, was extraordinarily sweet, high, and agile. Such a combination of qualities seems to have been common at this epoch, and perhaps reached its culminating point in Aguijari, mentioned above, who is known to have sung in Mozart's presence passages extending over three octaves and reaching to C in *altissimo!* Allegranti excelled in the florid style and was a good actress, but the public found a sameness in her efforts, and "with more than our usual fickleness, she was less liked in every subsequent opera, and was so disregarded by the end of the second season that she went away." The favourite operas in this department were "La buona figliuola," of Piccini, in which Lovattini, a famous tenor, had formerly shone; Paisiello's "Frascatana," the music of which our author calls "*de tout âge*"—it was often revived by Storace and Catalani—and the "Viaggiatori Felici," of Anfossi. The next section of these "Reminiscences" extends over the years 1783-1785, during which the author was making the "grand tour" customary in the case of all young noblemen of that period. He mentions that at Spa, where he heard Pacchierotti almost daily in private, the latter gave one public concert, the comparative ill success of which he attributes to the fact that "a great part of the audience was French, who then would like no music but their own." If our neighbours have succeeded in removing this stigma, it has not proved altogether an unalloyed advantage to native composers of merit, as Mr. Saint-Saëns and others have pointed out in reference to Berlioz and Bizet. At Berlin, where there was a good Italian Opera company, he mentions that Todi, so little thought of in England, was there "so much admired that, as the good Germans are more steady and less given to change than we islanders, she never quitted the country." He also heard comic operas at Dresden, Prague, and Vienna. At the last-named city, Storace and Kelly were both performing, and here also he heard Bernasconi in Gluck's "Alceste" and "Iphigénie en Tauride." At Venice, where he went for the Fair of the Ascension in 1784, the opera was poor, but he heard good performances of oratorios in the chapel of the Conservatorio dei Mendicanti on Sundays and holy days. "Not only all the vocal, but the instrumental parts were executed by women concealed from view in a grated gallery." He speaks in particular of one morning concert, when he enjoyed "the almost incredible sight of an entire orchestra of female performers," proving the truth of the old adage that there is nothing new under the sun, and that the Viennese Lady Orchestra, and other similar organisations, have no claim to be regarded as representatives of a hitherto unheard-of development of female proficiency. We may also remind our readers that the interesting letter on the style and practice of the violin, written by Tartini, and recently quoted in the Appendix to Ole Bull's Memoir, was addressed to a lady amateur of that instrument. At Padua Lord Mount Edgcumbe heard an Anthem sung by Guadagni, at the Church of St. Antonio. Guadagni had performed in opera in England, in 1771, as a soprano, but now, late in life, he sang as a contralto. From thence he went to Paris for the summer, "when, as there was then no Italian Opera, music could give me little pleasure. Though some of their lighter pieces pleased me, the *grand opéra* to all ears but French can only give *pain*." He heard their principal singer, Mdlle. Saint Huberti, at Lyons, "a fine actress, and in her singing a little less violent and extravagant than the generality of French singers, but still too much in their style." She was known afterwards in England as *émigrée*, where she was murdered in her house at Barnes along with her husband, the Comte d'Entragues, by an Italian servant, who immediately committed suicide, the motive of his crime being personal hatred and not

love of plunder. At Paris our author heard the famous Madame Mara sing for the first time at a *Concert spirituel*, in the old theatre of the Tuileries. *Inter alia*, she sang "I know that my Redeemer liveth," which was announced in the bills as "Musique de Handel, paroles de Milton!!" and he adds, briefly, "the French had not the taste to like it." Returning to Italy in the Autumn he spent the carnival at Rome, where, in alluding to performances he mentions a fact which may be novel to some of our readers. "At that time no female was permitted to appear on the stage at Rome in any character whatever, operatic, dramatic, or dancing. In the singing parts, therefore (male), sopranos were employed as their substitutes, generally the youngest, and, consequently, not the best, being chosen for their looks rather than their ability. Martini, however, known from his birthplace as "il Senesino" (not to be confounded with the famous Senesino), was an exception to the rule, and a very fine singer. At Naples, at the San Carlo, Lord Mount Edgcumbe heard a good performance of Paisiello's "Antigone," with Pozzi, Rubinelli (*primo uomo*), and David (tenor) in the cast. Comic operas were acted at the theatre Dei Fiorentini, where Coltellini was a great favourite, a very pretty woman, a clever actress, and an admirable dancer, who, wise in her generation, "adapted herself to Neapolitan taste by singing popular airs and frequently whole operas in their jargon." Though not a success elsewhere, "she was nevertheless an enchanting performer." Returning through Rome, he attended all the ceremonies of the holy week, and was much impressed by the music at the office of *Le Tenebre*, in the Sistine Chapel. Spring being the time for fairs, during which there was always an opera in any town of importance, he heard several on his journey northward. Thus, at Mantua, he heard Marchesi and Pozzi, of whom, in taking leave, he says that though she had risen to the head of her profession, and had a voice of uncommon clearness and brilliancy, "yet its tones were so birdlike, and there was such a want of feeling in her manner, both of singing and acting, that she was, on the whole, a cold and uninteresting performer." The opera was "Arminio," by Tarchi. At Reggio he heard, for the first time, "that first of singers, Banti . . . in Sarti's 'Medonte.'" This, he adds, was his *bonne bouche*, and the last music he heard in Italy, the theatres of Milan and Turin being shut as he passed through. On the whole, he was disappointed with the music in Italy. "The passion for music cannot be so great in that land of song as we are apt to suppose; for on inquiring in any town if the opera was good, I was uniformly answered, 'Oh! sì; bellissimi *balli!*' and indeed, in general, the dancers are more thought of, and attended to in greater *silence* than the opera itself. . . Yet the ballets are long and wearisome, absolute tragedies in pantomime—I saw 'Romeo and Juliet' *danced*." Opera in England seems to have fallen during the year of his absence into an unsatisfactory condition. Rauzzini's re-appearance did not save the manager from bankruptcy and the theatre was prematurely closed. Lord Mount Edgcumbe returned to England at the end of the summer of 1785, missing the second of the festivals in Westminster Abbey. Of these performances he remarks: "On the whole, it was acknowledged, even by foreigners, that no performance was ever heard so perfect or so surprising." New instruments were invented and made for the occasion, and nothing omitted to lend completeness to the whole. The theatre was re-opened in 1786, though the company was not fully made up till the middle of the season. Mara was the *prima donna*, and the following extract throws an interesting light upon the musical taste of the time. The first opera in which she appeared was "Didone," a pasticcio "for which Mara had made a very judicious selection of songs, introducing four of very different character, by Sacchini, Piccini, and other composers." Mara, though a poor actress, and lacking a good presence, was a first-rate artist, unrivalled in the *bravura* style. Her voice was clear, sweet, distinct, and powerful enough, though rather thin. She was also very successful in some of Handel's most solemn airs, "Still there appeared to be a want of that feeling in herself, which, nevertheless, she could communicate to her hearers." In the spring of 1787 Rubinelli made his first appearance, a male contralto of fine quality, but limited compass. "His style was the true *cantabile*, in which few could excel him: his taste was admirable, and his science great." In the following year, besides the production of several new operas, Handel's "Giulio Cesare" was revived with the view of inducing the King to re-visit the theatre called his own. Nominally one opera, this was in reality a medley from Handel's Italian works. "Little of the original music was retained, and many of his most favourite songs from other operas were introduced—'Verdi prati,' 'Dove sei,' 'Rendi sereno il ciglio,'" &c. This "ancient music" suited Rubinelli and Mara admirably, but the minor parts were indifferently filled. However, the king came two or three times, and the general public were pleased; "at least it filled the house by attracting the exclusive lovers of the old style who held cheap all other operatical performances." Meantime, the comic opera had begun to re-assert its attractiveness with such singers as Benini, a finished artist, and really better suited for the *opera seria*, and Mengozzi, a good tenor, who, however, suffered severely from the climate. Both were replaced early in 1787 by Storace, who had been the original representative of *Susanna* in the "Nozze di Figaro," and Morelli. Of the latter we read that he "had a bass voice of great power and good quality, and he was a very good actor. Having been *running footman* to Lord Cowper at Florence, he could not be a great musician." The inference to be drawn from this comment is hardly complimentary to the sister art! Storace was English on her mother's side, but went early to Italy, and was not heard in England until she was admittedly the first *buffa* of her time. "She had," says Lord Mount Edgcumbe, "a harshness in her countenance, a clumsiness of figure, a coarseness in her voice, and a vulgarity of manner that totally unfitted her for the serious opera which she never attempted. But her knowledge of music was equal to anything, and she could sing well in every style, as was proved by her success in Westminster Abbey, when the great space made her voice sound less harsh." Storace, who was an excellent actress, settled entirely in England, and, quitting the Italian, made the fortunes of the English opera at Drury Lane for awhile, aided by Mrs. Crouch, Mrs. Bland, Kelly—the Irish tenor who, like Storace, had assisted in the first performance of the "Nozze di Figaro"—and others. In 1788 the season opened with comic opera only, but after the Italian carnival Marchesi made his *début* in *opera seria*, an event which was awaited with immense excitement. He excelled more in *bravura* than *cantabile*, and shone particularly in recitative, and by the energy and passion of his declamation, but wanted Pacchierotti's pathos, and his good taste in ornamentation. At the comic opera the good performers had been exchanged for an execrable set of new ones. The dancers, too, were "insufferably bad," and, to crown all, the unfortunate

King's Theatre was burnt down. Next winter comic and serious opera were carried on, on a smaller scale, at "the little theatre in the Haymarket," with Storace and Sestini in the former, Marchesi and Mara in the latter. There were also some excellent concerts at the Pantheon, for which Pacchierotti returned, and once he and Marchesi both sang at a private concert given by Lord Buckingham, Marchesi of his own will yielding precedence to his senior—*i.e.*, by singing before him and allowing him to sing the last song. The King's Theatre was rebuilt, but had the wind taken out of its sails by a rival establishment, that of the Pantheon, which had been transformed into a theatre by Wyatt, the original architect. Here the regular opera—serious and comic—was carried on with two first-rate companies and ballets. "On the whole," says Lord Mount Edgcumbe, "I never enjoyed the opera so well as at this theatre," Pacchierotti's "Duettos," with Mara, being the most perfect pieces of execution he ever heard. Meantime, the proprietors of the Haymarket Theatre got together a company—before they had secured a license. They had only one good singer, David, a tenor of great repute, and a good set of dancers, and at last succeeded in getting leave to open the theatre with music and dancing! The performances consisted only of vocal concerts with ballet, and were only kept alive by party feeling, which ran high against the Lord Chamberlain and the "Pantheonites." David consequently had not a fair chance for displaying his very great talents. In the season of 1792 the Pantheon was burnt down, and opera again took refuge in "the little theatre in the Haymarket." The chapter closes with some remarks on the three famous male singers that lived within the writer's memory, "the last of their line of any note or distinguished merit that Italy ever produced . . . The style of the first (Rubinelli) was chaste and dignified; that of the second (Marchesi), florid and spirited; while the third (Pacchierotti), combining all styles, and joining to exuberance of fancy the purest taste and most correct judgment, united every excellence."

(*To be continued.*)

VICTORIAN MUSIC.

(*Continued from page* 332.)

LAST month we gave an outline sketch of the condition of music in England when Her Majesty came to the throne. Our business is now to point out the agencies by which has been effected a change from a state of things most unsatisfactory to one of much realised good and immense expectations.

One of the earliest and most important movements was in the direction of cheap music, consequent upon the rise of the house of Novello and Co., at the head of which was Mr. J. Alfred Novello, a man of singular prescience, who combined with the instinct of an artist the capacity of a man of business. To him and his successor in the management, Mr. Henry Littleton, the world of English music owes far more than it has ever acknowledged. We need not stop to show reasonable men the nature of the debt. It must be clear that when an art is dependent for its exercise and diffusion upon books, he who provides the books at a cheap rate is its benefactor, and the friend of all who follow it. This was, and is, a claim to grateful recognition, and it is a claim none the less strong because the revolution achieved proceeded step by step over many years, in the face of abundant difficulties. From a "Short History of Cheap Music" just about to be published by the firm best qualified to speak on such a subject, we take the following extract as showing the beginning of progress during the early years of the Queen's reign:—

"The history of the house during the ten years which began with the publication of 'St. Paul' embraced many important events affecting the cause of music. Besides the works already spoken of as having been published by the firm, then represented by Alfred Novello, the Masses of Haydn and Mozart, other music for the Roman Catholic Church, the splendid edition of Purcell, and Boyce's collection of Cathedral Music—organ part and vocal parts (1842)—for the use of the Anglican Church, appeared, and were followed by publications for the use of choirs of all denominations. The publication of some of the Psalms in 1837-40, and the 'Lobgesang' in 1841-42, by Mendelssohn, the latter with English words adapted by Alfred Novello, and the first English edition of Rossini's 'Stabat Mater,' was also a most important step in the history of art. There were then few small works available for the use of choral societies, and these were most eagerly welcomed. Novello's Choral Hand Book, which contained a few simple anthems in use in the Cathedral service, brought these works within the reach of other choirs. They were published in separate parts at threepence per page. Nothing cheaper had ever appeared before. A large number of other anthems was issued in like fashion, in obedience to the demand created by the revival of Church feeling in and about the year 1840."

The foregoing words record the beginning of a movement which has continued to this day, when beautifully-printed copies of "The Messiah" can be obtained for a shilling, and all other great classical works upon a proportionate scale. Those who look over the intervening space see many stages, each one of which had its obstacles, to be conquered only by untiring perseverance and undaunted courage. We regret that the limits of this article do not permit a reference to them one by one. For such minute detail the reader must look to the "Short History" aforesaid; but we cannot omit mention of the appearance, in July, 1846, of what was officially announced as "The cheapest musical publication ever offered to the public in respect both of quality and quantity"—namely, "The Messiah," in twelve sixpenny monthly parts. Nor should the fact be overlooked that, with the growing influence of Mr. Littleton in the councils of the firm, came further concessions to public requirements, and especially the issue of the now world-famous octavo editions of sacred musical classics. We are all so accustomed to cheap music in these days, that there is reason to believe we do not adequately appreciate the boon. Let the reader try to conceive a state of things in which a working man has to sacrifice most of his week's wages in order to procure an oratorio. Let him try to fancy what our condition would be without the power of buying everything good in popular music for a few pence, or, at most, two or three shillings; and then let him estimate the public benefits conferred by those who risked much to secure for us our present happy condition. Where the house of Novello led, other firms, British and foreign, have followed, even pressing forward in keen rivalry with their exemplar. We honour their achievements, but we do not forget the pioneer. The true heroes of the American "far West" are the men who went in and subdued the Wilderness.

There can be no doubt that the provision of cheap music by Novello and Co., and their imitators, had an immense effect in the promotion of musical culture, which began to take popular form in the early "forties." Nothing is more remarkable in the history of English music than the sudden rush to know something about the art when Mainzer and

Hullah—wise men both, in their generation—afforded an opportunity. It seems clear to us now that the fields were ripe for harvest years before the labourers came to work, but when they did show themselves the results were astonishing. There was something novel in the teaching of a public class, and much fascination in earnest assurances that "singing for the million" was not only practicable, but easy. With curiosity excited everywhere, and hopes flattered on all hands, the desire to study music spread like a wave over the country, affecting secluded hamlets, as well as conspicuous cities. Few were exempt from its influence. Young and old went solfaing, and even the prejudices of class were in many cases broken down by a common desire to sing with the understanding. Thousands in every part of the country persevered along the course laid out for them, backed by a musical instinct and a genuine amateurism, thus laying a foundation for the astonishing development which has now secured for England the first place as a singing nation and given her the best choristers in the world. Presently a similar movement to the same great end began at the instance of a dissenting minister in the East of London, the Rev. John Curwen, who came forward with a notation improved from that of a Norwich lady, who had herself obtained ideas in a crude form from a foreign source. The obstacles before him might have appalled the stoutest heart. His new and strange notation, his unfamiliar terminology, the limited field within which, as it seemed, his method could effect any good, and a natural prejudice in favour of a system consecrated by the traditions of genius and the influence of usage—all these things were against him. May we not add that injudicious supporters in their blind zeal did more harm than good during the early days of Mr. Curwen's educational movement? Many of these, being indebted to their method for all they knew of music, affected to look with contempt upon every other as to which they were more or less ignorant. The "old notation"—the one universal written language of the art—was spoken of as cumbersome and effete, and as destined to be superseded by a system at once more simple and more philosophical. It is no part of our purpose to inquire whether they were right; but talk of this sort could not fail to alienate many whose influence might have well served a cause which only needed examination in order to win sympathy and approval. Anyhow, the musical classes held aloof from the strangely-named "Tonic Sol-fa" movement, the necessity for which they failed to recognise, and with the pretensions of which they were offended. Mr. Curwen, therefore, had to work through agencies which he had himself created out of such humble materials as the then teachers of elementary schools. So he learned to labour and to wait, helped by an increasing band of men who, if their names do not shine in high musical circles, worked with perseverance and enthusiam beyond praise. Mr. Curwen lived long enough to see the fruit of his bravery and hopefulness, and since his death the movement has made astonishing strides.

We have now set forth the great organisations by which popular musical education in the Victorian era has been carried on. But our review must not end here. With regard to higher musical education, it must be said that the advance which has undoubtedly been made during the Queen's reign began much later than that we have just considered. While the masses of the people were bestirring themselves and working wonders by combined and organised action, the training of aspirants for professional life, and of amateurs among the wealthy classes, was carried on in a most unsatisfactory way. Private lessons were not always given by the most qualified persons, and public schools—of which there were very few—so did their work as that, till within a comparatively recent period, we had no musical academy worthy of comparison with a second-rate Continental conservatoire. For this, the institutions themselves were, no doubt, blameworthy in some measure; but then, much more than now, the idea of obtaining a satisfactory musical education within the walls of an English academy was not entertained without serious misgiving. Young people of promise were sent to Germany, and even when some lovers of Mendelssohn desired to found a scholarship in his honour the chosen place of education was not London, but Leipzig. We are not censuring this by any means; because the reasons upon which apparently unpatriotic people acted had a justification in facts. It is, however, important to note the real condition of things, seeing that it reacted upon its own cause to strengthen it. People were sent out of the country for a first-class training, and each one as he went helped, by going, to perpetuate the circumstances which made his departure advisable. A more lamentable condition than that of higher musical education in England twenty-five or thirty years ago cannot be conceived. It was a reproach and a shame to a country for which many serious persons claimed the credit of being musical. Matters have improved of late years. Academies that had become almost effete are now working with energy, and as much success as the nature of the raw material admits; new academies have been established, while all over the country there is a tendency to abolish the private teacher in favour of organised educational bodies. The private teacher is having a hard time of it just now in his struggle against the "colleges" and "conservatories" that spring up on every hand. Whether that which has partially supplanted him amounts to a uniform improvement we shall not pretend to say, but that it is, generally speaking, a change for the better we quite believe. A teacher on the staff of an "academy" works in the light, and his deficiencies are more easily seen than those of his brother who labours in the darkness of private houses. But while the higher education of music in the "eighties" presents an enormous advance upon what it was in the "forties," there still remains much to be done. How much? and of what character? are questions outside the scope of this article. We only point a significant finger to them.

From musical education to the resources it supplies is a logical, natural, and easy step. Here we are on excellent and every way satisfactory ground. Last month our review of early Victorian music took in the first appearance of amateur performers in a public capacity. We saw the non-professional choralists of London—those who had been trained in the St. Cecilia Society or its younger rival, the Sacred Harmonic—breaking out into open rebellion against the course pursued by that respectable fossil, Sir George Smart, in excluding them from the Handel Commemoration in Westminster Abbey. The reader will recollect that they organised a Festival of their own in Exeter Hall; so successfully carrying it through that, thereafter, no serious question arose as to their fitness for taking part on public occasions. At that time, however, English amateur choralists must have been a small body, commanding very little trust. Though the Sacred Harmonic Society gave performances year after year, reliance was chiefly placed in professional singers, such as those who, till within a recent period, were employed at the "Philharmonic" on special occasions,

and not till after the Mainzer-Hullah movement did amateurs begin to take the place which they now hold as one of the glories of English musical development. Vocal music has always been the Englishman's preference and pride. He excelled in it centuries ago, at a time when he wrote madrigals that challenge the best of those produced in the Flemish and Italian schools; and he has excelled in it down to the present day, when every impartial critic admits that he stands *facile princeps* among the peoples of the world. As a matter of fact, next after the astonishing development of popular musical education within the last thirty years, nothing is more remarkable than the rise of the amateur choralist. There is now no question of the professional of that ilk. In the Concert-room he is an extinct genus. He has been crushed out of life by the competition of his unpaid brother, just as plants are sometimes annihilated in a struggle for existence between them and their stronger fellows. Now the amateur choralist represents an inexhaustible reserve for executive purposes. Rarely do *entrepreneurs* call upon him in vain. He is ready to present himself in sufficient numbers, whether the occasion be a Handel Festival, that asks him to come in his thousands, or a petty affair that is satisfied with him in his tens. The extent and importance of this development are, we fear, not comprehended as they should be by people who have been familiar with the phenomenon all their lives. Even the wonderful *ensemble* of a Handel Festival at the Crystal Palace is taken as a matter of course; exciting no astonishment and little remark. But were the stolid Briton, who, failing comparison, sees nothing wonderful, to put the choral form of English executive proficiency alongside that of any other nation, he would straightway assume the attitude which, in him, corresponds to the spread-eagleism of his American cousin. We say this in full recollection of German, French, and American experience, and we contend that the English amateur in chorus has no serious rival. The position he holds has been honestly gained within the fifty years of our Queen's sovereignty, and it marks an advance second to none of its kind in the entire history of music.

Looking at Victorian music from another standpoint, we see a remarkable advance in taste, and general appreciation of good music, consequent upon the increasingly frequent exhibition of works of the best class. The audiences who, fifty years ago, made symphonies inaudible by their chatter, are gone never to return. Such conduct as theirs is simply impossible now, when even a solitary talker at a concert is admonished in unmistakable fashion to hold his tongue. We do not say that all the people who quietly listen, also comprehend and really enjoy. Many of them, no doubt, sit in respectful placidity, while the music slips by them, leaving no more impression than the proverbial water on a duck's back. But even this is far better than the active indifference, which interferes with the pleasure of others; it observes an outward homage to the majesty of music, and marks a condition nearer to grace and light than that which ostentatiously ignores what the mind cannot understand, or the heart feel. To this, anyhow, our public have come, and it is now the fashion to hear good music, and show towards it friendly intentions. With this we naturally have a vast improvement in concert-programmes. It is absolutely painful to examine the selections of the early Victorian days and note the utter want of artistic principle that characterised their making up. Concert-givers then appeared to assume that their audiences would endure nothing but a lot of miscellaneous pieces, good and bad—plenty of them, and all sorts mixed up together, with no more design than was necessary to show off the largest number of popular performers, and give the occasion as much personal interest as possible. The public, in short, were to be entertained, and kept in good humour, by means scarcely more worthy than those which Bully Bottom's clowns adopted to avoid frightening the court of Duke Theseus. Not even Handel's "Israel" could be performed in its integrity. So many choruses needed an interlarding of solos, and the voice of the popular charmer to give the whole a spice. The growth of public taste necessarily changed all this, till now there is never a question of coddling an audience to keep them in temper. Even those of us whose memory goes back only a little way can see amazing changes. What has become of monster benefit concerts such as were once identified with the name of Julius Benedict?—Concerts that began at noon, ended at night, and filled up the time with a fearful and wonderful sequence of unconnected and jarring pieces. Where are the so-called operatic concerts not long since attractive? and what has become of the innumerable concert-givers whose operations a lax condition of musical morality made easy? We do not say that these things have no survival. It is hard to make a thorough reform when the evil to be amended receives a constant accession of strength through the uprising of fresh masses of uneducated humanity. The task resembles an attempt to bale out a boat with a bucket holding very little more water than that which the leak admits. It is true that there are survivals. The "grand" concert, *olla podrida*, is still amongst us, and the "grand" concert-giver with his long programmes still finds work, but they trouble us very little. They are exceptions where once they appeared as the rule, and are dying out like many another nuisance. For proof of a great change, compare the "benefit" concert of to-day with that of thirty years ago. This class of entertainment supplies a fair criterion, because the *entrepreneur* knows his audience and is under special obligation to please them. We ask the reader whether it is not true that "benefit" concerts now are often enjoyable and instructive to persons of taste? Classical music is rarely absent from their programmes, the general character and arrangement of which, moreover, point to a higher ideal. No doubt much remains to be done, but it is equally true that much has been accomplished.

Having thus, in merest outline, sketched the agencies which have operated upon Victorian music, we shall, in a final article, deal with some special and interesting features connected with the vast upheaval now lifting our country to its old place among artistic nations.

(*To be continued.*)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXII—GRÉTRY (*continued from page* 338.)

GRÉTRY followed up his "Panurge" with the three act Opera, "Les Méprises par ressemblance," produced at the Italiens, November 16, 1786, after having been previously played before the Court at Versailles. This work made a success, and was shortly followed (February, 1787) by "Le Comte Albert," described as the weakest of all the master's productions. The famous Mdme. Dugazon appeared in it, and lent the aid of her talents to ward off an absolute *fiasco*. Afterwards came in quick succession from Grétry's untiring pen, "Le Prisonnier Anglais" (1787), "Amphytrion" (1788), "Raoul Barbe-Bleu" (1788), and "Aspasiè" (1789), of which a critic professed inability to decide whether the words were

worse than the music, or the music was more objectionable than the words. The public, or some of them, appear to have entertained a different opinion, and so strong was the desire to make acquaintance with "Raoul Barbe-Bleu," that copies were surreptitiously obtained and used even in provincial cities. Grétry took notice of this in his quietly sarcastic way, and published the following letter:—

"I beg the directors of the said theatres to correct, by help of the printed score, the manuscript score of 'Raoul Barbe-Bleu,' which faithless hands have given to them. This is the only amend I ask of them for having played my pieces without my sanction. The hope that soon we shall have laws to enforce respect for artistic property enables me patiently to bear this last injustice."

On the same vexed and vexing subject, and about the same time, Grétry wrote an interesting letter to Beaumarchais, in which he contended for the right of artistic property now so fully recognised in France, but then altogether ignored. Anger against pirates did not, however, hinder the master from providing more plunder, the year 1791 being, indeed, one of the most prolific in Grétry's entire career. It is said that he was moved to increased activity by the apparition of Méhul, who, in 1790, made such a "hit" at the Opéra Comique with "Euphrosine et Coradin" that the elder master took alarm. However that may have been, it is certain that between 1791 and 1803 he worked very hard, producing opera after opera with feverish haste, and endeavouring to maintain his position by imitating the style and mannerisms of his younger rivals. This, of course, was a mistake, as to which Fétis makes some very sensible remarks, worthy of being kept in mind by all composers:—

"At the height of the success which crowned so many of Grétry's productions, a new style of music, created by Méhul and Cherubini, became manifest at the Opéra Comique. That music, stronger in point of harmony, more richly scored, and much more energetic than Grétry's, became suddenly the fashion at the beginning of the Revolution, and caused 'Le Tableau Parlant,' 'L'Amant Jaloux,' and 'La Fausse Magie' to be forgotten during several years. No author accepts obscurity with a good grace, and Grétry was particularly sensitive on the point, not being in any way prepared for it. He did not like the new music, but he regretted that more earnest study had not qualified him to struggle with his new adversaries. However, as a man never does himself justice on a question that concerns his *amour propre*, he did not consider himself beaten, and he would re-commence his career by imitating as best he could the music he disdained from the bottom of his heart. It is to these efforts that we owe 'Pierre le Grand,' 'Lisbeth,' 'Guillaume Tell,' and 'Elisca.' Although we can see in these works traces of his old manner, it is easy to detect the pains with which he sought to be other than what nature had made him. The melodies of these productions have not the freedom, naturalness, and 'go' which distinguish the works of Grétry's youth; in a word, they reveal a timid imitator in place of an inventor."

Grétry's eclipse by the newer lights of Méhul and Cherubini was, however, not final. To a certain extent, at any rate, French taste came back to his less sensational music, and then it was, no doubt, that the master regretted ever having been tempted to measure himself against his rivals on their own ground.

At this time Grétry had some trouble with the poor relations who generally cluster round a self-made man. Some of his detractors have charged him with neglecting them, and Fétis goes so far as to charge him with being too much wrapped up in himself to take any care of others. Fortunately, M. Gregoir has been able, in his exhaustive biography, to publish a letter which tells a different tale. It was written by Grétry to a government official, under date March 21, 1791.

"Monsieur,—My eldest brother has lost a *bureau de tabac*, situated on the Place de la Comedié Italienne, which brought him in about 4,000 livres. This was his only resource. He is the father of eight living children; he is an excellent man, and M. de la Voussier recognises him as such. Deign, Monsieur, to give him a place of the same kind under the new arrangements for the sale of tobacco; deign to prefer him to many others better recommended than he, no doubt, but who merit less your justice and goodness. You are an amateur of art, Monsieur; dare I hope that an artist who, perhaps, has sometimes contributed to your relaxation, may find in you a protection of which he has the greatest need.—I am, with respect, Monsieur, your very humble and obedient servant, GRÉTRY."

It is very certain that this letter was written by a good brother, and we shall see by and by what sort of man Grétry was in his family at home, finding there ample reason to conclude that the "milk of human kindness" had a large share in his nature.

During the awful days of the Terror, Grétry went quietly on with his work, keeping well out of the revolutionary vortex. He appears, however, to have been in sympathy to some extent with the universal French passion for liberty and reform, though it is said that he was opposed to the destruction of the monarchy. Had he been ill-advised enough to join any particular party under the Republic, we should now, perhaps, have to speak of him as a Girondist, and as having suffered with the heroic men and women who made the Republic and were devoured by it. Taking his works as an indication of sympathies, there is significance in the fact that "Guillaume Tell" (1791) is filled with patriotic songs and allusions to the love of liberty, "La Rosière Republicaine" or "La Fête de la Raison" carries its story in its title. Grétry, moreover, set to music (1793) a one-act piece, "Joseph Barra," in honour of a revolutionary hero; and a year later brought out an opera, "Dénis le Tyran," in which Louis XVI. figured under a very thin disguise. The master has been soundly rated for the composition of this work. He is charged with black ingratitude to his former royal patron, at whose Court his operas were invariably produced. We should be the last to sympathise with such an act, but, perhaps, all the particulars have not come to light. Those were difficult days for a man who desired, as most men do, to keep his head on his shoulders, especially while holding aloof from conspicuous partisanship. Any request made by the government at that period was a command not to be trifled with, and it is charitable to assume that Grétry did not turn upon his old patron without some such cause. It would, no doubt, have been much more heroic on the master's part had he defied sentiments and measures which his conscience did not approve, and then taken the consequences. But we cannot all be heroes. Courage is often a question of bodily organisation, and the weak, sickly composer of "Richard Cœur de Lion" did as much as could be expected of him when he refrained from entering into rivalry with Gossec as the favourite musician of the National Convention.

It would be tedious to name here all the operas which our indefatigable master continued to pour out, and it is much more pleasant to see him in the enjoyment of the profits resulting from his labours.

In 1797 Grétry purchased the Ermitage—a house at Montmorency in which Jean Jacques Rousseau had lived for many years. He was immensely proud of the acquisition, and seemed to think it cheap at 10,000 francs. He was no less proud of his succession in proprietorship to the author of the "Devin du Village," and of the Rousseau relics which the house contained. These were a bedstead, a table upon which the philosopher had partly written his "Heloïse," two cheffoniers, a bookcase, four glass globes, and two pictures. Of these treasures Grétry proclaimed himself a careful trustee rather than an owner, considering that, as property, they belonged to all the world. But the master's Rousseau fever did not end here. Living in the philosopher's house among his lares and penates, he began to act as a philosopher himself, and pose as a social reformer. He actually published a treatise called "The Truth as to what we were, what we are, and what we shall be." He used to talk, also, of a work in six volumes, entitled, "Reflections of a Solitary," but this was never published, and some say was never written. On retiring to the Ermitage, it was Grétry's intention to give up composition, and spend the rest of his days in ease; but this idea he never carried out. The ruling passion was too strong for him, and at least three operas were in a short time ready for performance. Then an event which sadly deranged him happened at Montmorency. One of his neighbours, a miller, was found assassinated in his bed, and the tragic event had such an effect upon the composer's nerves that he could no longer stay in a place which might find a second victim in himself. The pretty house and gardens, the flowers and woods, the memory and treasures of Rousseau were as nothing against his morbid dread. Indeed, he flew at once to Paris, declaring that he would never again return. Time, of course, wore down this unreasoning terror, but Grétry kept his word for two years. We must not judge the composer too severely for this evidence of weakness. Never a man of strong nerves, his frame had been grievously shattered by a series of domestic afflictions, most painful and distressing to a loving father's heart. The story has been told before by the present writer, but is worth re-telling in this place.

Grétry had three daughters—Jenny, Lucille, and Antoinette; all of whom lived with their parents at the house in the Rue Poissonière, which the father quitted for the Ermitage. The girls were all most loveable. Jenny, whose face, in its purity and refinement, resembled that of a youthful Madonna, had no force of character, but simply lived to enjoy life. She sang, it is said, more like an angel than an artist, singing being to her the natural expression of feeling, improved by a strong imitative faculty. Grétry doted upon this beautiful child of nature. He was wont to say, "She will be the prop of my old age. Like Antigone, she will lead her father into the sunlight that warmth may rekindle the fires of life." The prophecy, alas! was never fulfilled. She who fluttered about the house like a joyous butterfly, followed by the loving eyes of her parent, had received from him a fatal weakness, and soon after her sixteenth year the signs of consumption became too obvious. The disease, as usual, was deceptive. Sometimes the patient rallied, and Grétry hoped in the face of his fears. So did the patient herself. On the last occasion it really seemed as though youth and medicine had triumphed. The forces of life made a final rally; Jenny's voice regained its strength, her breathing became easier, and when an invitation to a dance arrived, the maiden exclaimed, "Father, write and excuse me now, but promise that I will certainly attend the next." That very night she died, and the doting parent experienced a grief which some of us may imagine, but none describe.

The second daughter, Lucille, was of a nature in some respects very different. Her natural atmosphere was that of the study, and the acquisition of knowledge her great delight. "To prevent her from working," said Grétry, "was to kill her. Her brain was always precocious, and her features were ever in movement." At the age of thirteen she composed music to an opera written by Sedaine, the librettist of "Richard Cœur de Lion." She worked at "La Mariage d'Antonio" with characteristic ardour and impetuosity. Her father's testimony is: "She is just the same (impetuous) when she composes. She touches her harp with anger, and is irritated at finding nothing. I cry out to her: 'So much the better! it is a proof that you will not produce mediocrity.' When she has found that which she seeks she runs to me: 'Look,' she says, 'I have finished that diabolical piece!' 'All is diabolical in art,' I answer, 'when one feels the truth and wishes to express it. The lightest air is as difficult as the grandest scena.' She trembles while I examine her work, but I take care not to point out all the faults at once, and risk extinguishing the sacred fire. On the morrow, I say 'I have thought over that piece; it is better, perhaps, to change here or add there. What do you think? Let us try both ways at the piano.' 'Yes,' she responds, 'you are right. How happy you are in finding all at once what is best.' 'That is true,' I answer, 'but I have been searching for thirty years.'" "Le Mariage d'Antonio" was produced in 1786, ran for nineteen nights, and had the honour of a revival in 1787. It was scored for the orchestra by Grétry himself, who prudently wrote to the papers setting forth all the facts connected with the authorship, so as frankly to avoid anything like deception. Lucille subsequently composed another work, "Toinette et Louis," which was performed in March, 1787, with complete success. The public were charmed with the child-composer's music, and loudly applauded the subjoined lines:—

Jeunes rosiers, jeunes talens,
Ont besoin du secours du maitre,
Un petit auteur de treize ans
Est un rosier qui vient de naitre.
Il n'offre qu'un bouton nouveau,
Si vous voulez des fleurs écloses,
Daignez etager l'arbrisseau,
Quelques jours vous aurez des roses.

But in Lucille's case the roses never came. Her young life was blighted by a man who had made her the object of his passion rather than his love. He was one Marin, the son of a wealthy banker, who could offer just the alliance which the vanity and miserable ambition of Grétry's wife desired. She, therefore, supported the fellow's suit, and the pair were, as was thought, happily married. Happiness, unfortunately, did not survive the husband's satiety. Marin tyrannised over his wife; became openly faithless, and presently so neglected poor Lucille that she began to pine away with grief and shame. Not even the sight of her in this condition touched the wretched Marin, and at last Lucille took to a bed from which she was never to rise. Her death was an affecting scene. Turning to her mother, she said: "You thought that wealth would suffice for my happiness. Oh! how you deceived yourself! For two years I have done nothing but sigh, and my sorrow was the greater because I felt that it was useless to complain. I would preserve my dear Antoinette from the cruel and unsupportable torment to which the neglected wife is condemned. Promise not to make my sister a second victim. She loves; she is loved; her choice would have been mine. Promise me to sanction it." Mdme. Grétry, just

then in a bitterly repentant mood, gave the desired assurance, the dying girl receiving it with a smile of happiness. A few hours later, Lucille passed away; thinking of the sister who had preceded her, and murmuring "Ah! my poor Jenny!"

Only one child was now left where three had gladdened their father's heart. The gracious and beautiful Antoinette was, as we have seen, in love, her young affections being bestowed upon a worthy object —M. Bouilly, a literary colleague of Grétry. The couple were formally betrothed before Antoinette and her parents went on a visit to Lyons. That visit was the beginning of trouble. By some mischance, the young girl fell into the flooded stream of the Saone, and though Grétry plunged in and brought her safely to land, he but delayed the end. Shock and exposure developed the seeds of consumption, and when she returned to Paris her affianced husband noted a change. "Her voice, so sweet to my ear," he wrote, "seemed veiled; her respiration short. I put it down to emotion at our meeting. But her blue eyes were less brilliant, and her complexion, of an incomparable freshness, seemed paler, as though with the fatigue of travel. More than all it distressed me to see in this angelic creature a forced gaiety which her whole appearance denied. She strove to hide her suffering state." This amiable deception was continued almost to the end. After a time she kept her bed, at the side of which Grétry had a spinet placed, that he might, when composing, be near his last loved one. The death was heart-breaking. Antoinette fancied she saw her departed sisters in the room—perhaps they were really there, who knows?—and addressed them in the most endearing terms, going through with them the happy episodes of their common childhood and pleading that they and she might never again be parted. Just before expiring she took the hands of her parents and said, "I am going, but I do not fear death. What will become of you?" A minute or two later, and the poor father had no child. The light had gone out of his life and the smiles that once played around his lips returned there no more. Even the joy of professional success was abated. When they congratulated him upon a fresh triumph, he would answer, "That for which I formerly desired success, exists no longer." Then in the deeply tragic spirit of a Lear, he would point to three small portraits on his desk and say, "Behold three ingrates who have left me." What wonder if the whole nature of the man was broken down by such affliction?

Grétry was left absolutely alone in March, 1807, when his wife, with whom he had lived in constant affection, went to join her daughters. Madame Grétry may have been a vain and ambitious woman, but she was a good wife, and her character is, perhaps, quite truthfully sketched by her husband's nephew, Flamand-Grétry, who lived till 1843, and left behind him his *Mémoires*, in which occurs the following passage:—

"That admirable man, for whom all that contributes to the happiness of a man such as he ought never to have changed, gave me a great proof of his confidence and tender attachment at one of the most unhappy periods of his life, March 16, 1807, when he experienced the cruel sorrow of losing his most devoted friend, who had become indispensable to him; that faithful companion, who never ceased to foresee and prevent all that might affect the sensitive spirit of her illustrious husband, and who was able, by vigilant care, to prolong his too feeble existence."

Grétry's many sorrows, and the petty troubles which weakness magnifies into great ones, sadly embittered his closing years. But there were some moments of compensation, and what has been called the greatest day of his life came on February 5, 1809, when the famous Académie des Enfants d'Apollon made him an honorary member, and gave him a solemn reception. A laurel-crowned bust of Grétry was placed before a glass on which the rays of a painted sun formed an aureole inscribed with the names of the master's fifty-five operatic works. On the pedestal an inscription, written by Berton, ran as follows:—

Les fils d'Euterpe un Dieu de la lumière
Dès longtemps pour leur art demandent un Molière,
Apollon en ce jour par leur plainte attendrie
Il vient de le nommer, le voilà c'est Grétry!

The new member was received by the President, who said:—"Monsieur,—Long accustomed to minister to the delights of sensitive and delicate souls, you are doubtless not astonished at the enthusiasm with which the Enfants d'Apollon attend your entry into this place. The fire of genius which inspires you continually, should be in sympathy with the union of the children of the god of arts. Come, then, dear son of the god of harmony, receive the accolade which I have to give you in the name of the assembly over which I have the honour to preside." M. Bouilly then pronounced a formal discourse, from which the following passage may be extracted:—

"Do we celebrate the return of some long-absent member of the family? Has one of our brothers obtained fresh titles to immortality? No, it is that at once the Molière and Anacreon of French music visits his contemporaries, his friends, his brothers, his pupils. In a word, it is Grétry, so long celebrated, who has not allowed a year to pass without adding a new flower to his crown; the fertile, the untiring composer of fifty operas, which form still, and will long continue to form, the finest repertory of our lyric stage; the faithful depictor of passions and pleasures of the finesse and gallantry of France. Grétry, in short, who taught us to respect him from our infancy, comes before us with assured step, his complexion seemingly sown with the roses of spring, his eye, lively and lustrous, flashes still all the fire of genius, and the numerous laurels that shade his venerable head have prevented the wrinkles from furrowing his brow."

This is high-flown enough for the strongest taste in that line, but, no doubt, it expressed the feeling of the moment, and one likes to hear the echoes of true emotion, even across a gulf of eighty years. A concert and a banquet followed the reception, and Grétry returned home encumbered with praises and blessings. He could set this against the coldness with which, for some recondite reason, he was treated by the Emperor Napoleon. It may have been that the *homme terrible*, whose jealousy of his marshals was notorious, was jealous also of his musicians; but be this as it may, some of Grétry's works were proscribed by the police. "Pierre le Grand" could not be performed, and the "Tableau Parlant" was forbidden on account of lines like these:—

You will be that which you are no longer,
You will not be that which you are.

Did the great Corsican see here the handwriting on the wall? A third opera was condemned for no other reason than that the persons represented were English, and so on with other works equally harmless. It appears that Grétry and the Emperor met only once—on the occasion of a deputation to the Tuileries. Few words passed between them. Said Napoleon: "What do you call yourself?" The ready answer was, "Always Grétry, Sire." "What is your country?" "I am from Liège, Sire." "Ah! I did not know that the country of Mathieu Laensberg had given birth to so great a musician." Grétry bowed low, the Emperor passed on, and there was an end of the interview.

(To be continued.)

MUSICAL PORTRAITS.

I.—THE FAILURE.

WHY was he a failure? He had talent, capacity, and industry. From the first fortune seemed to favour him; it cannot be said that he was disparaged or ignored by his countrymen; yet he was a failure. Let us, in a spirit of dispassionate inquiry, investigate his case.

Cyrus Fraser was, like most eminent musicians, of lower middle-class parentage. His remarkable taste for music caused him to be sent, like many another, to the Royal London Training College for the Higher Development of Composers, where he at once gained a free Scholarship which enabled him to devote himself to study without the distraction of having, at the same time, to work for his living. Honours here fell thick upon him; chiefly prizes of the really useful sort, such as emblazoned certificates, laurel wreaths, pewter and ormolu medals, and the like (I am writing of a period now happily past), the climax of glory being reached by his being allowed to teach a large class of his junior fellow-students for nothing. Next he gained the National Prize, that noble Scholarship of £120 a year founded by the British Government,* which enables the fortunate holder to travel on the Continent, complete his education, and develop his love for his own country by observing the inferiority of Art in other countries. He passed three years at Leipzig, winning more emblazoned certificates, wreaths, and medals; on his return thence he was *fêted* by the Conservatorium, and speeches were made in which he was compared as a pianist to Liszt, as a violinist to Spohr, and as a composer to Beethoven, besides having qualities of his own which rendered him, in some respects, superior to all of those great men. After this he returned to England, when his career, instead of continuing its triumphal aspect, commenced gradually to "decline and fall off." It is true that his Symphony in C flat minor was performed at the Crystal Palace with the usual success, and received the usual encouraging criticisms, well padded with complacent, not to say boastful, remarks on the progress of English art; true, also, that his Oratorio "Methusaleh" gained the prize of two guineas offered by the Society for the Encouragement of English Music, but neither of these successes seemed to place him in that condition of affluence which a man of his merits deserved. About once a year his name figured in a Concert programme, he was seen occasionally in musical society, but gradually he dropped out of notice, and, needless to say, no one ever enquired what became of him.

A few years later I met him accidentally in that remote region of South London called New Cross. He greeted me with, I thought, painfully-affected cheerfulness, asked me vaguely to "look him up," but gave no details as to his place of abode, or as to his career since I had last seen him. I observed with pain that he looked fagged and prematurely aged (he was only thirty), that his coat was shiny, and his boots on their last legs, as one may say. He told me he had "plenty of work," and when I enquired its nature he looked surprised, and said, "teaching, of course!" and soon hurried away to some school where he was due. Another five years passed without any sign of his existence, and again I met him in the same district, looking more worn and still more shabby than before. This time he greeted me still more warmly, which caused me to suspect, I hardly know why, that friends had grown scarce with him. He insisted on my accompanying him home and sharing his early dinner. He conducted me to his abode, which was called Beethoven Villa, in order to show that a musician lived there. He confessed, however, that the name caused him much trouble, as none of the natives could pronounce it properly, not even his wife. This was the first intimation I had received of the existence of such a person, and before I could enquire into the subject we had entered the villainous little "villa"—one of a thousand exactly similar, like a house in a nightmare dream—and I was immediately introduced to the lady in question. Mrs. Fraser was a meek, washed-out, helpless-looking woman, who seemed to have lost whatever personality she originally possessed in the efforts of producing, rearing, and providing for seven large and fleshly children who pervaded the tiny house, and seemed to strain it to bursting point. It would be unkind to dwell on the horrors of that household. I remember we had a bullock's heart for dinner, and the table was only large enough to hold half the family at a time. The walls were adorned, I noticed, with poor Fraser's certificates, framed like pictures, and his medals in their blue velvet cases formed the chief ornaments of the drawing-room. There was an album containing—I knew without looking—every scrap of newspaper notice his compositions had elicited, and all the programmes in which his name had figured. I had not the heart to ask him if he ever wrote anything now, and the only time that the conversation touched upon music was when he said, with a half laugh, that he didn't care for concerts now, that he was hearing music all day long. I asked, just out of politeness, whether any of the children were musical, and he answered with feeling, "None of them, thank God!" I don't know why he was so emphatic, but my own heart seemed to echo the thanksgiving too. Fraser told me, without any expression of pleasure or pain, that he was out teaching from eight in the morning till nine at night, that a third part of this time was taken up in going from one pupil's house to another's, and that his earnings were at the rate of three and sixpence an hour. But why did his talents command no better price than this? Why was he buried in an obscure suburb? There are those who teach the children of the bloated plutocracy for a guinea an hour—why was not Fraser one of these? Alas! this is a mystery which I have never succeeded in solving; perhaps he lacked aristocratic connections, perhaps (though this is a fanciful reason) the creative musician, who has been carefully educated to become a composer, is not in himself capable of becoming a successful teacher; whatever the reason may be, the fact remains that Cyrus Fraser, instead of earning £2,000 a-year, and calling his West-end mansion the Mayfair Conservatorium, was now living a life which I shrink from dwelling on in Beethoven Villa, New Cross, S.E. What he himself thought of his career I did not dare enquire, so piteous was the tale told by his surroundings, his dress, and his haggard face.

Fifteen years elapsed and more stirring thoughts and incidents had quite obliterated the memory of poor Fraser from my mind. Once more chance led me to the neighbourhood wherein he had—I dared not think still—dwelt. I turned down his road just to see what had become of Beethoven Villa. *Mirabile dictu!* it was still standing, though tottering from old age (for the British villa of this generation is ingeniously built to last exactly twenty-one years), and the name was yet legible through the green fungoid growth which stucco engenders. It happened to be Sunday so Fraser was at home. He was now a man of about fifty, but he looked nearer seventy; his

* We think there must be some mistake here. The Scholarship in question was not founded till the year 2000.—ED.

scanty hair was almost white, and in his wrinkled and worn face there was an expression approaching senility. He positively shed tears on greeting me, told me that I was the only friend he had in the world, and much more too sad to repeat. His wife was recently dead; it seems she had quietly faded out of life from mere inability to exist; but his children were all alive and out in the world. His sons were all cheap clerks, his daughters dressmakers, the two utterly hopeless branches of industry which I should have expected children of such parents to select—or be driven into. Fraser talked to me without restraint and without regret of the glories of his early days, they were so long past that they seemed to have belonged to another state of existence; he expressed a misgiving that he should not be able to go on teaching much longer, as he sometimes woke up in the middle of a lesson and found that he had fainted, which lost him a good many pupils. However, he looked forward to ending his days in the workhouse with great calmness, seeming indeed resigned to any fate, however terrible. Poor wretch! I have often wondered what he really thought about the career of such bright promise which had faded into such utter nothingness. But how was it? Throughout his life he worked like a very slave; he had all the talent, all the ability a man could wish to have; he had no particular misfortune; can anybody say, after reading the history of his life—Why was he a failure?

II.—JOHN WENHAM, MUS. DOC.

If the failure of the brilliant Cyrus Fraser perplexes the enquiring mind, how far more unaccountable is the successful career of that eminent man Wenham! John Wenham first started in life as errand boy at a small music-shop in a provincial town. Being of a practical turn of mind he quickly saw the way to improve his position and prospects. Accordingly, in his few hours of leisure, he taught himself—by the aid of the books and instruments left in his charge—to play the violin in a rough sort of fashion, so that by the time he arrived at the dignity of shopman he was adding to his income by giving cheap lessons. Very soon he abandoned the shop altogether, and took a smart house in the best part of the town; his pupils increased, and so did his terms; he began to be spoken of in the local papers as "one of our leading professors." Knowing his own deficiencies he secretly took lessons whenever he could of an eminent London violinist, and then commenced to study harmony and counterpoint under a fellow-townsman, who had had the advantage of a musical education. The local choral society being on the point of dissolution, through lack of an energetic conductor, Wenham took it in hand and, though knowing little or nothing of singing, quickly restored it to a flourishing condition. This giving him increased importance in the town, he perceived that it would be of great advantage to him to take a University degree. Accordingly he studied hard, and though he was incapable of original composition in its most rudimentary form, yet such is the power of technical training that he succeeded by main force in hammering out one of those frightful abortions known as "Degree Cantatas," armed with which he proceeded to Oxford, and returned in triumph with the coveted "Mus. Doc." to his name. After this his efforts in composition were confined to editing new editions of classical works, which labour, it may be as well to inform the ignorant reader, consists in putting your name on the title page, and neglecting to correct the proofs. This is very remunerative work, as you refuse to let your pupils use any other edition, and claim a royalty on every copy sold. Wenham made plenty of money in this way and soon found his native town too small for his ambition—he yearned to conquer wider worlds. People thought it a very unwise thing in him to abandon the place where he reigned without a rival for the doubtful struggle of a London career. But "Dr." Wenham knew his own powers—none better; he gave up his residence and nearly all his immense teaching connection, but still retained a slight hold on the town in case of accidents. Amongst other things he was, though this was not generally known, the actual proprietor of the music shop in which he had begun life, and which was now, thanks to his efforts, the leading establishment in the town.

Wenham's London career was marked by the same steady upward progress as his provincial one. Whatever enterprise he put his hand to yielded him golden returns, wherever he turned success smiled upon him. He took care never to appear in public as a soloist, but only in some capacity in which his shortcomings, if he had any, should not court espial. And no post was so suitable in this respect as that of a conductor. The conductor of a Grand Concert manages the whole affair; for this no musical talent whatever is needed, only a good head for business. He hands the artists on to the platform, bows his acknowledgments to the grateful audience at the end of the evening, and "trousers the dollars," to use a delicate American phrase. Dr. Wenham's success, then, as a concert *entrepreneur* (what a pity we cannot translate this term into "musical undertaker"!) was unbounded. The Wenham Concerts have, indeed, been a household word for so many years past that it seems unnecessary to do more than mention them in passing. Every newspaper notice of a Wenham Concert always concludes with an almost fulsome panegyric upon the "services rendered to the cause of art by this spirited and indefatigable musician," and so highly are these services esteemed by the generous British nation that it is rumoured that as soon as he attains his seventy-fifth year, Dr. Wenham will receive from his Sovereign the dazzling distinction of knighthood.

But how came John Wenham to attain to such a pinnacle of greatness? Though he has never produced one original composition with the exception of his Degree Cantata, there are few Englishmen who will deny him the title of Our Leading Musician. Look in all the music shops, you will see Wenham's editions of Beethoven, Mendelssohn, and Chopin (the "Wenham" printed very large and the rest of the title very small); Wenham's editions of all the standard works, in short, theoretical as well as musical. He married an eminent singer who brought him a fortune, and has since earned another; he has an only daughter who, backed by the reputation and purse of her parents, is—without any talents of her own—rapidly gaining position as a vocalist; he lives in a perfect palace at South Kensington. All these great gifts has Fortune showered upon the industrious apprentice, yet not surely *because* he was industrious, else why did Cyrus Fraser fail? No, there must be some deeper cause to account for a man rising, not from obscurity to independence, not from poverty to wealth, but from the very bottom of the ladder to the very top. John Wenham is no mere toy of capricious fortune; he has fought his way up, with what toil and possible anguish none can tell, for he is very reticent on that point. He has deserved well, but so have others; he has laboured well, but so have most; he has won not a single reward, but every prize which he chose to seek, and this without any of the qualities which we call brilliant, any exceptional talents, and in spite of the great disadvantages of birth and education. Then can anybody say exactly, after reading this sketch of his life—Why is he such a success?—F. C.

THE Festival Service in celebration of the completion of the fiftieth year of the reign of Her Most Gracious Majesty the Queen was celebrated in Westminster Abbey with the greatest magnificence. It is not within the province of a publication devoted to music and musical events to describe in detail the preparations made for the reception of the Queen and the European and Indian potentates and Princes who, by their presence, graced the occasion. Those are matters with which the Court newsman and the picturesque reporter can best deal. A few words concerning the music and the choir are all that will be considered necessary. The choral body was composed of the Abbey Choir, including a selection from the members of the Sunday evening contingent, the choirs of St. Paul's Cathedral, of the Chapels Royal, St. James's, the Savoy, Whitehall, St. George's, Windsor; All Saints', Margaret Street; St. Andrew's, Wells Street; St. Peter's, Eaton Square; and other famous London churches. The soli portions were sung by members of the Abbey Choir, and there were a few brass instruments besides the State trumpeters, with drums to augment the effects produced from the organ, which was played by Dr. Bridge, who wore his robes as Doctor of Music in the University of Oxford. The choral force, divided, according to customary Cathedral use, into *Decani* and *Cantoris*, was ranged in high galleries built in the bays on either side of the organ, comprising about 220 singers in all. The first arrivals, the Indian Princes, marched from the west door to their seats in the choir to the sounds of Silas's Grand March in B flat, played on the organ. The second procession was accompanied by the March in "Lohengrin," at the express desire of the Prince of Wales, and the "Marche Pontificale" by Lemmens. Then the trumpeters, blowing the ancient fanfare employed on all ceremonial occasions since the reign of Henry VII., who was a liberal benefactor to the Abbey, announced the arrival of the Queen, and then organ, kettle-drum, and trumpet brayed out the triumphant strains of the National Anthem, followed by Benedict's "Marche des Templiers," and the March from Handel's "Occasional Overture," selected by Princess Beatrice, and played by command of the Queen. The Versicles which commenced the service were intoned by the Rev. S. Flood Jones, and responded to by the choir, with organ accompaniment. The Prince Consort's Te Deum, simple in design and devotional in character, followed, and the Proper Psalm, "Exaudiat te, Dominus," was chanted to the fifth Gregorian Tone, second ending, after the special prayers. In the Gloria Patri the organ was reinforced by brass and drums. Another evidence of the Prince Consort's musicianship, the choral tune "Gotha," ingeniously interwoven into the Anthem written by Dr. Bridge, to words beginning "Blessed be the Lord thy God," had a fine effect. The Anthem, which is cleverly written, emphasises the words in the most expressive manner. The text, "Because thy God loved Israel," most happily fits the Choral, and the broad part writing of the whole is creditable alike to the musical powers and the good taste of the composer. Dr. Stainer's "Amen" ended this impressive service. As the Royal cortêge passed down the aisle, the March in "Athalie" was played, this was followed by a second composition by Silas, and a special Jubilee March, by C. S. Jekyll, Organist of the Chapel Royal, and thus ended the music, the arrangement and selection of which was marked by that simplicity which is closely allied to dignity.

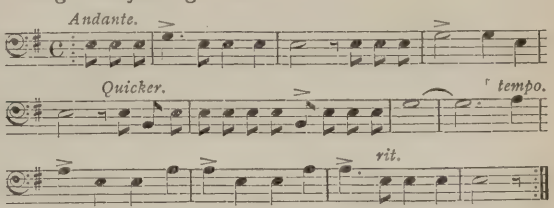
THE mechanical powers of endurance have led men to do strange things at times. To walk a thousand miles in a thousand hours, to eat three legs of mutton with concomitants at a sitting, to fast for thirty days, and so forth. Commonplace people have been accustomed to look upon these feats as so many varieties of folly incident to human nature. Latterly they have found scientific defenders, who, in answer to the oft repeated question *Cui bono?* have said that they are of value as showing the various forms of human toleration, and that they may produce a series of *data* upon which may be formulated a set of rules for the use and guidance of those who are called upon in real life to do the like things of necessity. A new consideration is offered to musicians to show their scientific knowledge in a recent event which took place at Stockport. On the evening of the 8th ult. Mr. N. Bird entered upon the extraordinary task of performing a selection of music on the pianoforte, twenty-five hours in duration. A committee was formed, and judges were appointed on behalf of the player, and as referees for time. It is not stated whether Mr. N. Bird was moved to undertake this task for a money consideration or for mere glory and honour. The only condition agreed upon was that he should play without rest or any intermission for the time mentioned, and he entered upon the business by playing the National Anthem. The large hall in which he was at work was freely visited, and during the night by way of cheering him on, and enlivening the proceedings, some informal dancing and singing figured in the programme. The difficulty of taking food with the hands busily engaged on the keyboard was thought by many to be of almost an insuperable character, but Mrs. Bird was constantly in attendance to supply her husband with ice and light food, with occasional sips of weak brandy and water. The interest of the public in the event increased towards Wednesday evening, as at 10 p.m. the task was announced to conclude. Some two hours before the hour mentioned the player's hands were somewhat swollen, and for about half-an-hour or so he intimated that he found his task very exacting, but the weary feeling appeared to be of only a temporary character, as at nine o'clock he was playing briskly amidst the plaudits of a rapidly increasing audience. At 9.30 the hall was crowded to excess, and a large number of persons had gathered outside the building, where the playing could be heard. For half-an-hour or so Mr. Bird rendered familiar airs and popular songs, which drew forth the vocal powers of many present, and "rattling choruses" were very heartily joined in. As the timepiece in use by the judges pointed to the hour of ten, the excitement found vent in rounds of cheering. Mr. Bird was minus coat, and, as one critic present observed, was "fairly going it," with a touch which was very sensitive and telling, considering the long task he was within a few minutes of having accomplished. The player ended as he began with loyal aspirations, giving the National Anthem, amid prolonged cheering. Everything had been done, it was observed, "fair and square." The player himself told his audience that he had read of things of this kind being done in India, and he thought what could be done there could be done by an Englishman. He then told the audience how greatly he admired the qualities of the piano he had used, and ended by giving a "puff direct" on behalf of the makers or sellers of the instrument. Herein was found one reason for the absurd undertaking, and as at the present day boldness and originality guide or influence many of the forms of advertisement, perhaps some of the great houses in London might be induced to follow the lead shown by this enterprising performer, who, on account of his stature and of his feat combined, was called at the time "the longest shortest pianist in the world." The local triumph he has won will justify him in making a

slight alteration in his name, and so Mr. N. Bird may in future be known by a more masculine appellation, in consideration of his courageous achievement. It is related that there were several medical men present during the course of the performance, in which they seemed to be extremely interested. Perhaps they will inform the world of the scientific value of the experiment, for the benefit of musicians in general and mechanical pianists in particular, in order that they may at least stand on common ground with those who desire to "beat the record" in athletic eccentricity.

"SAVE me from my friends" is an adage the truth of which is so constantly enforced in our daily experience that few will be found to doubt it; but the many verbal and written utterances in advocacy of the healthy advance of music in the present day prove to us that, on this subject, at least, it is only from those "friends" who are totally ignorant of the art that we desire to be "saved." From lecture platforms, and even pulpits, we have recently listened to the most eloquent discourses upon the true mission of music in the world; and especially has the sermon preached by the Dean of Gloucester at the opening of the last Three Choirs Festival sunk deeply into the hearts of the people, and already produced tangible results. Such able and intelligent pioneers in the cause deserve and command attention from an audience. But our opening remarks are particularly directed towards persons of position who, on the occasion of "introducing" a lecturer or instrumentalist and bespeaking a patient hearing for him, think it necessary to add a little of their own upon the effects of an art of which they evidently know nothing. An instance of this is now before us. At an organ recital, immediately before the performance, the chairman said, "When at the tea-table that evening the question was asked, What victories has music really achieved? It was thereupon remarked that the walls of Jericho fell at the sound of the trumpets in the olden time—(laughter)—and the organist reminded them that, but for the intervention of the bagpipes and their powerful music, Lucknow would have been lost, and the whole Indian empire might have been taken out of our hands." (Laughter.) No doubt this is perfectly true, and highly satisfactory; but do these observations—which were received with "laughter"—form a fitting prelude to a programme comprising a selection from the works of Bach, Handel, and Gounod?

THOSE who credit the assertion that there are persons in existence who really dislike music, must remember that many imagine it a decisive mark of intellect to differ entirely from what the world generally believes. We recollect an instance of a man who never could be made to understand what people can find to admire in the works of Shakespeare; and after confessing that, under persuasion, he had attempted to read one of his plays, declared that by suddenly closing the book at the end of the third act he had saved himself from a fit of illness. This was, of course, a smart thing to say; but there was about as much truth in his remark as in the act of the self-styled music-hater, who always ostentatiously left the room when the pianoforte was opened, but unfortunately was once detected in creeping back when nobody was looking. The fact is that the appreciation of high-class musical works is as much the result of education as the appreciation of high-class works in any other art; but our own experience proves that every individual is sensibly affected by music, if only appealed to in the right manner. We are led to make these remarks by seeing recently in a periodical a list of distinguished men who, it was said, could not endure music; and being struck with the circumstance of not a single proof being adduced in support of such statement. Witty men will of course say witty things upon music as upon everything else; but when we affirm that one of the most earnest and enraptured listeners to a slow movement of Beethoven (charmingly rendered certainly) was a man of general culture who always declared that he hated "classical music," we may fairly assume that there are many others who may be converted to the true faith by an equally eloquent missionary. Even the well-known sarcastic definition of music, that it is "the least disagreeable of noises," was uttered by one who was evidently as desirous of protecting himself from musical, as from literary, bores.

WE are indebted to a Lerwick correspondent for the following communication on the subject of the music of "Ultima Thule." "An Esquimaux," he writes, "Urio Etawaujò by name, being in Lerwick (Shetland Isles) lately—he having been in Britain with Captain Adams of the whaler 'Maud' since last summer—was induced to give a performance in the Town Hall, recently, consisting of songs and dances. Unfortunately I was not present, but on the following day I went on board the vessel and succeeded in noting down the following song, called a 'Song of Rejoicing':—



Urio's voice is very thick and guttural, although soft and seemingly of small compass. He belongs to Acatook's tribe, and lives in Derban, near Cape Searle, in lat. 70 N. As the Esquimaux have no written language, it was impossible to get the words of the songs. Captain Adams could give no English equivalent of the words that Urio sang. I have given the pitch as near as I could decide it. Perhaps some of your numerous readers may be able to throw some light on the music of this interesting race." It is noticeable that the above specimen of Eskimo music, though entitled a "Song of Rejoicing," is entirely confined within the limits of four notes of the minor scale. But as the subdominant or fourth degree occurs, it is not reducible to the category of the five-note scale, in which that interval is conspicuously absent. Adopting the phraseology of Mr. Rowbotham, to the first volume of whose "History of Music" we would refer our correspondent, this air, both in rhythm and melodic character, would seem to belong to the division of tunes based upon the chant or story as opposed to that founded on the dance.

THE author of the words of the song "Home, sweet home," John Howard Payne, is said to have given the original manuscript to a lady, Miss Mary Harden, the daughter of General Harden, of Savannah, to whom he was engaged, but whom the Fates ordained he was never to marry. She kept the precious manuscript, as a memory of her early love, and would never show it to any one. It was therefore assumed, though she never denied, nor ever admitted it, that the poem contained a number of additional lines of a personal character. The lady, who is said to have cherished

a constant affection for the poem and its author, though reduced in circumstances, persistently refused every offer to sell it, or to show it, until after her death. On the 8th ult. she was buried in a cemetery near to New York City, and gave instructions in her last sickness that the poem should be buried with her body, fearing that it might fall into unfriendly hands, and "a love that was once sacred and tender to her, might become a sport and jest with the world."

THE "Victoria Concert Hall Company (Limited)," with Viscount Folkestone, Mr. Seton-Karr, M.P., Mr. F. H. Cowen, Mr. Sutherland Edwards, and Mr. John Hollingshead as directors, have issued a prospectus inviting the assistance of the public to enable them to build on the Crown lands a large Concert Hall on the site of the Portland Bazaar, opposite the Langham Hotel. They propose at the same time to acquire St. George's Hall. The intended building will seat 2,000 persons, and the galleries are arranged to accommodate 1,500 more, while the orchestra will be large enough for 700 performers. There is unquestionably a need for a large Concert Hall in London, and the situation of the proposed building is likely to command attention from Concert-givers and the public.

THE *Daily Telegraph*, in its musical column, states that:—"Arrangements are in progress with a view to the performance in Geneva, next winter, of Sullivan's 'Golden Legend' and Mackenzie's 'Story of Sayid.' The idea originated with Mr. Samuel Aitken, a prominent member of the English community, and is cordially supported by the English Consul, Mr. Barton, whose liberality makes it practicable. Both composers will be invited to attend, and, we believe, will have *carte blanche* as to choice of soloists, &c. It is proposed to make a special French translation of the libretti. Should the affair come off, it will be eminently satisfactory to those who are jealous for the good name of English music on the Continent."

A SHORT History of Cheap Music, as exemplified in the records of the house of Novello, Ewer and Co., with especial reference to the reign of Her Majesty Queen Victoria, will be issued in a few days. Sir George Grove has written a preface to the work, and it will be further adorned by three etched portraits of Vincent and Alfred Novello, and Henry Littleton.

IN America, female composers are coming to the front. On May 27, at the First Methodist Church, Chicago, a "Recital of Songs" was given, the programme containing no fewer than nine of the compositions of Miss Eleanor Smith, all of which were highly spoken of.

ROYAL ITALIAN OPERA.

DOWN to the time of writing, Mr. Lago has drawn exclusively upon the familiar repertory of his house, and we have, therefore, nothing to say, as was hoped and expected, about the promised "Life for the Czar." "Faust," on May 28, served for the *début* of a new *Mephistopheles* in Mr. Lorrain, a gentleman of fine presence, a singer powerful as to voice, and an actor of considerable capacity. With Madame Albani as *Marguerite*, Madame Schalchi as *Siebel*, Mr. Gayarré as *Faust*, and Mr. Devoyod as *Valentine*, supported by the usual chorus and orchestra, a fine performance of Gounod's masterpiece was assured. The theatre presented a brilliant appearance, suggestive of its best days. "Dinorah" and "Lucrezia Borgia" were played in the first week of June, Meyerbeer's pastoral opera having Miss Ella Russell as representative of the heroine. The lady sang well, as she always does, but cannot be congratulated upon her conception of the character from a dramatic point of view. Miss Russell's representation of *dementia* was ridiculously conventional—almost as absurd, in point of fact, as her attire, which no Breton maiden, sane or insane, ever yet wore. When shall we have a *prima donna* who will think more of her part than her appearance, and who will break through the silly traditions handed down by her predecessors? A Mr. Stagi failed as *Correntino*, but Madame Scalchi as the singing *Goatherd*, and Mr. D'Andrade as singing and acting *Hoël*, contributed greatly to the strength of the representation. "Lucrezia Borgia" served for the re-entry of Madame Cepeda, who in it well sustained her repute as a dramatic soprano of high attainments. This lady is the legitimate successor of the great artists of the past, and whatever she undertakes is done with power. Mr. Gayarré repeated a familiar success as the hero of the story. "Lucia" followed, with Madame Albani in the *title-rôle*, Mr. Gayarré as *Edgardo*, and Mr. D'Andrade as *Enrico*. This was a fine performance, and appeared, notwithstanding the familiarity of the work, to be much enjoyed by a large and distinguished company. "Un Ballo in Maschera" filled the house on the 9th ult., when, to the solid attraction of Madame Cepeda's *Amelia*, was added the lighter charm of Madame Giulia Valda's *Oscar*. We may congratulate the American lady upon her singing, which was true and brilliant, but not upon her acting, which lacked purpose, owing, we should say, to overweening self-consciousness. Madame Valda gives the impression of an artist who is always wondering what the audience think of her. If this be really the case, the sooner she learns to become absorbed in her part the better. Mr. D'Andrade's "Eri tu" was a masterpiece of vocal skill and profound expression, nor did Mr. Gayarré, that untiring tenor, fail to make a "hit." Nothing better than the *Amelia* of Madame Cepeda can now-a-days be expected.

The series of productions continued with "Ernani" and "La Traviata," the first-named being given for the sake of Madame Valda, the second to afford Madame Albani an opportunity of making a familiar success. Since then "Lohengrin" has been added to the repertory of the season, with a more than usually excellent "cast," comprising Madame Albani (*Elsa*), Madame Cepeda (*Ortrud*), and Mr. Gayarré (*Lohengrin*). So far, this performance stands out as the chief event of Mr. Lago's campaign. It attracted a very large audience, and, having unusual merit, was received with uncommon enthusiasm. On Saturday, the 25th ult., a representation of "Les Huguenots" was given, with a *débutante* from Russia, Miss Sandra, whose qualifications for such an exacting part as *Valentina* were somewhat hindered in their exhibition by nervousness, so that she scarcely did herself justice. Miss Ella Russell (*Marguerite*), Madame Scalchi (*Urbano*), Mr. Gayarré (*Raoul*), Mr. Lorrain (*St. Bris*), and Mr. Campello (*Marcello*) were at their best. Mr. Bevignani conducted with his customary ability.

HER MAJESTY'S THEATRE.

MR. MAPLESON was not disposed to stand apart from the operatic orgie of the present London season. Where so much money was certain to be lost he felt in honour bound, as a veteran at the game, to go and lose more. Hence, no sooner was Covent Garden Theatre evacuated to let Mr. Lago in, than arrangements were made to take possession of "Her Majesty's," which the old operatic hand opened on the 4th ult., with a performance of "Lucia," given to a miserably small house. The representation had some good features, notably the *Lucia* of Miss Jenny Broch, a promising pupil of Madame Marchesi, and an artist who, with care and pains, will make her name better known than it now is. At present the young lady lacks experience, and her work suffered to some extent therefrom, but the ripest fruit was once green, and we must make allowance for early stages. Mr. Caylus played *Edgardo*, and Mr. de Anna was an excellent *Ashton*. The chorus and orchestra, conducted by Mr. Logheder, were tolerably efficient. "Faust" and "Carmen," with Miss Fohstrom as the heroine of the first, and Madame Trebelli as, dramatically, a very weak representative of the *Gipsy* in the second, followed

Donizetti's hackneyed opera. It would serve no good purpose to enter into details. The performances were all of an average kind, and offered nothing for instructive contemplation. Moreover, they utterly failed to attract the public, and, as a consequence, the manager felt compelled to close his doors in a rather precipitous manner.

Let us hope that Mr. Mapleson drew back only to leap forward the better. He re-opened Her Majesty's Theatre on Saturday, the 25th ult., with "Fidelio" as an attraction for lovers of classical music. The result was artistically good as a whole. Miss Lilli Lehmann, as the faithful wife, was not only merely effective in her singing (her reading of the "Invocation to hope" deserves especial mention), but her acting was much above the expected operatic effort. Madame Sinico (*Marcellina*), Mr. Rinaldini (*Jacquino*), Mr. Novara (*Rocco*), Mr. Caylus (*Florestan*), and Mr. de Anna (*Pizarro*) completed the cast. Mr. Arditi, who was received with much applause, conducted. The band and chorus were at their best. The famous "Leonora" Overture was performed in a manner which elicited general approval. The house was fairly attended, so that we may answer for public sympathy with the renewed effort of a man who does not seem to know when he is beaten. The gallant veteran's course has not been quite the wisest throughout his long career, but his indomitable pluck deserves success.

ITALIAN OPERA, DRURY LANE.

MR. AUGUSTUS HARRIS opened the "National Theatre," on the 13th ult., with a sumptuous representation of "Aïda," that work, doubtless, being chosen, not only for the beauty of its music, but for the opportunity it gave the *impresario* to make an effect with a splendid *mise-en-scène*. In this he entirely succeeded. Rarely has Verdi's Egyptian opera been put upon the stage with such splendour, the two great scenes of the temple and the procession being especially noticeable as pictures of the highest order. Several new artists appeared, among them being Madame Kupfer-Berger, a dramatic soprano of great repute on the Continent, and an impressive artist, whose chances are, however, spoiled for England by a *vibrato* of the most pronounced kind. The audience treated her with the greatest indifference, in spite of merits which one defect, however serious, should not have been allowed to obscure. Better fortune rewarded the efforts of Miss Fabbri as *Amneris*. She also has the *vibrato*, but in her case a certain sympathetic manner touched the audience, and largely supported her appeal to popular favour. Mr. Jean de Reszke, the baritone of former seasons, at once made his mark in the part of the hero. Gifted with a fine presence and a liberal allowance of every artistic quality, both as actor and singer, Mr. de Reszke easily excited the enthusiasm of the house, which recognised that no such tenor has recently appealed to an English audience. Mr. Battistini repeated, as *Amonasro*, a success gained here some years ago, and the other characters were sustained with efficiency enough to make the representation good all round. In fine, Mr. Harris opened so that none could refuse him regard and admiration.

Close upon the opening night, "La Traviata" and "Rigoletto" were played, the first-named work serving to introduce a light tenor, Mr. de Lucia, who made an impression which, we regret to say, subsequent appearances have failed to sustain. Miss Nordica sang the music of *Violetta* well, and Mr. del Puente, over whose possession Messrs. Mapleson and the singer were then fighting, did his best as the elder *Germont*. The *mise-en-scène* benefitted much by the common sense and liberality of the manager, who happily keeps that department in his own hands.

"Rigoletto" brought forward another *débutante* in the person of Miss Toresella, whose efforts with those of Mr. Battistini carried the performance through successfully. Miss Toresella is not likely to make a pronounced sensation among the most *blasé* public in Europe, but she is a good artist all the same. Unfortunately the *vibrato*, so repugnant to English taste, is much indulged in by her, to the serious detriment of her prospects in this country.

"Norma" followed "Rigoletto," introducing another of Mr. Harris's dramatic soprani, Madame Borelli. "Don Giovanni" drew a large audience, not because Madame Borelli played *Donna Anna*, but because our public love the opera, especially when an artist like Mr. Maurel plays the leading part, with Miss Nordica as *Donna Elvira* and Madame Minnie Hauk as *Zerlina*. These three people were all that even a fastidious taste could desire, Mr. Maurel singing and acting so as to bring up memories of Mr. Faure, while Madame Hauk presented an ideal of the Spanish peasant girl. All her pretty airs were encored. Mr. de Lucia was a poor *Don Ottavio*, Mr. Ciampi a demonstrative *Masetto*, and Mr. Navarrini a *Leporello* of the dullest and most common-place character. The ball scene gave Mr. Harris an opportunity which he so used as to score another hit in stage management.

On the 20th ult. appeared a Swedish lady, Miss Sigrid Arnoldson, as a new *Rosina* in "Il Barbiere." Young, pretty, and of engaging manner, with a good voice and method, and considerable talent as an actress, this *débutante* won public favour with the greatest ease. The audience were delighted with a girl who reminded them of past beginners that are present favourites, and Miss Arnoldson found herself at once a heroine. Beyond acknowledging the general charm of her impersonation, and expressing a strong hope that the youthful lady is destined to make a considerable figure on the operatic stage, we prefer to reserve a definite opinion till more experience of her quality has been afforded. Enough now that so promising a beginner has not appeared for a long time past. Mr. de Lucia failed as *Almavira*, and if Mr. Ciampi also failed as *Dr. Bartolo*, it was not for lack of making a noise. A prominent feature of this performance was the re-entry of Mr. Edouard de Reszke as *Don Basilio*, a part which his great ability lifted into the highest importance possible.

Continuing his very active operations, Mr. Harris brought out "Lohengrin," on the 22nd ult., with the splendid *mise-en-scène* that gave so much importance to Mr. Carl Rosa's recent production of Wagner's opera on the same stage. The performance had some notable features, especially the embodiment of the hero by Mr. Jean de Reszke—a fine and impressive effort not likely soon to be forgotten. But a still more effective representation of "Faust," on the 25th, achieved the greatest success yet attained under Mr. Harris's management. We attach little importance to the first production in this country of the Walpurgis Night scene. Mr. Harris mounted it splendidly, but, in our opinion, "Faust" is better without it, above all, when artists like Nordica, Fabbri, Jean de Reszke, Edouard de Reszke, and Maurel are playing the principal parts. The gentlemen just named were splendidly efficient, no such a *Faust*, *Mephistopheles*, and *Valentine* having appeared together within our recollection. The ladies made a weaker impression, but were not without merit. There was a very large audience, and Mr. Harris may find it advantageous to repeat this singularly fine performance again and again.

CRYSTAL PALACE.

THE Jubilee Musical Festival held at the Crystal Palace on the 22nd ult. was inaugurated by the first performance of the Ode, written by Joseph Bennett, and set to music by Dr. A. C. Mackenzie, at the request of the Crystal Palace Company. Mr. Bennett has couched his language in tones of honest patriotism rather than of courtier-like flattery; but his chief purpose, that of supplying words which should fit the requirements of music, has been fully carried out. The music which Dr. Mackenzie has supplied not only bears evidence of his scholarship and experience, but there is a tone of manly vigour and honesty of purpose which sorts well with the character of the poem, and bears testimony to the sincerity with which the work has been undertaken and fulfilled. The various sentiments expressed in the words are well represented in the music, loyalty to the Sovereign, congratulations upon the prosperity of the vast Empire over which she rules, and a tender reference to the domestic virtues and affections of the Sovereign as a wife, as a friend, as a mother, and as a Queen. The Ode, though short, is a splendid specimen of musical effort, cleverly constructed, and creditable alike to the hand and the heart of the composer. The opening chorus, "For fifty years our Queen," begins with a passage in unison, as

though to show that there is but one accord in the offering of congratulation; the joyous phrase "Wild clanging bells and thund'rous cannon" is expressed in jubilant strains which make the chorus dramatically emphatic. The tenor solo "O Queen, the people of thine home lands greet thee," is designed to offer a quiet placid contrast to the grandeur of the choral invocation which it follows. As it was sung by Mr. Edward Lloyd, no point of its significance was lost, and the fine declamation of the singer and the resonance of the high notes of his voice, beautifully clear and telling, had an exciting effect upon the audience.

After this comes the picturesque chorus, "Now let the long procession pass," in which the colonies in various parts of the globe are represented in characteristic musical phrases. Sleigh bells accompany the reference to the "Sons of the Dominion"; semi-barbaric melodies speak of the land of the "hill and plain neath Afric's burning sun." When the soprano solo appears, the reference to "India's dusky sons" gives ground for effective local colour, and in the other part of the poem, which has for its chief subject the domestic life of the Queen, the composer has made his best endeavour to impart beauty and life as an under-current of instrumental tone. His sympathies being fully aroused, some of the happiest and most inspired portions of his labour are to be found in the number. Madame Albani sang the solo with all the sweetness, pathetic expression, and earnest enunciation which the theme demanded, and the audience received her efforts with the greatest enthusiasm. A fine chorus, with a broad melodic theme, prepares the way for the introduction of the National Anthem, newly and vigorously harmonised, and on this occasion accompanied by a discharge of cannon outside the building, booming in rhythmical cadence with fine effect, and thus ends the Ode, which is among the most successful pieces of descriptive writing as yet produced by the composer. Although the occasion for which it was written will pass into history, the impression created will take long to obliterate. Mr. Manns, who conducted, made every endeavour to secure a good performance, and, considering the difficulty of obtaining perfect unanimity in a large body of performers, he was successful.

Dr. Mackenzie was present and received a most cordial call at the conclusion.

It only remains to add that in the "Hymn of Praise," which concluded the day's music, Miss Annie Marriott was the third chief vocalist, and that the band and chorus, numbering nearly 3,000 executants, were well selected as regards the balance of tone produced.

PHILHARMONIC SOCIETY.

The sixth Concert, on the 9th ult., drew one of the largest audiences of the season. If somewhat lengthy, the programme was, at any rate, diversified and interesting. It opened with the third of Spohr's nine Symphonies (C minor, Op. 78), a work of considerable beauty and merit, but not to be compared for breadth of design and power of development with the famous "Weihe der Tone," or so-called "Power of Sound," which comes next in order of composition. On the other hand, this Symphony was well calculated to bring into prominence the superb quality of the strings in the Philharmonic orchestra, especially the *Larghetto*, which was exquisitely played, and made a really striking effect. The performance was much applauded, as was the subsequent execution, under Sir Arthur Sullivan's direction, of Beethoven's "Leonora" Overture (No. 3) and Weber's Overture to "Euryanthe." There were two instrumental soloists—both gifted young ladies. Miss Fanny Davies played Sterndale Bennett's charming Caprice in E, for piano and orchestra, displaying therein her accustomed perfection of *technique* and refinement of style. Later on she was heard alone in one of the "Lieder ohne Worte," and Schumann's Novellette in D (No. 2). For each of her efforts, the young English pianist won cordial recognition. The other fair executant was Miss Marianne Eissler, who made her first appearance at these Concerts, and exhibited an admirable talent in Vieuxtemps's "Fantasia Appassionata," for violin. Included among the vocal items was the sole novelty of the Concert, a setting for tenor voice and orchestra of Byron's "Prayer of Nature," written expressly for the Philharmonic Society by Mr. A. Randegger. The whole of Byron's stanzas have not been set to music; the seven verses after the first two being omitted. The composition is in the form of a *scena*, without the final selection, or *cabaletto*; the opening recitative dealing impressively with the bitter plaint, "Father of Light! great God of Heaven!" while the second portion, an *Andante religioso*, takes up the prayer, "Thou who canst guide the wand'ring star," in a more subdued but not less impassioned strain. To say that Mr. Randegger has risen to the full height of his theme might be to say too much, but he has, at least, provided it with a melodious and musicianly setting, effectively written for the voice and admirably scored for orchestra. Conducted by himself, and sung with wonderful fervour and expression by Mr. Edward Lloyd, the piece met with a decidedly favourable reception. Miss Ella Russell also sang at this Concert.

The first of the two morning Concerts announced to take place during the current season—originally to have been given on May 7—was held on the 15th ult., and numerously attended. Again no novelty of importance was brought forward. The only addition to the Society's repertory was an Overture to an Italian opera on the subject of "Kenilworth," composed many years ago by Professor Macfarren, but never produced in public. It is a spirited, brightly-scored piece, reflecting at every point the early style of its composer. It was well played by the band and warmly applauded. The other orchestral works of the afternoon were Haydn's Symphony in C (No. 1, Salomon set), Schumann's Overture, Scherzo, and Finale, the Overture to "Oberon," and Mozart's characteristic Pianoforte Concerto in E flat (No. 6). In the last named the solo was delightfully interpreted by Mr. Camille Saint-Saëns, who played with notable grace and refinement, introducing in each of the *Allegros* a charmingly-improvised and appropriate cadenza. At the end, the gifted French pianist was cordially recalled. In the second part of the Concert Miss Nettie Carpenter made her *début* before a Philharmonic audience, and gave a remarkably neat and facile rendering of Vieuxtemps's Introduction and Rondo for violin, earning hearty applause. The vocalist was Miss Lillian Nordica, who sang with success a rather uninteresting air, "Questi affetti," from Spohr's "Faust," and "Giunse alfin" from "Le Nozze." Sir Arthur Sullivan conducted throughout with his accustomed tact and skill.

The final Concert of the season—the second of the morning Concerts—was given on Saturday, the 25th ult. St. James's Hall was filled to overflowing, many being contented to stand during the whole performance. Mendelssohn's Italian Symphony was very finely played by the band, under Sir Arthur Sullivan's direction, as was also the "Jubilee" Overture of Weber, in which the English National Anthem is introduced with fine effect. Not less excellent was the interpretation of the "Ouvertura di Ballo" of the Conductor, the brightness and piquancy of the themes and the orchestral colouring being brought out with splendid artistic effect. The vocalists were Madame Albani, Miss Nevada, and Mr. Edward Lloyd, and their efforts were duly appreciated by the audience. The chief point of attraction was undoubtedly centred in the performance of Beethoven's Pianoforte Concerto in C, played by the gifted boy Josef Hofmann. It was not the mere mechanical execution of a difficult work by one so young (he has only just completed his tenth year) which gratified and delighted the critical audience, but the taste and expression infused into his reading. It raised him above the position of the ordinary infant phenomenon, and placed him on a level with those who have earned the right to be classed as true artists. There was a depth of feeling and expression in his performance which could only belong to genius of the highest order. It is a distinct honour for an artist to have the opportunity of exhibiting his abilities before a Philharmonic audience, and the directors were fully justified in bringing the boy forward before their subscribers, for such talents as he possesses are not often to be found in a mere child. The enthusiasm he excited was as genuine as it was rare.

RICHTER CONCERTS.

THE fifth programme of the season was performed on the 6th ult., and derived no small interest from its inclusion of a Symphony in F, by Dr. Hubert Parry—the amended version of a work composed some time ago for the Cambridge University Musical Society, but never heard in London. Dr. Parry is a musician who makes progress, in the sense that time and experience are modifying whatever was once crude in his music. We can heartily praise much of the new Symphony, including the *Scherzo*, the slow movement, and a good deal of the first *Allegro*. But, indeed, the whole work shows fertility of idea, uncommon mastery of orchestral detail—which, perhaps, tempts the composer to put more into his score sometimes than is good for it—and a knowledge of how to obtain noble effects of figure and colour. The Symphony shows a tendency towards diffuseness, for which Dr. Parry should be hereafter on the watch, and we are the more concerned to impress this upon him because of a conviction that he may soon be capable of the highest achievements as a symphonic writer. Dr. Parry is on the move upwards and decidedly worth reasoning with. With the new work were given Liszt's "Hungaria," Dvorák's Symphonic Variations (second time), the Overture to "Benvenuto Cellini," and some selections from Wagner, in which Mr. Santley took part.

The sixth Concert (13th ult.) derived its chief interest from a performance of Mr. Cowen's Symphony in F (No. 5), composed for, and, only a few days before, produced by the Cambridge University Musical Society. In this work Mr. Cowen has broken new ground, if a composer may be said to do so when he deepens the depth of his feeling and heightens the force of his expression. The work has the usual number of movements, all of which are in customary form, varied a little by the recurrence of a particular theme in view of greater homogeneity and closer relationship. It is superfluous to say that the Symphony contains an abundance of melody, is scored with great skill, and affords quite a study in constructive device. Mr. Cowen has taught us to expect these qualities; what we did not look for was an ideality, profundity of feeling, and sympathetic character of utterance such as are found only in the productions of genius. It may be that the tone of the work as a whole is too sombre, and calls for more relief than a bright and dainty little *Scherzo* affords; but to determine this question, and others, the music must be heard again. Suffice it that now we hail the Symphony as a genuine triumph of native art. Mr. Cowen was called by the audience and greatly applauded. With it were presented a wonderful "Scherzo capriccioso," by Dvorák, which will always be welcome; Liszt's second Hungarian Rhapsody, Haydn's "Military" Symphony, and the Good Friday music in "Parsifal."

The seventh Concert (on the 20th ult.) presented no novelty, and may be dismissed in few words. Its principal features were Weber's "Jubilee" Overture, Beethoven's "Leonora," Mendelssohn's "Scotch" Symphony, and Wagner's "Siegfried Idyll." At the eighth Concert, on Monday, the 27th ult., Dr. Stanford's new "Irish" Symphony was produced, but our notice of that must, perforce, be reserved.

JOSEF HOFMANN.

LONDON has just had its musical sensation, as well as its Jubilee. On the one hand, the great city celebrated a reign of fifty years; on the other, she extended a welcome to a little hero who has lived only one-fifth of the time. Josef Hofmann, the child-pianist of Warsaw, is undoubtedly, as such wonders go, worth making a fuss about, even in an age when precocity seems on the increase, and poor children are "forced" like plants in a hot-house. We have no manner of sympathy with the forcing process, and we hold that those who make gifted boys or girls submit to it at a time when they should be building up body and mind by natural means incur a very heavy responsibility. But there is a great difference in these cases, and sometimes the general censure should be sparingly applied. Of this Josef Hofmann affords an illustration. The little fellow would unquestionably be better off at home, away from the glare and excitement of public life, and in a position allowing the fullest cultivation of his gifts. He, however, looks so well and sturdy, preserves, under all circumstances, such perfect calmness, and seems so much at ease with his audiences that mischief seems to be at a minimum, and one can approve and applaud with no more than the slightest twinge of conscience. Young Hofmann has given three Recitals down to the time at which we write, and he appeared at last Saturday's Philharmonic to play Beethoven's first Concerto; in each instance exciting the wonder of his audience, who heard a small boy produce a tone, and execute passages in a fashion which would well become a grown up artist of acknowledged powers. The lad has obviously been well trained by his father, a professor at the Warsaw Conservatoire, and himself a capable pianist. But the marvel lies not so much in the results of teaching as in the evidence of great natural endowment. Hofmann has the spirit of music in him, and his reading of the works given at his Recitals was marked by extraordinary perception of their *nuances* and expression of their meaning. Herein lies the true wonder, though we are fully entitled to treat as a great rarity the fulness of tone produced by such small fingers, and the manner in which passages of difficulty are brought within reach of the tiny hands. The boy's selections are, very properly, not of an exhausting kind. They chiefly consist of short pieces by Chopin, Rubinstein, and other composers of the romantic school, whose effusions Josef himself seeks to imitate in his own Polonaises and such like—pretty little things, devoid of originality, of course, but giving large promise as to the future. The lad has also improvised in public on several occasions with more or less success.

We hear that Mr. Hofmann, *père*, is delighted with the reception given to his son in this country, and has arranged for two more visits, next autumn and next spring.

CHAMBER CONCERTS.

IT is said that the most remunerative Concerts in London at present are the most classical. There is ample evidence in support of this assertion, the old-fashioned heterogeneous entertainments having well-nigh disappeared, their place being taken, to a great extent, by performances based, more or less, on the Monday Popular pattern. Taking up the record from last month, we must first devote a few lines to the last of the Wind Instrument Concerts at the Royal Academy of Music, on May 27. The programme included two important works—namely, Mozart's Serenade in C minor, for oboes, clarinets, horns, and bassoons; and Onslow's Sextet, for piano, flute, clarinet, horn, bassoon, and contra-bass (Op. 30). The former is better known to amateurs as a Quintet for strings, in which form it has been heard occasionally at the Popular Concerts, but it is far more effective in its original shape. Onslow's Sextet is a fine work in the composer's best manner. We may also mention Beethoven's bright little Trio for oboes and English horn, a very early work, though it was published as Op. 87; a Fantasia for clarinet, entitled "Traditions of Shakespeare," by Sir G. A. Macfarren, introducing a number of the original melodies of Shakespeare's songs; and Cherubini's beautiful "Ave Maria," with English horn *obbligato*, the vocal part of which was tastefully sung by Miss Lilly Crabtree. Among the other executants were Messrs. Svendsen, Horton, Malsch, Lazarus, Beddome, Mann, Keevil, Wotton, and White. These interesting Concerts should be resumed next season in a more convenient *locale* than the Royal Academy Concert-room.

At the second of Mr. Gustav Ernest's Concerts, on May 31, at the Prince's Hall, a Cantata for female voices, entitled "The Convent Bells," from the Concert-giver's pen, was performed. Without being pretentious, the work is tasteful, musicianly, and extremely pleasing. As there is a strong and increasing demand for music of this nature, "The Convent Bells" is likely to be in request. The Cantata was well performed by Mr. Gustav Ernest's choir, with Miss Pauline Cramer, Miss Hilda Wilson, and Miss Lucille Saunders as the soloists. Mr. Ernest showed himself a good pianist in Beethoven's Sonata Appassionata, but there was nothing else worthy of remark.

A few lines will suffice to do justice to the third and fourth Concerts of Madame Frickenhaus and Herr Ludwig,

at the Prince's Hall, on the 11th and 25th ult. On the former occasion the programme was headed by Dr. Villiers Stanford's Piano Quintet in D minor (Op. 25), which has been heard several times in the course of the season. The gem of the work is the slow movement, the theme of which suggests a Celtic origin. Raff's Sonata in D, for piano and violin (Op. 128), is a clear, straightforward, and effective work, if not remarkable for originality. Madame Frickenhaus gave a refined performance of Mendelssohn's Prelude in E minor, and Haydn's Quartet in B flat (Op. 64, No. 3) concluded the Concert. Miss Clara Samuell contributed airs by Handel and Kjerulf.

At the final Concert Dittersdorff's Quartet in E flat was performed "by desire." There is no accounting for tastes, but we cannot find much to interest in this *rococco* work. Dr. Hubert Parry's Partita in D minor, for piano and violin, which was first heard at one of Mr. Dannreuther's Concerts last season, is a capital imitation of the style of Bach, the composer having for once entirely shaken off the influence of Brahms. The rest of the programme does not call for remark.

We can only record in the fewest words the Concert given by Messrs. Harvey Löhr and Frank Arnold, at the Prince's Hall, on the 8th ult. A correct and conscientious rendering of Beethoven's Kreutzer Sonata for violin and piano, by the Concert-givers, and Gade's pleasing Trio in F (Op. 42), in which Mr. Leo Stern assisted them in the violoncello part, were the most noteworthy features of a carefully arranged programme. Madame Marian McKenzie and Mr. Ben Davies were the vocalists.

Mr. Charles Hallé's Friday afternoon Concerts have pursued the even tenour of their way, and have attracted satisfactory audiences, notwithstanding all rival undertakings. No important novelties have been produced since last month, so a very brief summary of what has been done will suffice. At the third Concert, on the 3rd ult., Karl Nawratil's Quintet in D (Op. 16) was performed for the second time. It is a somewhat weak work, with little or no trace of individuality. The *Finale* is the best movement. Included in the programme were Schumann's Quartet in F and Brahms's new Sonata in F, for piano and violoncello (Op. 99). We have already noticed this work to which we should assign a middle place among the recently published compositions—superior, that is, to the Trio, but inferior to the Piano and Violin Sonata.

At the Concert of the 10th this last-named work was repeated, and Dr. Villiers Stanford's Quintet in D minor (Op. 25), about which we have written frequently of late, was performed for the first time at these Concerts. Haydn's Quartet in G (Op. 33, No. 5) was also given for the first time, and Mr. Hallé played Schumann's early and not very satisfactory Sonata in F sharp minor (Op. 11). On the following Friday a manuscript Sonata for piano and violin, by Gade, was performed. The work is in the Danish composer's customary elegant and fanciful style, and reveals no new phase of his genius. The second and third movements are better than the first and fourth, the best being a Romanze, than which Gade has written nothing more charming. Brahms's new Trio was repeated "by desire," Mr. Hallé played Beethoven's Sonata "Les Adieux" in his very best manner, and Mozart's Quartet in D minor concluded the Concert. On the 24th Schubert's Octet was by far the greatest attraction, and it was performed by a fine body of executants—namely, Madame Néruda (who has been the leader throughout), and Messrs. Ries, Straus, Franz Néruda, Lazarus, Paersch, Wotton, and Reynolds. Brahms's Trio in E flat, for piano, violin, and horn (Op. 40), and Schumann's "Kinderscenen" (Op. 15) were included in the programme.

PIANOFORTE RECITALS.

MR. PACHMANN having come to London for a holiday was immediately called upon to give a Recital. He could scarcely refuse without seeming ungracious to his many admirers, and he was rewarded for his consent by seeing St. James's Hall well filled on the afternoon of the 2nd ult. The programme selected for the occasion was well diversified, though the honoured name of Beethoven was conspicuous by its absence. It commenced with Weber's Sonata in E minor (Op. 70), a great favourite with Mr. Pachmann, and which he plays delightfully, especially the slow movement. Schumann's "Faschingschwank aus Wien" does not suit him quite so well, though he was admirable in the delicate and piquant second and third movements. So far as we are aware, Grieg's "Ballade en forme de Variations" (Op. 24) was a novelty. It is a highly interesting piece, very characteristic of the Norwegian composer. Some of the variations are beautiful and original, but the work suffers somewhat from its general sombreness of tone. We expect the audience was pleased when the Chopin selection was reached. This consisted of five items, in all of which the pianist was thoroughly at home. If it is necessary to particularise, we may mention his rendering of the Nocturne in E as being as near perfection as anything of its kind can be.

The Prince's Hall was well attended on the 10th and 17th ult., when Miss Kleeberg gave two Recitals. The young French pianist renders everything she attempts with charming refinement and finish, and her popularity affords welcome evidence that the public can appreciate executive efforts in which the element of sensationalism is conspicuous by its absence. Like other players, however, Miss Kleeberg is more acceptable in some kinds of music than in others. At her first Recital she played two of Beethoven's Sonatas, "Les Adieux" (Op. 81) and the one in E (Op. 109), with perfect manipulative skill, and with sufficient intellectual expression to satisfy the most hypercritical disciples of the master. She also gave Schumann's Fantasiestücke (Op. 12), now as popular as Mendelssohn's "Lieder ohne Worte," and smaller pieces by various composers. The principal feature of her second Recital was Weber's Sonata in C, with its famous *il moto continuo*, which she played with marvellous clearness and unerring precision. The rest of the programme consisted of minor compositions, about which it is unnecessary to speak, except to record that every effort of the accomplished artist was heartily applauded by a large audience.

Strictly speaking, the second Recital of Mr. Saint-Saëns at St. James's Hall, on the 4th ult., was a Chamber Concert, as there were no fewer than four performers. The highly talented French executant and composer was assisted by three wind instrument players from Paris—namely, Mr. Taffanel, flute; Mr. Gillet, oboe, and Mr. Turban, clarinet. These artists hold the highest rank in their own city and after hearing them we cannot say that their reputation is undeserved. Each player is a perfect master of his instrument, and their united performances gave the liveliest satisfaction to those who were present. We may especially mention Weber's Grand Duet for piano and clarinet, Handel's Sonata for oboe, Bach's Sonata for piano and flute, and a Quartet Caprice on Danish and Russian airs by the Concert-giver, as exemplifying the extraordinary skill of these Parisian artists. The programme was far too long, but it was highly interesting, and every item was received with much enthusiasm.

A notice of Mr. Saint-Saëns's Orchestral Concert, on the 18th ult., may be fitly included among Recitals, since, with the exception of the Overture to "Der Freischütz," the programme consisted wholly of Pianoforte Concertos by the Concert-giver. The works are four in number, and the composer played them in the order in which they were written. Here was a herculean task, exhausting alike to executant and audience, though it cannot be said that either showed any sense of fatigue. Very few remarks are required with regard to the merits of the Concertos, as they have all been heard here before, and two of them several times. No. 1, in D (Op. 17), is an early work, and has some of the defects of immaturity. It contains many ingenious ideas, but its construction is crude and patchy. The second Concerto, in G minor (Op. 22), is the most popular, thanks to the irresistible prettiness of the *Allegro scherzando*, in E flat, a movement which is sometimes heard apart from the rest of the work. In the third Concerto, in E flat (Op. 29), the composer departs entirely from customary form, and purists may object to the work on this account. But no one can deny the charm and beauty of the *Andante*, nor the skill shown in the orchestration throughout. The fourth and last Concerto, in C minor (Op. 44), is, by some, considered the best of the series. It is certainly full of brilliant and telling devices, and the broad sweeping melody which forms the basis of

the last movement is a happy inspiration. All four works were played to perfection, and, judging by the applause, the audience must have thoroughly enjoyed the performances.

A line or two of record must suffice concerning Mr. Charlton Speer's sixth annual Recital, which took place on May 27, at the Prince's Hall. The performer, who is perhaps better known as a teacher than as an executant, offered a very varied programme, in which he had the assistance of the Misses Hallett and Miss Dora Bright. The only item calling for mention was a new Suite by Mr. Walter Macfarren. The work is in three movements, and, like the Suites of Raff, is modern in character. It is bright and effective, and, we should think, rather difficult.

MADAME NORMAN-NÉRUDA'S CONCERTS.

NOTWITHSTANDING the countless attractions and distractions of the present season, there was a large attendance on the 10th ult., in St. James's Hall, when the most accomplished female violinist of the time gave her second orchestral Concert. Her own share in the programme was considerable, consisting of Mendelssohn's ever welcome Concerto, Viotti's in A minor, and one of Raff's "Volker." How Madame Néruda rendered these compositions need not be described in detail. Enough that Mendelssohn's work has never been heard to greater advantage, and that she imparted new interest to Viotti's old fashioned Concerto, the only one of twenty-nine which still survives. Haydn's little known Symphony in D minor, which pleased so greatly at the previous Concert, was repeated "by general desire." Out of the 118 symphonies composed by the cheery old master, there are many more quite unknown to audiences of the present day, the revival of which would be most welcome. Mr. Hallé's fine orchestra was also heard in Svendsen's Rhapsodie Norvégienne (No. 3, in C) and one of Dvorák's remarkably picturesque Légendes.

MR. HENRY LESLIE'S CHOIR.

THE third and last Concert of this body, given on May 26, just too late for notice in our last number, was, on the whole, the best of the season. The singing of the choir was certainly better in tone and quality, though as regards the latter there was still something left to desire. Again the attendance was more satisfactory, and altogether it seemed evident that a little labour in the right direction would serve to restore the Leslie Choir to the high position it once held among musical associations. There was nothing in the programme to call for lengthy notice, almost every item being more or less familiar. A part-song entitled "Moonlight," by Mr. Eaton Faning, was announced as "first time of performance," but we believe it has been heard frequently at suburban Concerts for some time past. It is a remarkably pleasing, fanciful piece, and, being excellently rendered, it was warmly encored. The principal attraction of the evening was unquestionably Mendelssohn's truly inspired Psalm "Hear my prayer," the solo part of which was exquisitely delivered by Madame Albani. Among other choral numbers were Sir R. Stewart's humorous "Bells of St. Michael's Tower," Mr. Gerard Cobb's well-written motett "Surge illuminare," Sterndale Bennett's "Come, live with me," and Gaul's "The silent land." Miss Trebelli and Mr. Santley appeared as soloists, and the masterly rendering of Beethoven's Sonata in G (Op. 30, No. 3), for piano and violin, by Madame Néruda and Mr. Hallé, was as much appreciated as anything in the programme.

THE "SHINNER QUARTET" CONCERT.

MISS EMILY SHINNER is well known to amateurs of the violin as one of Dr. Joachim's best English pupils. On the evening of the 13th ult. she inaugurated an enterprise which, if not absolutely novel, offers the attractions of unfamiliarity. The programme consisted of chamber music, alternating with songs, performed by a quartet of ladies led by Miss Shinner, the second violin being played by Miss Lucy Riley—another pupil of Dr. Joachim's—the viola by Miss Cecilia Gates, and the cello by Miss Florence Hemmings. Although the hour chosen happened to coincide with a Richter Concert, the Portman Rooms were fairly well filled by an appreciative audience, amongst whom we observed M. Sainton. The quartets played were Beethoven's in A major (Op. 18), Mendelssohn's in E flat (Op. 44), and that by Haydn in G (Op. 77), in all of which a highly creditable *ensemble* was exhibited. A little levelling up to their leader—whose superiority at all points at present rather impairs the balance of the quartet—will doubtless be obtained by practice and experience. But the scheme promises excellently and deserves cordial support. Mrs. Hutchinson contributed two *lieder* by Brahms—of which one, "Vergebliches Ständchen," is irresistibly fresh and melodious—Goring Thomas's "Winds in the trees," and Massenet's "Crépuscule," being especially successful in the last named song.

ROYAL COLLEGE OF MUSIC.

THREE Pupils' Concerts—one orchestral—a performance of the "Freischütz," and a Concert at Windsor make up the imposing record of the public work done by the students at the Royal College in the month of June. Of these events it is impossible for us to mention more than two of the Pupils' Concerts, owing to the date of our going to press. The fiftieth Concert was noticeable for the first appearance of a youthful violinist in the person of Master Stephenson, who gave a Sonata of Veracini's in very good style. The encouragement afforded to players of wind instruments being one of the special features of this institution, it is pleasant to be able to record the progress which the performance of Spohr's "Nonett" proved to have been made in this department. Mr. Godfrey has made distinct progress as a clarinettist since his last appearance at these Concerts. Mr. Smith affords every promise of becoming a fine horn-player, and Mr. Hall is an efficient recruit to the ranks presided over by Mr. W. Wotton. Miss Hallet's rendering of the "Appassionata" Sonata proved disappointing to those who, like ourselves, looked for something much above the average. A constant tendency to hurry was observable, and robbed the work of its dignity. Mr. Fischer gave Schumann's splendid Ballad of the Harper in a style, the disconcerting inequalities of which are now only too-well known to frequenters of these Concerts. We have seldom heard a passion more effectually torn to tatters. Songs by Miss Himing and Mr. Curran, whose pleasing manner is in advance of his resources, and two of Schumann's Märchenerzählungen for clarinet, viola, and piano, completed the programme. Passing over the Concert on the 9th ult., that on the 16th served to introduce a young pianist, so youthful and so gifted as almost to deserve the title of a prodigy. From the dangerous consequences of such an indiscreet salutation, Master Spencer is fortunately likely to be guarded by the judicious restraint of his teachers. Mr. Sutcliffe played Tartini's familiar "Trillo del diavolo" in excellent style, and his brother, Mr. Wallace Sutcliffe, recently elected a scholar, made a first appearance at these Concerts, taking the second violin in Mozart's Quartet in D minor. Miss Rose Price sang two songs with viola accompaniment, by Brahms, while Miss Russell introduced two compositions by Mr. Barton, a scholar of the College. Miss Kellett and Miss Donkersley were heard to advantage in Bach's Sonata (No. 2, in A) for piano and violin. Schumann's Trio for piano and strings, in G minor (Op. 110), concluded the programme.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE Concert given by the Cambridge University Musical Society at the Guildhall, Cambridge, on the 9th ult., included a new Symphony by Mr. F. H. Cowen, one of the foremost of our living musicians, and one who by his previous efforts in the same direction has earned the right to be heard with respect. Unlike the "Scandinavian" or the "Welsh" Symphonies, its predecessors, the Cambridge Symphony has no distinctive title. Neither was there any programme or descriptive account furnished as a clue to the composer's intention. It may therefore be judged entirely upon its own merits. These, in spite of a not over perfect performance by the band, arising from uncorrected copies, are many, and were distinctly apparent. It is perhaps not so great a work as either of the two above

named, but it certainly bears graceful and pleasing evidence of a lofty purpose, and of an earnest effort to maintain the standard which the composer has set up for himself in all his works of like kind. The Introduction, *Molto sostenuto e maestoso*, leading to *Allegro vivace*, is one of the most important portions of the work. It contains themes of which the greatest use is made in certain of the other movements, including what may be called the chief or characteristic phrase, which is a passage which at the outset seems to belong to B flat minor rather than to the key of F, the nominal tonality of the Symphony. The second movement, *Allegretto quasi Allegro*, in B flat, is most charming for the grace of its melodies and the delicacy of its scoring. The third, or slow movement, *Lento espressivo*, in the key of D, has an ably designed theme beautifully treated, in which the characteristic phrase is introduced with fine effect near to the close; and the Finale, *Allegro con fuoco ma deciso*, opens boldly, and among other matters treated with the utmost skill is a second subject, which is dealt with fugally for a short time and then is superseded by the original phrase transposed to G minor. In the "working out" a number of ingenious contrivances of a contrapuntal character are introduced, among others, the dux of the fugue is made the subject of a canon in the unison at a bar's distance, upon a pedal, and an animated though short *Coda* ends a work which is, under all considerations, one of the most interesting and thoughtful of Mr. Cowen's orchestral works. It deserves to be heard again and again. It is certain to bring increased admiration with increased knowledge. Mr. Cowen, who conducted, was enthusiastically received, as he well deserved to be. The programme of the Concert also contained Dr. A. C. Mackenzie's finely conceived, artistically wrought out, and nobly written Violin Concerto, conducted by the composer, which was played with mechanical accuracy by Mr. Gompertz, but not with an overwhelming amount of taste and expression. Dr. Bridge conducted his setting of the Latin version of the hymn "Rock of Ages," the solo in which was sung by Mr. Blandford, of Trinity College, at a short notice; Dr. Stanford conducted his ballad "The Revenge," in both of which works the choir lent valuable assistance, and the Concert ended with a most melodious "Suite de Ballet," written in the "French taste" by Mr. A. Goring Thomas.

ST. PAUL'S CATHEDRAL.

A THANKSGIVING Service was held in St. Paul's Cathedral, on the 23rd ult., at which the Lord Mayor, the aldermen, and other city dignitaries attended in state. A special form of service had been compiled by Dr. Liddon, comprising short thanksgiving prayers, the Te Deum, a special lesson, and an Anthem, which was set to music by Dr. Stainer, who conducted the musical portion of the service. The Te Deum selected was Handel's setting for the Victory of Dettingen, a full band of about sixty instruments, with the organ (Dr. Martin) accompanying the large choir, augmented to 300 voices for the occasion. The solos were sung by Messrs. Kempton and De Lacy. Dr. Stainer's Anthem, "Let every soul be subject to the higher powers," is one of the best efforts of his skill. The words are powerfully and expressively set, and the manner in which the climax is brought about is masterly in the extreme. The culminating point is the National Anthem, and this is brought in so cleverly and with so much musicianly grace that no other *Finale* seems possible. The scoring is full of picturesque colour, and the whole work certainly stands among the most successful efforts of a successful writer of Church music. The congregation was invited to join in singing "God save the Queen," and this they did with a heartiness and fervour that it was impossible to hear unmoved.

CHOIR BENEVOLENT FUND.

A JUBILEE Festival Service in aid of this Fund was held at Harrow Parish Church, on Saturday evening, the 25th ult. The chief feature of interest on this occasion was the repetition of the music sung in Westminster Abbey on the preceding Tuesday by a large section of the same choir, and to this was added other music of an appropriate character. The service opened with a Processional Psalm, "I was glad when they said unto me," to which the choir, consisting of over sixty voices, selected from the Chapels Royal, Westminster Abbey, St. Paul's Cathedral, Eton College, and St. George's Chapel, Windsor, entered the church. The Magnificat and Nunc dimittis were Stainer in A. Dr. Bridge's Jubilee Anthem, "Blessed be the Lord thy God," followed the third of the special prayers, the solo being sung by Mr. W. H. Brereton, and a very fine effect was made with the brass and drums at the introduction of the few bars of the National Anthem. After the remaining special prayers, Gibbons's "Hosanna" was sung unaccompanied; and, immediately after the sermon, Handel's "Angels ever bright and fair" was given by Master Crook (Westminster) with great purity of expression, the words being enunciated with remarkable clearness. This was followed by the Prince Consort's Te Deum (the verses being sung by Messrs. W. A. Frost, Kenningham, and Sutton Shepley), and Handel's Coronation Anthem, the service terminating with the National Anthem, the quartet in which was sung by Master Crook, Messrs. Stilliard, Gawthrop, and W. Bell Kempton. Appropriate lessons were read by the Vicar, the Rev. F. Hayward Joyce, and the Headmaster of Harrow, the Rev. Dr. Welldon; the sermon being preached by the Rev. W. Done Bushell. The service had the advantage of being accompanied throughout by Dr. Bridge, a selection of music being also played for about half-an-hour before the commencement of the service by Mr. Eaton Faning. In addition to the organ, the following accompaniments were used: trumpets, Mr. Bosworth and Mr. R. de Lacy; trombones, Mr. Langshaw and Mr. Harris; drums, Mr. White; side drums and cymbals, Mr. Haydn Parry. The proceeds of the offertory are to be divided between the Choir Benevolent Fund and Harrow Parish Church Organ Fund. Mention should be made of Mr. Calkin Lewis, of Pinner, by whose initiation the service was held.

A PRIVATE JUBILEE.

ON the 17th ult. a large meeting was held at the Freemasons' Tavern, in Great Queen Street, for the purpose of offering to Mr. Henry Littleton, so long identified with the labours of the firm, a testimonial from those employed by him in the business of Novello, Ewer and Co., of which he was until recently the head. The thought of offering Mr. Littleton a small tribute of regard to mark the occasion of his retirement occurred, a committee was formed, a small subscription was proposed, in order to allow every one to contribute who desired, and the design of honouring the private Jubilee was carried to a successful issue.

The advice of Mr. J. R. Clayton, of the well-known firm of Clayton and Bell, was sought, and a work of art was purchased in the form of a beautiful reduction in bronze of a fine statue entitled "La Musique," the production of the French sculptor Delaplanche, the original of which was exhibited in the Salon of Paris about four years ago.

In addition to the statue, an illuminated address was also presented, and having been read by Mr. Charles Fry, the Chairman of the Committee, was handed to Mr. Littleton. The following is a copy:—

"TO MR. HENRY LITTLETON.

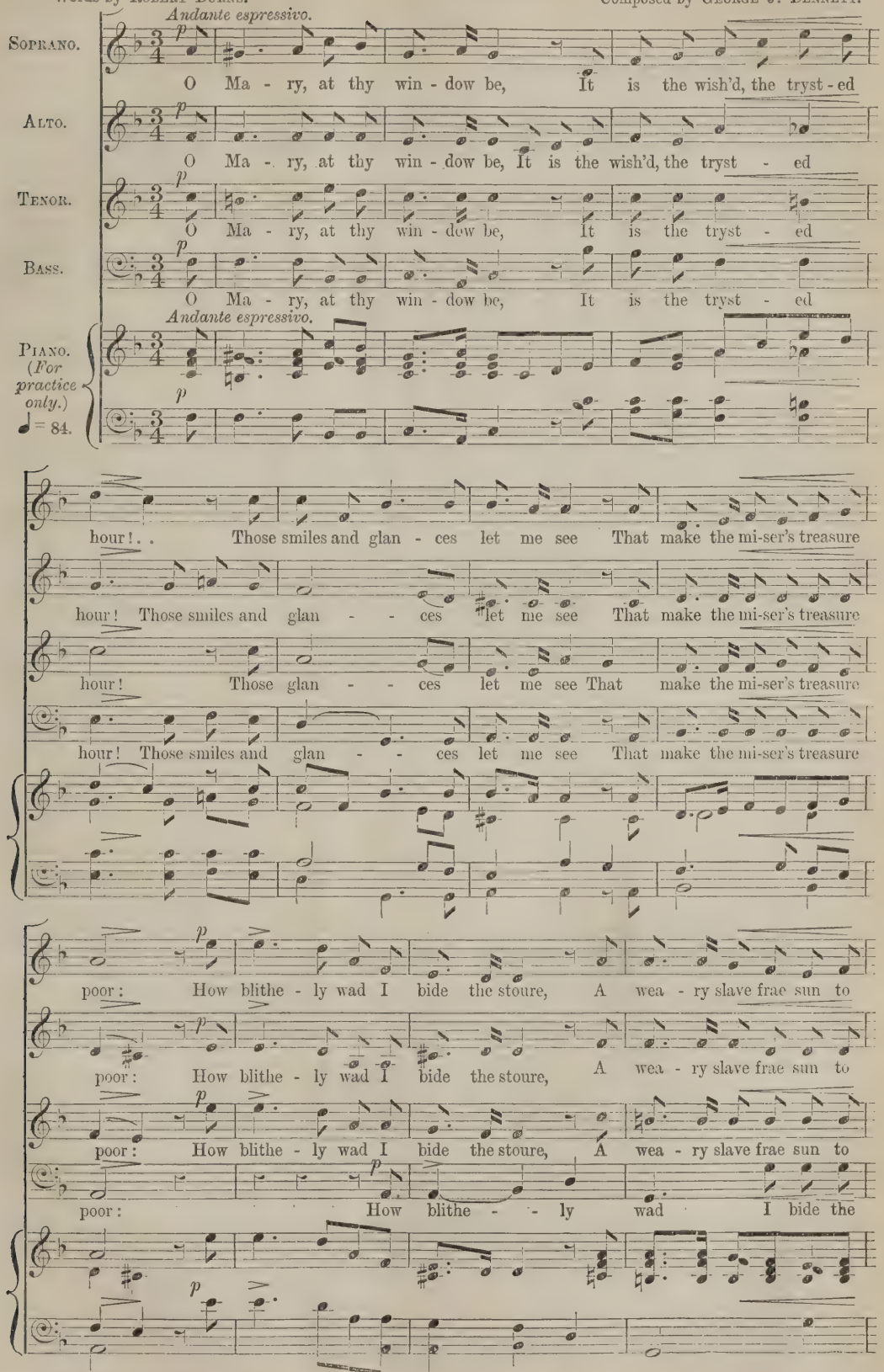
"We, the undersigned, a Committee chosen from the various branches of the firm, of which for so many years you have been the head, and representing the entire staff of that vast establishment, desire to offer to you our most sincere and hearty congratulations upon the completion of your fiftieth year in connection with music publishing. Starting as you did in a humble position in life, you have shown to the world what energy and integrity, directed by steadfastness of purpose, can achieve, and have created for yourself and family a name and position more honourable than that to which any right of birth could entitle you. It is not for us, in your presence, to enter now into an eulogistic account of your career, such as it deserves, but we, your followers and sometime fellow-workers, may point to it with pride as an illustrious example of that spirit of commercial enterprise and independence which has justly placed our country foremost among the nations of the world.

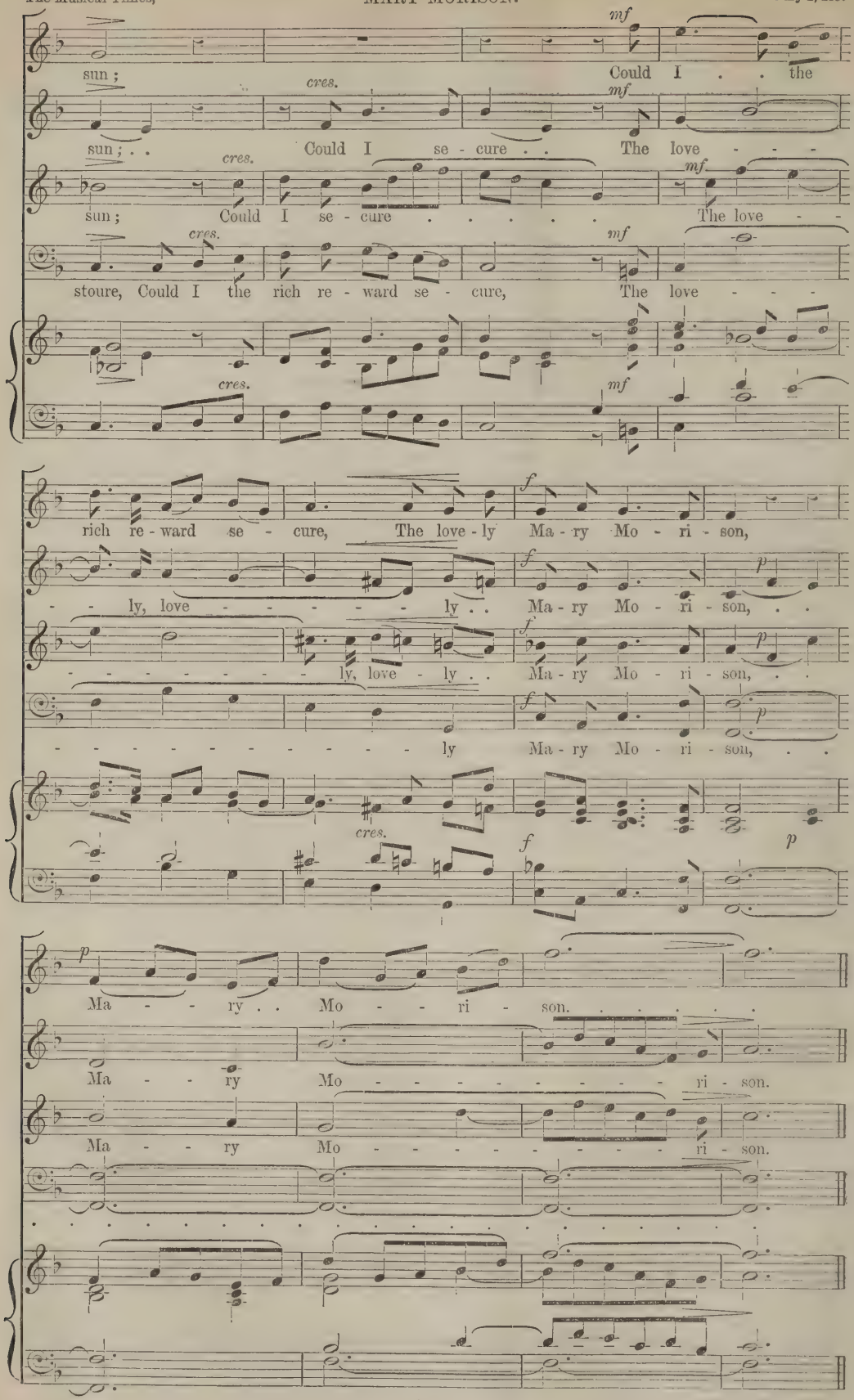
TO A. J. HIPKINS, ESQ.

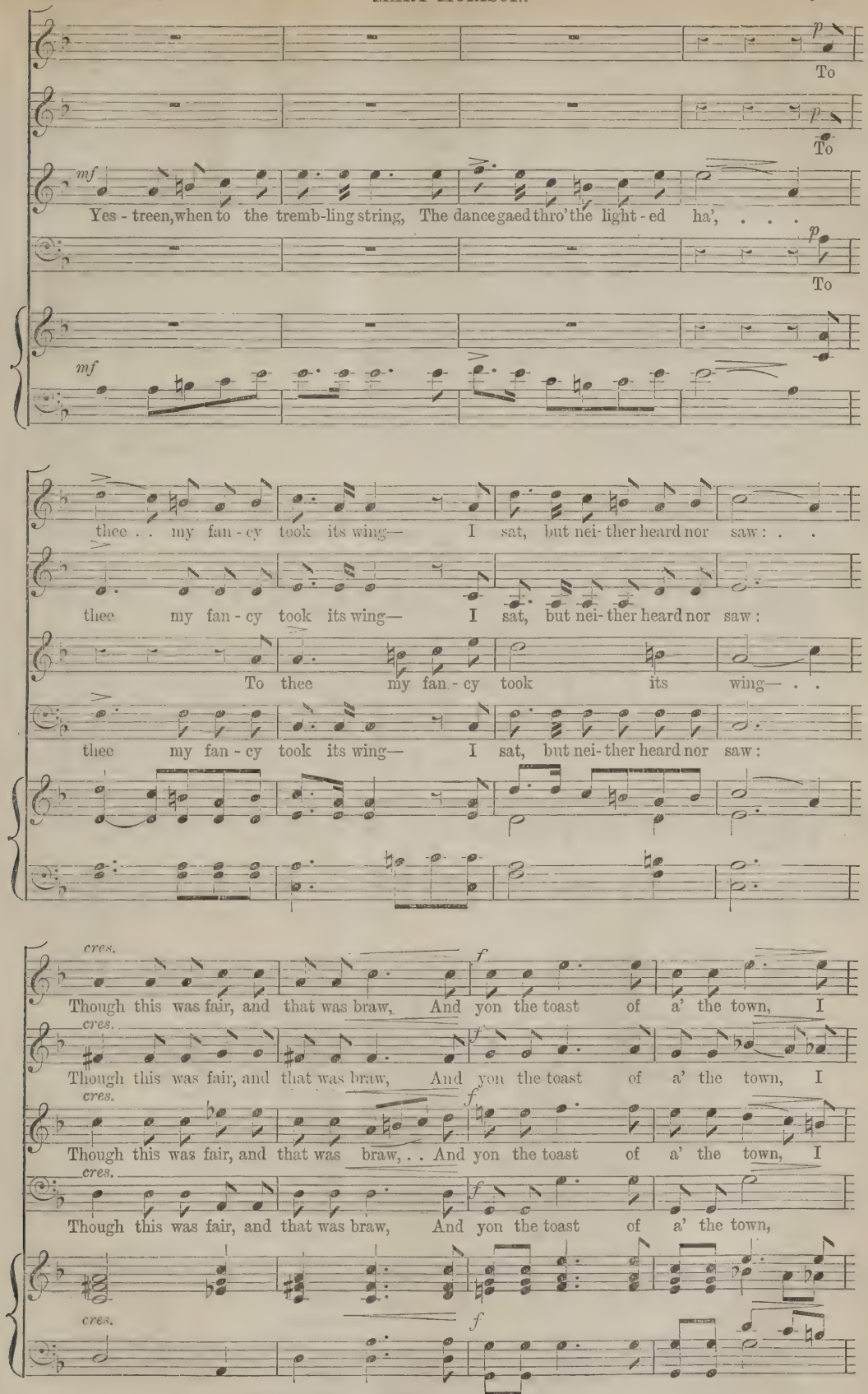
Mary Morison.

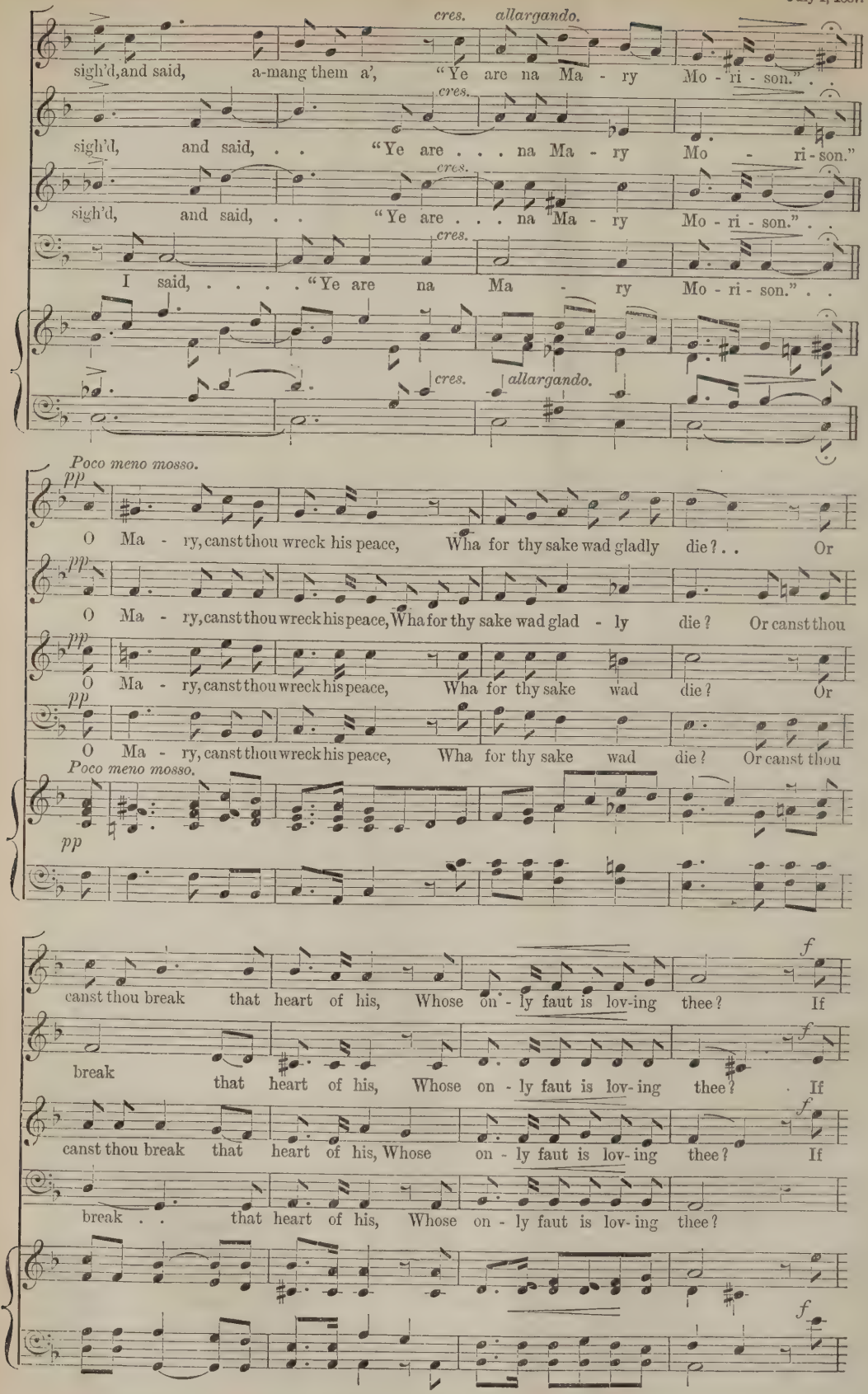
A FOUR-PART SONG.

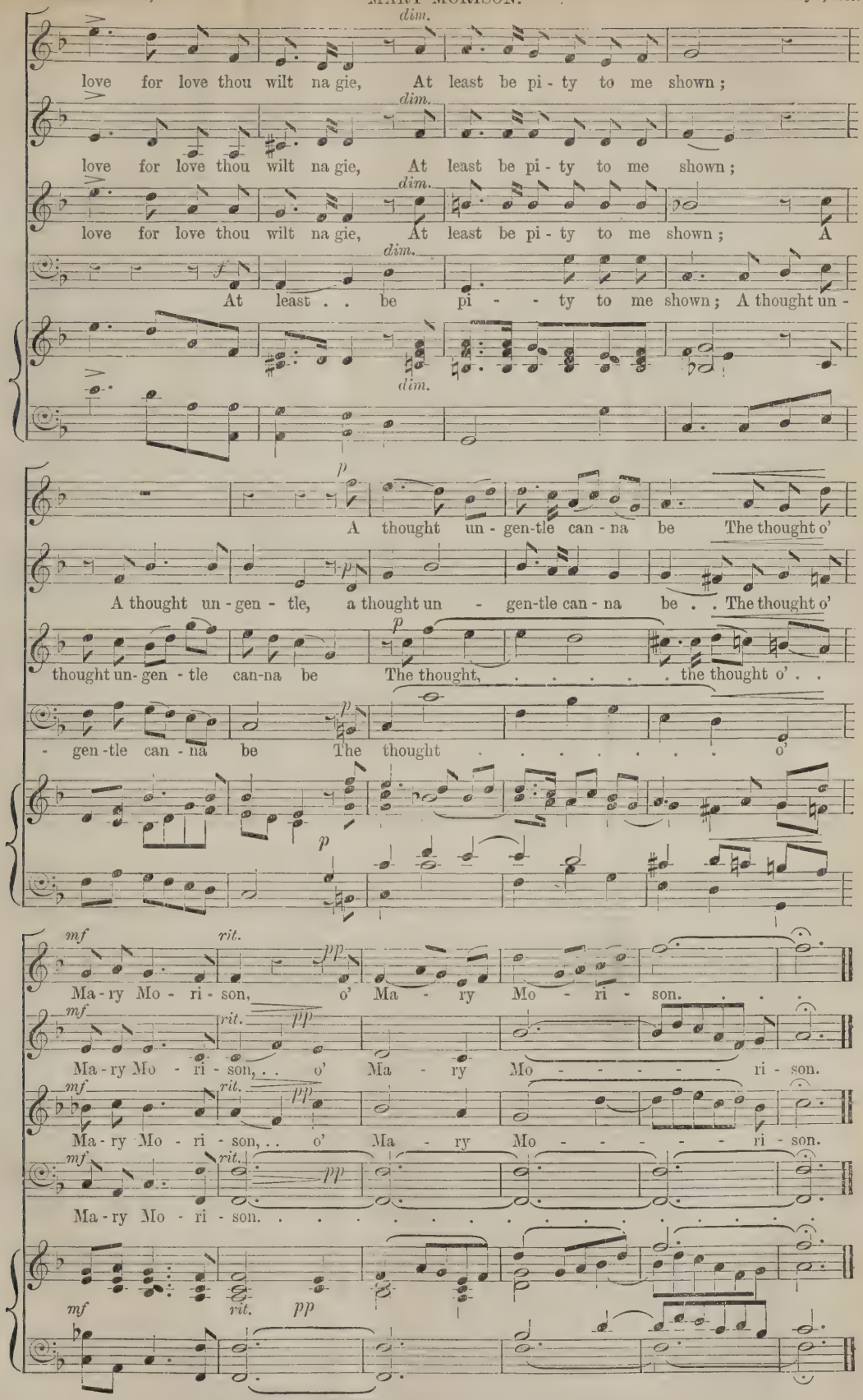
Words by ROBERT BURNS. Composed by GEORGE J. BENNETT.


Andante espressivo.
SOPRANO.
O Ma - ry, at thy win - dow be, It is the wish'd, the tryst - ed
ALTO.
O Ma - ry, at thy win - dow be, It is the wish'd, the tryst - ed
TENOR.
O Ma - ry, at thy win - dow be, It is the tryst - ed
BASS.
O Ma - ry, at thy win - dow be, It is the tryst - ed
Andante espressivo.
PIANO. (For practice only.)
♩ = 84.
hour! . . Those smiles and glan - ces let me see That make the mi-ser's treasure
hour! Those smiles and glan - - ces let me see That make the mi-ser's treasure
hour! Those glan - - ces let me see That make the mi-ser's treasure
hour! Those smiles and glan - - ces let me see That make the mi-ser's treasure
poor: How blithe - ly wad I bide the stoure, A wea - ry slave frae sun to
poor: How blithe - ly wad I bide the stoure, A wea - ry slave frae sun to
poor: How blithe - ly wad I bide the stoure, A wea - ry slave frae sun to
poor: How blithe - - ly wad I bide the


sun ; Could I . . the
sun ; . . Could I se - cure . . The love - - -
sun ; Could I se - cure . . . . . The love - -
stoure, Could I the rich re - ward se - cure, The love - - - -
rich re - ward se - cure, The love - ly Ma - ry Mo - ri - son,
- - ly, love - - - - - - ly . . Ma - ry Mo - ri - son, . .
- - - - - - - - ly, love - ly . . Ma - ry Mo - ri - son, . .
- - - - - - - - - - - ly Ma - ry Mo - ri - son, . .
Ma - - - ry . . Mo - - - ri - son. . . . . .
Ma - - - ry Mo - - - - - - - - ri - son.
Ma - - - ry Mo - - - - - - - - ri - son.


p
To
p
To
mf
Yes - treen, when to the tremb-ling string, The dance gaed thro' the light - ed ha',
p
To
mf
thee . . my fan - cy took its wing— I sat, but nei- ther heard nor saw: . .
thee my fan - cy took its wing— I sat, but nei- ther heard nor saw:
To thee my fan - cy took its wing— . .
thee my fan - cy took its wing— I sat, but nei- ther heard nor saw:
cres.
f
Though this was fair, and that was braw, And yon the toast of a' the town, I
cres.
f
Though this was fair, and that was braw, And yon the toast of a' the town, I
cres.
f
Though this was fair, and that was braw, . . And yon the toast of a' the town, I
cres.
f
Though this was fair, and that was braw, And yon the toast of a' the town,
cres.
f


cres. allargando.
sigh'd, and said, a-mang them a', "Ye are na Ma - ry Mo - ri - son."
cres.
sigh'd, and said, . . "Ye are . . . na Ma - ry Mo - ri - son."
cres.
sigh'd, and said, . . "Ye are . . . na Ma - ry Mo - ri - son."
cres.
I said, ... "Ye are na Ma - ry Mo - ri - son."
cres. allargando.
Poco meno mosso.
pp
O Ma - ry, canst thou wreck his peace, Wha for thy sake wad gladly die? . . Or
O Ma - ry, canst thou wreck his peace, Wha for thy sake wad glad - ly die? Or canst thou
O Ma - ry, canst thou wreck his peace, Wha for thy sake wad die? Or
O Ma - ry, canst thou wreck his peace, Wha for thy sake wad die? Or canst thou
Poco meno mosso.
pp
f
canst thou break that heart of his, Whose on - ly faut is lov-ing thee? If
break that heart of his, Whose on - ly faut is lov-ing thee? If
canst thou break that heart of his, Whose on - ly faut is lov-ing thee? If
break . . that heart of his, Whose on - ly faut is lov-ing thee?
f


dim.
love for love thou wilt na gie, At least be pi - ty to me shown;
love for love thou wilt na gie, At least be pi - ty to me shown;
love for love thou wilt na gie, At least be pi - ty to me shown; A
At least . . be pi - - ty to me shown; A thought un -
A thought un - gen-tle can - na be The thought o'
A thought un - gen - tle, a thought un - gen-tle can - na be . The thought o'
thought un-gen - tle can-na be The thought, ... the thought o' . .
- gen-tle can - na be The thought . . . . . o'
Ma - ry Mo - ri - son, o' Ma - ry Mo - ri - son. . . .
Ma - ry Mo - ri - son, . . o' Ma - ry Mo - - - - - ri - son.
Ma - ry Mo - ri - son, . . o' Ma - ry Mo - - - - - ri - son.
Ma - ry Mo - ri - son. . . . . .

PRODUCED AT THE LEEDS FESTIVAL, 1886.

THE

GOLDEN LEGEND

ADAPTED FROM THE POEM OF LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

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THE TIMES.

"The Golden Legend" roused genuine enthusiasm. It is pleasant for the critic to be for once in full accord with the *vox populi*.

DAILY TELEGRAPH.

A greater, more legitimate, and more undoubted triumph than that of the new Cantata has not been achieved within my experience.

STANDARD.

In speaking of the music which Sir Arthur Sullivan has added to Mr. Bennett's admirable libretto, I have nothing but praise—and praise the most emphatic—to offer. From first to last the hand of the master is apparent; and the united musical forces, instrumental and vocal, have been turned to a proper account.

ATHENÆUM.

Not one of his earlier Cantatas can compare with "The Golden Legend" in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

THE

STORY OF SAYID

A DRAMATIC CANTATA

THE LIBRETTO WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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DAILY TELEGRAPH.

In point of dramatic force and suggestiveness few examples of modern art are stronger than "The Story of Sayid."

STANDARD.

"The Story of Sayid" takes immediate rank as an art work of the very highest class.

MORNING POST.

The duet for the tenor and soprano, "Noble maiden," as sung by the above-named artists [Madame Albani and Mr. Barton McGuckin], is one of the gems of a work which is set with many jewels.

ATHENÆUM.

As *Sayid* does not return, the Princess, who has offered herself as his hostage, has to prepare for death, and this gives occasion for a solemn march, which is one of the best things of its kind we have met with for some time. It is no easy matter to write an original march, joyous or funereal; but Mr. Mackenzie has succeeded in the task, and he has scored it in a masterly way.

THE GLOBE.

"The Story of Sayid" not merely adds to the already high reputation of its composer, but does honour to native art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

THE REVENGE

SET TO THE POEM OF

ALFRED, LORD TENNYSON

BY

C. VILLIERS STANFORD.

	s.	d.
Vocal Score, Octavo, paper cover	1	6

THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

YORKSHIRE POST.

We think it may safely be predicted that this choral ballad will become a favourite study with provincial musical societies.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

SAINT LUDMILA

AN ORATORIO

WRITTEN BY

JAROSLAV VRCHLICKÝ

THE MUSIC COMPOSED BY

ANTONÍN DVOŘÁK.

(OP. 71.)

		s.	d.
Vocal Score, Octavo, paper cover		5	0
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DAILY TELEGRAPH.

"St. Ludmila" became a popular favourite immediately. It was a case, as between the audience and the music, of love at first sight. Number after number elicited enthusiastic applause, and the composer-conductor, received with cheers on taking his place, left it the hero of a triumph.

DAILY NEWS.

The applause at the end was as great as that showered down when the first part concluded; and after acknowledging the plaudits, Dvorák had again to return, led on this time by Sir Arthur Sullivan. Clearly then, no work could have had a more flattering verdict passed upon it at a first hearing.

LEEDS MERCURY.

During the course of the work, Mr. Dvorák was several times fain to acknowledge the applause of the audience, but at the close he was congratulated with extraordinary vehemence, and called back to be cheered again. The people liked "Ludmila."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

"It is, perhaps, a remarkable circumstance that the completion of your fifty years of honourable labour is coincident with the fiftieth year of our Sovereign's beneficent reign; but it is less remarkable that it is also coincident with the extraordinary spread of music throughout the Empire, inasmuch as that marvellous increase of knowledge has been fostered, and, in a measure, created by the industry and enterprise of yourself and your respected predecessor. Without being a trained musician yourself, you have been foremost to champion the divine art, and the inestimable benefits you have conferred on all lovers of music entitle you to the warmest claims on their gratitude. Therefore, it seemed to us most appropriate that any gift which we might offer to you should take the form of an ideal representation of that glorious art.

"We cannot conclude this expression of feeling without an allusion to the very sterling though unostentatious help you have received throughout your career from your esteemed partner in life, Mrs. Littleton, who we rejoice to see by your side to-day, and our hope is that you may both be long spared to enjoy that leisure to which your labours have so justly entitled you.

"We desire now respectfully to offer you this statue, 'La Musique,' by Delaplanche, and beg that you will accept it as a spontaneous and voluntary tribute of regard from the entire staff under your direction, remembering the words of our great poet:—

> That never anything can be amiss
> When simpleness and duty tender it."

Mr. Littleton, who was received with enthusiastic cheering, made a suitable reply, and referred to his success as being due to his "obstinate perseverance" in carrying out ideas he had formed for the advancement of the business and the promotion of art.

Mr. Secker, on behalf of the Committee, proposed a vote of thanks to Mr. Clayton for his valuable assistance, and also a vote of thanks to all the artists who had kindly met the wishes of the Committee by giving their estimable services for the Concert which preceded, and followed the presentation. In this Concert Madame Patey, Mr. Edwin Bryant, and Mr. H. Cross were the chief vocalists.

An admirable orchestra, formed by Mr. T. E. Gatehouse, Miss Titterton, Mr. F. Ries, Miss Clarissa Munday, first violins; Mr. H. E. Button, Miss Wood, Mr. G. Munro, second violins; Mr. H. Grossheim, Mr. P. A. Hawkins, violas; Mr. H. Trust, Mr. H. Ries, Mr. J. E. Robinson, violoncellos; Mr. A. M. Bles, double bass; Mr. John E. West, Mr. Battison Haynes, pianoforte; with Mr. Berthold Tours as Conductor, played an excellent selection of music. Mr. Gatehouse performed a portion of Mendelssohn's Concerto for violin most acceptably, Mr. Coenen's solo on the pianoforte was rapturously received, and a few old English glees were expressively sung by a capital male voice choir, composed of Messrs. Sidney Barnby, Hawkins, Bryant, Price, Peskett, Burgess, and Cross.

Every department of the house was fully represented, and a large number of distinguished musicians and others were present in honour of the event, including Mr. and Mrs. C. A. Barry, Mr. and Mrs. Patey, Mr. Santley, Mr. E. Prout, Dr. E. G. Monk, Mrs. Stainer, Mrs. Martin, Mr. and Mrs. Mackinlay, Mr. and Mrs. Barrett, Dr. A. C. Mackenzie, &c. Many who were unable to be present sent congratulations and good wishes. As was truly said by one of the speakers present, the name of Novello is known throughout the world; but as "the world knows nothing of its greatest men," the name and character of Henry Littleton, whose enterprise secured that enviable position for the house, is best known to his friends, not a few of whom are in his own employ. The occasion was, therefore, more like a family meeting than a ceremonial gathering.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

To the close of springtide usually succeeds that of the musical season in Liverpool, and this year is no exception to the rule, for, apart from the musical programmes at the Royal Jubilee Exhibition here, there is nothing whatever to note. Notwithstanding the diversified and antagonistic opinions concerning this place of entertainment as an Exhibition, and it does not lie within the province of THE MUSICAL TIMES to discuss that, yet as a place of musical entertainment all must agree that our Exhibition is decidedly disappointing so far. The military bands that have appeared call for no mention, but a few words of unstinted praise must be bestowed, and that well-deservedly, on the permanent orchestra casually mentioned in the last letter. Its composition is as follows:—ten first violins, eight second violins, four violas, four violoncellos, four double basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets, three trombones, one euphonium, and two drums. The performers are selected from Hallé's, De Jong's, Glasgow Choral Union, and Crystal Palace Concerts. The orchestra gives two performances daily, each of two hours' duration, and the music discoursed is of the highest order, including symphonies, rhapsodies, and overtures by all the old and best modern composers. The success of these entertainments is undoubtedly, in a great measure, due to the energy, perseverance, and ability of the Conductor, Mr. A. E. Bartle, who pays every attention to all the various *nuances* and gives every cue to the players under his *bâton*. Two organ recitals are given daily by local organists. There is satisfaction in being able to state the fact that there are some first class bands engaged, including, among others, the famous band of the Belgian Guides which created such a favourable impression here last year.

The coming season of the Liverpool Philharmonic Subscription Concerts, judging by the as yet unfinished synopsis, bids fair to be, musically, one of the finest ever known. The usual twelve Concerts extend from October 4 to April 10, 1888. The following are among the choral works to be rendered:—"The Golden Legend" (Sullivan), "Revenge" (Stanford), "The Messiah" (Handel), "Moses in Egypt" (Rossini), and "The Fall of Babylon" (Spohr). The principals already engaged are Mesdames Albani, Nordica, Pauline Cramer, Anna Williams, Mary Davies, Thudichum, Marianne Fenna, Trebelli, Patey, Marian McKenzie, Hope Glenn, Hilda Wilson, Eleanor Rees, and Emily Winant; Messrs. Edward Lloyd, Henry Piercy, Harper Kearton, Santley, Bridson, and Watkin Mills. Madame Norman-Néruda has, of course, been engaged as solo violinist. We are to have as pianists Miss Fanny Davies and Messrs. Schönberger and Charles Hallé, the last-named gentleman, as usual, occupying the Conductor's desk for the season.

The musical public are looking forward with pleasurable anxiety to the performance at the Alexandra Theatre in this city, for a week, commencing the first Monday in August, of the Opera "Blodwen," for the first time on any English stage. Fragmentary portions of the work have been frequently heard in Wales, but with the principals and chorus already engaged a treat of high order may be expected. The work is of peculiar interest to Liverpool, as its composer, Dr. Joseph Parry, has become identified of late with the Liverpool Organ School and College of Music, where active rehearsals of the Opera are now going on, under the joint direction of Dr. Parry and Mr. W. H. Jude, principal of the Organ School and College of Music. It is to be earnestly hoped that the performance will be in every way a success.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

As our public musical celebrations are now confined to the Jubilee Exhibition, there is but little to record as having taken place during the past month, and, with the exception of the Organ Recitals by Mr. Pyne, the performances at Old Trafford have comparatively small interest for musicians. The large instrument supplied by Messrs. Bishop and Sons has been played upon twice daily by our skilful Cathedral organist, and has excited some discussion. Its tone is admirable, that of most of the reeds being really splendid, while the diapasons are full and sonorous. But whether the speech of the pedal-registers is sluggish, or (as may well be) the acoustic properties of the building faulty, it is certain that Mr. Pyne does not appear to enjoy his seat at the Exhibition so entirely as his duties at the Town Hall on the Saturday evenings of the winter months. I believe that engagements have been offered to many

of our most distinguished metropolitan and provincial players, as well as to some continental celebrities, so that we may, at any rate, look for an adequate display of the resources of the king of instruments, whatever else we may be denied.

What is termed the "Blue Hungarian Band" has, during the last three weeks, proved very attractive to those wearied of the noisier out-of-door semi-military performances. Some piquant effects are obtained by the little *corps* of executants; but the novelty having worn off, the programme soon becomes tiresome. There is too much appearance of trickery about the whole style, and the tricks soon grow stale.

In the Gardens we have had of late the much-lauded band of the Belgian Guides, alternately with the permanent Exhibition band under Mr. de Jong's direction. The latter has improved greatly in brightness and finish, and is now sufficiently well organised to encourage the hope with which its establishment was regarded. The Belgian band was, at first, a little disappointing; probably the (literary) flourish of trumpets which heralded its appearance raised unfair expectations. Unquestionably it is a good band; and the tone of some of the instruments—notably the clarinets—is unsurpassed. But a little more finish and character must be gained before its reputation may be quite endorsed. As military bands are to be chiefly exhibited, it is greatly to be desired that Gilmore's Coney Island *corps*—without the anvils and guns—may pay us a visit. Nothing comparable to its performances has been afforded yet.

It is very gratifying to notice that during the first five weeks the attendance at the Royal Jubilee Exhibition has attested in the best possible manner the confidence of the public, having exceeded the recorded gatherings at any of the similar festivals of late years, and having more than tripled the attendance at the Art Treasures Exhibition held on the same ground in 1857.

MUSIC IN THE WEST.

(From our own Correspondent.)

The mind of the community has necessarily been occupied during the past month with the Queen's Jubilee, and all the festivities connected therewith. Before dealing, however, with the special Musical Commemoration held in Bristol Cathedral in honour of the great event, we must just notice the last effort of the Bristol Musical Association for the present season, which was to give a Concert in aid of the fund for the Sunday Afternoon Lectures for the people, and although the prices were not so "popular" as usual, a good audience was present. The chief works given were Weber's Jubilee Overture and Jubilee Cantata. The latter work had been previously given by the Society, and the choruses were very creditably rendered. The soloists were Miss Gane, Miss Brooke, Mr. Morgan, and Mr. Harrison, all of Bristol, and all of whom acquitted themselves successfully. The second part of the programme was miscellaneous, and embraced overtures by the band, songs from the principal vocalists, and Neukomm's "Storm," finely played on the organ by Mr. George Riseley, who kindly gave his services. Thanks are due to Mr. Gordon, the Conductor, for the readiness with which he took upon himself the trouble of organising this Concert, which we believe was a success financially as well as musically.

The musical celebration of the 23rd ult. will long be remembered in our city as an encouraging evidence of what steady hard work, combined with adequate resources, will do towards securing a triumphant result. The whole affair was arranged on a much larger scale than has ever before been attempted in our Cathedral, but we hope that it will not be the only instance of our hearing the finest of music admirably rendered there on the same broad lines. The choir on this occasion numbered over 500, and was divided as follows: sopranos, 160; altos, 135; tenors, 95; basses, 120. The band numbered 87, and was led by Mr. T. Carrington, and the whole force was under the inspiriting *bâton* of Mr. George Riseley. The works selected were, for the morning service, Handel's Dettingen Te Deum and Mendelssohn's "Hymn of Praise," and for the evening the "Elijah." The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, Mr. Montague Worlock, and Mr. Santley, while Miss Gane and other local vocalists rendered good service in the quartets. The opening chorus of the Te Deum did not, perhaps, quite realise our expectations, as the singers seemed to hang fire a little, and to be not quite at home; but they speedily got accustomed to the building and responded unanimously to the *bâton*. There is not much scope in the work for the finer shades of chorus singing, it being more of a solid and majestic character than conspicuous for delicacy; but the "attack" was splendid, and the leads, with perhaps two exceptions, were well taken up. The soloists acquitted themselves very satisfactorily, and Mr. Worlock deserves a special word of commendation for his singing of the bass solo "Vouchsafe, O Lord." The Te Deum was almost immediately followed by the "Hymn of Praise," and with the performance of this great work it is almost impossible to find a fault. It is true that Bristol choralists have sung it very often, and one is therefore led to expect a fine rendering—and this we certainly had. Of the soloists also we must speak in the highest terms. Miss Williams sang "Praise ye the Lord," in a most inspiring way, and the duet "I waited for the Lord," in which she was joined by Miss Gane, she gave with the greatest sweetness; while Mr. Kearton threw more than ordinary dramatic force and feeling into the music allotted to the tenor soloist. In the performance of "Elijah" the balance of the choir was very good. The soloists were Miss Williams, Miss Wilson, Mr. Kearton, and Mr. Santley. The band played most excellently on the whole, and Mr. Riseley may be congratulated on the result of his efforts. The Cathedral was crowded at each service.

The Bath Philharmonic Society gave a Jubilee Concert on the 20th ult., in the Theatre Royal, Bath, before a large and interested audience. The works performed were the Jubilee Anthem, by Dr. Bridge; Dr. Stanford's dramatic Cantata "The Revenge," conducted by the composer; and a prize Cantata "The Day Dream," by Charlton Speer, R.A.M.; besides the Overture to "Tannhäuser" and the "Farewell Song" from "Lohengrin." Principal vocalists, Miss May Hallam and Mr. Barton McGuckin; orchestra and chorus of 300; Conductors, Mr. Albert Visetti and Dr. Villiers Stanford. The chorus had evidently been carefully trained, and sang with spirit and zest. Miss Hallam and Mr. McGuckin appeared to advantage, and drew forth warm applause. Great enthusiasm was shown at the end of Mr. Speer's Cantata, which undoubtedly is a meritorious production, and the young composer was recalled twice and received quite an ovation.

MUSIC IN OXFORD.

(From our own Correspondent.)

The Summer Term has, as usual, been a time of great musical activity in Oxford, and I am beset with the old difficulty of chronicling much in a short space. To take first what may be dealt with most briefly, we had the pleasure of a visit from Dr. Richter and his orchestra, who gave a Concert in the Sheldonian Theatre on the 14th ult. Both programme and performance were of the stamp with which the musical world is familiar, and need no comment. Another Concert, on which no remark is necessary, was a performance of chamber music in Christ Church Hall, on May 10, by Messrs. Gompertz, Klein, Jung, and Ould.

Coming to the music which is especially characteristic of Oxford — namely, the College Concerts — we find more matter for remark. Only one new work has been produced at these Concerts this season, a sort of comic Cantata, by Mr. Farmer, called "Froggy would a wooing go," which was brought to a first hearing at Balliol on May 21. The work, though often happy, did not somehow catch the public fancy, and it is questionable whether the parody of a hymn tune at the end is in good taste. If this were altered the likelihood of the work being successful would be greater.

But if there has been little actual novelty there has been no lack of music which is, at any rate, little known here. At Worcester College, on May 25, Goetz's "Water Lily" was adequately performed. Two days later, on May 27, Concerts were given at Exeter and Queen's. At the former College Dr. J. F. Bridge's "Boadicea,"

conducted by the composer, was capitally rendered, and at the latter, Mr. Henry Gadsby conducted his Cantata "Columbus." In the miscellaneous parts of the programmes Beethoven's Violin Concerto and Mendelssohn's Pianoforte Concerto in G were included. Both Concerts were very successful, that at Queen's being probably the best ever given in the College Hall. Pembroke Concert, on the 16th ult., calls for no special remark.

Dr. Stanford's ballad "The Revenge" is, no doubt, a fine work, but it is possible to have too much of a good thing, and four performances in a place the size of Oxford in two months is rather too many. Nor can it be said that any of the performances were perfectly satisfactory. At Cowley, on April 27, there was no wood-wind in the orchestra, and at Keble College, on the 16th ult., no band at all. The best renderings were given by the Philharmonic Society, on the 20th ult., and at Merton College, on May 26, but at the former Concert the chorus was painfully inadequate and incorrect, and at the latter, a spirited performance was quite spoiled by an unfortunate mistake in the horns just at the end. Amongst the other works brought to a hearing at the Concerts just mentioned were Mendelssohn's "Reformation" Symphony (Merton), Goetz's "Nœnia" (Keble), and Weber's "Jubilee" Cantata (Philharmonic.)

As the music to the "Alcestis" of Euripides has already been noticed in these columns, the only events that still require notice are the performance of Locke's music to "Macbeth" by the Glee and Madrigal Society on May 6, and "The Creation" given by the Choral Society on May 12. Both were very successful. Shakespeare's play was recited by Mr. Brandram with even more than his usual success, and the quaint music went admirably. The Choral Society possesses, undoubtedly, the finest chorus we have now in Oxford, and it fairly excelled itself in "The Creation." Mrs. Hutchinson, who sang the soprano solos, was in extraordinarily good voice, and the Concert was one of the best we have had of late in Oxford.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

QUITE unlike former years, in which our musical seasons practically came to an end with the month of May, this year proves to be an exception, for at the head of this month's programme stood no less a work than Dr. A. C. Mackenzie's "Story of Sayid," which was performed for the first time in Edinburgh on the 1st ult., by Mr. Waddel's choir, in the Freemasons' Hall, before a very large audience. That this interesting and in many ways beautiful new work of our talented townsman has had the disadvantage of being performed without proper orchestral accompaniments—string quintet, pianoforte, and harmonium *ad libitum* being substituted for the orchestra—and yet to know that either in this way or in no way at all were we to make acquaintance with the "Story of Sayid" is in itself disappointing enough, but to have to record that even what we had of the work (the two Marches being omitted and some of the vocal numbers curtailed) was not always so satisfactorily performed as it might have been, is worse still. Some of the choruses and songs showed a more careful training and were sung with considerable vigour and precision; but on the whole, there seemed to have been a great want of sound and earnest *ensemble* rehearsals, so that Mr. Waddel's well-meant and very praiseworthy intentions came sadly into conflict with the result of the performance. The vocalists were Miss Charlotte Clark (*Ilmas*), Mr. J. Sinclair (*Sayid*), and Mr. Millar Craig (*Sâwa*). The second part of the programme was Bach's "Magnificat," which was very much better rendered. Mr. Waddel conducted.

The formal inauguration of the Edinburgh Society of Musicians took place on the evening of the 16th ult. The proceedings commenced with the adoption of an address to Her Majesty, in which reference was made to the interest the Royal Family have always taken in music. The President, Mr. Edmunds, delivered the inaugural address, which was followed by speeches—Mr. Hately's on the Glasgow Musical Society and others, Mr. Robertson on Musical Culture in Scotland, and Mr. Schweizer on the raising of a Benevolent Fund for the Society. During the evening a String Quartet (Schubert's D minor), by Mr. Daly (violin), Mr. Dambmann (second violin), Mr. Laubach (viola), and Mr. Carl Hamilton (cello), was very satisfactorily performed. Mr. Waddel played a violin solo (Handel's A major Sonata), accompanied by Mr. T. Craig; and Mr. Orosz a pianoforte solo (Liszt's "Mignon"). Mr. Arthur Edmunds and Mr. Millar Craig contributed songs.

On the afternoon of Saturday, the 18th ult., a Jubilee Service was held in the Cathedral of St. Mary. "God save the Queen," specially arranged, was sung in procession, and Handel's Dettingen Te Deum followed. Mr. Collinson conducted.

The Jubilee Service was held in St. Giles's Cathedral on the 21st ult. The musical part consisted of the Prince Consort's setting of the Te Deum, Handel's Anthem "Zadok the Priest," and various hymns suited to the occasion.

On the evening of the 21st ult., during the Jubilee reception at the Conservative Club, at which over 1,500 ladies and gentlemen were present, a Concert, organised by Mr. James Syme, was given in the large smoking room. Madame Annie Grey, Mr. Arthur Edmunds, and Mr. Tom Walker were vocalists; Mr. Colin Mackenzie (violinist), Mr. Gallrein (cellist), Messrs. Rothfeld and Schweizer (pianists), the latter contributing a Jubilee March he composed for the occasion. Mr. Harrison accompanied.

At a meeting of the Edinburgh Choral Union, on the 24th ult., it was resolved not to have any Orchestral Concerts as hitherto, during the next winter's season, the last season's Concerts not having proved a financial success.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Guarantee Fund of £2,000, which the Choral Union required for future operations, has, I am glad to say, been fully subscribed, and that without any solicitation or effort beyond the issue of circulars to leading citizens. Arrangements for next season will therefore be started, and with all the more vigour and confidence from the fact that there is this sum and more between the managers and possible, though not probable, loss. They begin with a clear balance sheet, and are in debt to no one, having, as the result of their labours hitherto, done much for the cause of music in Glasgow, and given something, too, to charities.

As I mentioned before, and as will doubtless be announced in your advertising columns, the post of Conductor (or chorus-trainer) of the Choral Union is now vacant. To a musician of ability and promise this is a first-rate opening. The appointment is looked upon, too, as one of considerable position and distinction, and as furnishing a guarantee of high musical attainment, whether as performer or tutor.

The Choral Union had its annual pic-nic on Saturday, the 4th ult. Again taking sea, the members went this year to Colintraive, a beautiful spot in the Kyles of Bute. The weather was at least dry, if not brilliant, and all seemed thoroughly to enjoy themselves on board and on shore. The Rhyming Itinerary, supplied on every occasion for some years back by one of the members, took this time the form of a parody on "The Golden Legend," its title being "The Golden Log: a Choral Union Cantata, being an authentic account of the adventurous voyage of the steamer *Shandon* from Glasgow to Colintraive and back." There was, first, the Prologue; then "the Log itself," in lengths or parts; and the Epilogue, all in happy imitation of the book of Sir Arthur's beautiful Cantata. The Latin was very amusingly parodied—as, for instance, at departure—

The Bell.

Tintinabulum secundum
In fir taris inoak nonis
Allaboardis in Shandonis.

at arrival—

Choir.

Colintraivus urbs delicti
De longinquo, te saluto
Te saluto, te suspiro,
Te affecto, te requiro.

The Queen's Jubilee was celebrated here on the 16th ult., and one of the leading "functions" of the day was the Sacred Service in the Cathedral, at which the Glasgow Choral Union performed the music. The Te Deum laudamus, to a setting by Dr. A. L. Peace; the Coronation Anthem, "Zadok the Priest," by Handel; and the

"Hallelujah" Chorus from "The Messiah" were the chief pieces of music rendered. The National Anthem was sung, the audience joining heartily in it as well as in other congregational selections. Dr. A. L. Peace, organist of the Cathedral, conducted, and Mr. E. J. Wareham accompanied on the organ. Prayers were read by ministers of different denominations, and Dr. Burns, of the Cathedral, preached a sermon appropriate to the occasion. The musical part of the programme was repeated, with some additions, on the 21st ult.

A musical demonstration, under the Paisley Musical Education Scheme, was given in the George A. Clark Town Hall, on the 6th ult., in presence of a large and enthusiastic audience. Mr. R. L. Reid's students; the prize choir, conducted by Mr. Allan Craig; the Grammar School pupils, trained by Mr. Gilmour; and the successful students in violin competition took part in the proceedings. A rather difficult ear-test was given by Mr. J. Pattinson, and successfully answered by Mr. Reid's class. The scheme has worked very well in nearly all its branches during the season now concluded.

Two open-air Concerts were given by the Tannahill Choir, under Mr. J. Roy Fraser, on the 4th and 18th ult. respectively. From various causes this annual demonstration was not nearly so largely attended as hitherto.

Jubilee services have been pretty general in the Glasgow churches. The school examinations usual at this time have, as formerly, included many and promising exhibitions of vocal and instrumental music. In addition to the usual instrumental performances in the parks, there have been given several Concerts of choral music by selected voices from the public schools, with a considerable measure of success.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

IN connection with the Jubilee there has been a great deal of singing throughout the district, and amongst miscellaneous events we may chronicle the Concert of the Cardiff Blue Ribbon Choir, on the 15th ult., and the Congregational Festival at Cardiff on Whit Monday, at which the choirs included about 500 voices.

Among Jubilee items may be mentioned the Eisteddfod held at Bridgend on the 20th ult. The Earl of Dunraven presided in the morning. He referred to the Eisteddfod, which, he said, had shown the Welsh people to be essentially a music-loving people. While various societies in England were striving to do their best to foster and cultivate a love of music, Wales needed no such incentives, as music flowed direct from the hearts of the people. The chair was subsequently assumed by Mr. A. J. Williams, M.P. Leading results of the musical competitions: "Valiant Warriors," prize £10, Rhondda Glee Society, Mr. T. Stephens, Conductor. Seventeen choirs competed for £20, and a guinea each to unsuccessful Conductors, for the best rendering of "Then round about the starry throne." Morriston Choir—Mr. W. P. Rowlands, leader—won. The chief choral competition was that between choirs of at least 150 voices each, for £70 and a gold medal, besides two guineas each for unsuccessful Conductors, for the best rendering of "Come with torches." Eight choirs competed. The adjudicators—Messrs. Turpin and Jenkins—gave the palm to Llanelly (Mr. R. G. Jenkins, Conductor). On the same day a Jubilee Festival of Welsh choirs was held at Llandaff Cathedral. The arrangements were carried out under the auspices of the Llandaff Diocesan Church Choral Association. There were 2,000 vocalists present, and these, in addition to a large congregation, sang the National Anthem. The soloists in the service were: Miss Olive Grey, Mr. Robert Davies, Mr. Lewis, Dowlais. Mr. H. Brooksbank, the organist, accompanied, and Mr. T. Williams, Pontypridd, conducted. In the evening, at the Cardiff Park Hall, a choir of 150 performed a portion of "The Messiah" and a selection of Welsh airs. Madame Williams-Fenn, Miss Grey, Eos Morlais, and Mr. Lucas Williams were chief soloists. The accompaniments were furnished by a band of harps, led by Mr. Frost. The South Wales Choral Union of 500 voices, under the *bâton* of Caradog, gave their promised performance of the Oratorio "St. Paul," at the Park Hall, Cardiff, on the 23rd ult. The singing, generally speaking, was very fine, and the tone rich. The soloists, Miss Mary Davies, Mr. Edward Lloyd, Miss Polly Jenkins, and Signor Foli, met with enthusiastic receptions. Mr. T. E. Aylward presided at the organ. The Mayor's Garden Party at the Sophia Gardens, Cardiff, on the same day, might almost be described as a musical event. Three bands were present—viz., that of the Volunteer Artillery, the Hungarian band, and the Police band.

Mr. Gladstone's recent visit to South Wales has not been devoid of musical interest. He was serenaded by a choir of 300 voices, led by Eos Morlais (Robert Rees), the well-known tenor, at Singleton House, Swansea, when several characteristic Welsh choruses were given, as well as the "Hallelujah" Chorus from "The Messiah." Mr. Gladstone afterwards stood up in the rostrum which had been occupied by the Conductor, and returned thanks for the compliment which had been paid himself and Mrs. Gladstone. The ex-Premier, several days subsequently, performed the ceremony of opening the free library at Swansea, and he again took occasion to speak about music and its cultivation.

The forthcoming Eisteddfod in London is awakening many thoughts and suggestions in local musical minds. Dr. Parry, of Swansea, is now engaged in producing a series of articles on Welsh musicians and their art, and I find him saying the Principality has not been behind or inferior to other countries in its natural talent, so far as vocalists are concerned, "and in this path of art alone have we shown the best results, voice being a natural gift, and easier of manipulation than that of the pianoforte, organ, or any other orchestral instrument. In singing, more can be accomplished by self tuition than it is possible to do with any instrument, and this explains why Wales has produced more vocalists than she has of any other class of artists." He says he should be proud "had we equal results and successes in all the other high branches of our art." He notes that in the instrumental and orchestral world, Wales has as yet hardly entered. Mr. Turpin's advice several years ago to South Walians, in respect of the desirability of developing band music, will not perhaps fail to bear fruit. Dr. Parry makes various suggestions in view of the Eisteddfod. He says: "I wish it had been possible in this our great national gathering to have a still fuller exhibition of our musical abilities, from a creative as well as an executive point. It would be glorious if a grand demonstration could be made at one of the Eisteddfod Concerts, if arrangements could be made between the committee and all the competing Welsh choirs for the latter to learn and perform together, in one grand national chorus, choruses, glees, and part-songs composed by Welsh composers, so as to represent our leading past and recent native productions as the result of the Eisteddfod. Each work should be conducted by its composer, his deputy, or the Eisteddfod conductor. I would be hopeful of the grandest and highest results from such a performance. It would act as a healthy impetus to the future activity and growth of Welsh music and of Welsh musicians. In our national gathering, more especially as it is to be this time in the great metropolis of the world, Welsh music, through its native composers and performers, should be broadly and fairly represented, so that we may appear at our best. The general effect of such a national chorus, aided by the acoustic excellence of such a building as the Albert Hall, would display to advantage the general characteristics of Welsh music, and of Welsh choral singing. My suggestion is that each living composer should be consulted as to the particular work he would select for representation, and I would offer a similar suggestion to Welsh male parties competing. A large number of highly-trained male voices from Wales would be a rare treat even to Londoners. . . . Arrangements might also be made in London for having all the competing choirs to sing the three test-pieces after the competition, and under the *bâton* of the successful leader. This would be a great honour to him, and he might be made the champion leader for the year. Here comes another suggestion—that a Champion Conductor's Cup be procured, and competed for and held every year by the conductor of the winning choir, and he should be called the champion conductor of Wales for the year." The Eisteddfod

choir will embrace 350 voices, and the Conductor will be Mr. John Thomas, the well-known and justly famed harpist. Everything, it will be understood, is being done to do justice to the musical abilities of the thousands who will flock hither to the Albert Hall, and, as it has been said, to "give Londoners a treat." Certainly the Celtic yearnings of various gentlemen will not go for nothing, if a still nearer approach to perfection be induced among our local choralists.

RELIGIOUS services in all the British churches in Paris formed part of the solemnities by which loyal subjects from all parts of the Empire manifested their devotion to the Queen. The principal of these was that held on the 21st ult., at the church in the Rue d'Aguesseau, which merits the title of Embassy Church by the attendance of the British Ambassador. The service consisted of the form of thanksgiving and prayer fixed by Royal authority to be used in all churches and chapels on the occasion, comprising the "Te deum laudamus," and the Psalm "Exaudiat te, Dominus," with full choir of about eighty voices. The organ was played by Mr. Vincent. The church was thronged. On the previous evening an English Concert was held in the Salle des Fêtes at the Hôtel Continental, and a large audience assembled. A chorus numbering over 120 voices, all English residents, gave good effect to the part music, especially Stewart's arrangement of "The Bells of St. Michael's." The solos were sung by Miss Laura Moore, Mrs. Armstrong, Mrs. Gould, and Mr. Ebsworth. Mr. Sydney B. Arnold recited an Ode written for the occasion, Mr. McMaster performed a Jubilee March of his own composition, and Mr. Gesling conducted with considerable energy and zeal.

ON Thursday, the 9th ult., Madame Jessie Morison gave a Pianoforte Recital at the Assembly Rooms, Defoe Road, Stoke Newington. The programme included works by Beethoven, Handel, Mendelssohn, Schumann, Liszt, Chopin, Scharwenka, and the Concert-giver, all played from memory. Amongst the most notable pieces were Mendelssohn's "Lieder ohne Worte," Schumann's "Carnival Scenes," a Waltz in E flat by Liszt, and the latter composer's "Fantasie Hongroise," written for piano and orchestra. Bülow's transcription of the orchestral score was played upon a second piano by Mr. Alfred Smither, and the performance was very heartily applauded. Madame Morison played her own Fantasia on Welsh airs, and a very pretty "Scène de Ballet," also of her own composition. During the evening several songs were admirably sung by Mr. Miles Mole, who was particularly successful in his rendering of Schubert's "Serenade."

MR. WINDEYER CLARK gave an Organ Recital at Westbourne Grove Chapel on the evening of May 31. He performed Mendelssohn's Sonata in F, Henry Smart's Postlude in D, a graceful Allegretto by Mr. C. H. Lloyd, a highly effective and clever March by Dr. C. S. Heap, and several recent compositions by foreign authors. The entertainment was varied by the singing of Mrs. Wilson-Osman, who rendered Spohr's "Rose softly blooming," Sterndale Bennett's "May dew," and the "Ave Maria" from the Cantata of "The Lady of the Lake," the last being redemanded. The violin playing of Mdlle. Gabrielle Vaillant was shown to advantage in movements from one of Bach's unaccompanied Sonatas, and in the Adagio of Spohr's Concerto in D minor. An Andante and Rondo, written for the occasion by Professor Macfarren, to which the organist, as well as the violinist, did ample justice, was also included in the programme.

WITH reference to the appeal made on behalf of the erection of a small memorial to the late Joseph Maas in Rochester Cathedral, in the last number of THE MUSICAL TIMES, Mr. W. A. Barrett writes to say that the whole of the money required for the purpose has been furnished from a private source, and that, therefore, no subscriptions are needed. Those who sent money anonymously will have their contributions returned by post, with many thanks for their kindly offered help, if proper names and addresses, which can lead to the identification of the donors, are sent to Mr. Barrett, at his residence, 39, Angell Road, Brixton, S.W.

AT the Christ Church (Oxford) Concert which took place on Monday, the 20th ult., Miss Violet Liddell, Mr. Angel Smith, and Mr. Macan all sang admiraby, Mr. Cary-Elwes played Svensden's Romance in G with great taste, and the chorus was one of the best that we have heard in a College Hall. The two principal works were "Salamis" by Gernsheim, and "The Longbeard's Saga" by Mr. C. H. Lloyd, both performed for the first time in Oxford. The former has a good deal of vigour, while the latter is marked throughout by the grace and delicacy which Mr. Lloyd's writing always exhibit. The monotony of the rhythm is veiled with considerable skill, the form is clear, and the subjects are well defined and melodious. The two madrigals, "Sir Patrick Spens" and the "Triumph of Victoria," were well and carefully sung, and a spirited performance of "Rule, Britannia!" acted as a final connecting link between Art and Patriotism.

THE "Jubilee Ode," written by W. Bellyse Baildon, B.A., Cantab., and set to music by W. Harrison, of Edinburgh, is one of the many offerings to the Queen on the completion of the fiftieth year of her reign which deserves a word of especial commendation. The words are quaint, scholarly, and original, qualities which are reflected and intensified in the music. This Ode, which is arranged for a baritone solo and chorus, is admirably written, and has all the effect of earnestness produced by music which is the outcome of the labour of love. There are some elegant designs in the preliminary pages, and the printing is as artistic as the literary and musical portion of the work. It is presented to the Queen by the Pen and Pencil Club of Edinburgh, and the combined efforts of all concerned make it a worthy illustration *àpropos* of an interesting event.

AT one of the weekly Organ Recitals at the Church of St. Barnabas, Kentish Town, given on the 18th ult., Mr. Henry J. Wood, Organist of St. John's, Fulham, S.W., played works by Freyer, Margaret Gyde, Mendelssohn, Handel, Henry J. Wood, Bach, and Guilmant, all being rendered in a masterly manner. An interesting feature in the Recital was the performance (for the first time) of a clever Prelude and Fugue in G minor, by Margaret Gyde. The vocalist was Miss Frances Rogers, and her rendering of Mendelssohn's "Jerusalem, thou that killest the prophets," from "St. Paul," was highly commendable. The violin solo, a Romance in C, by Henry J. Wood, was given by the Rev. A. E. Whish (Vicar of St. Barnabas').

THE Association of Tonic Sol-fa Choirs held its fourth Annual Festival at the Crystal Palace, on Saturday, the 11th ult. In the choir contest, for choirs of forty to sixty voices, Mr. Henry Leslie adjudged the West London Choir the first place. At four o'clock a great Choral Concert was given in the Handel Orchestra by a chorus of 3,000 voices, accompanied by the Crystal Palace band (augmented to 300 players), and the great organ. Mr. L. C. Venables conducted, Mr. H. W. Weston, F.C.O., gave valuable assistance at the organ, and the band performed its part in capital style. During the evening a Costume Concert was given in the Concert Room by the Old English Glee and Madrigal Choir.

ON Thursday evening, the 2nd ult., the Guild of the Holy Standard held its annual Festival in St. Paul's Cathedral. The choir of about 200 voices was supplied by the London Gregorian Choral Association, and Dr. Warwick Jordan, of St. Stephen's, Lewisham, presided at the organ. The Festival attracted an immense congregation, notwithstanding the unfavourable character of the weather. Many parts of the service were accompanied by a military band, and produced a magnificent effect, the alternation of reeds and brass and the roll of the military side drums being most impressive in the vast building. The offertory was in aid of the funds of the Guild.

THE organ at Latimer Congregational Church, Bridge Street, Mile End, having undergone entire reconstruction and enlargement, was opened on Sunday, May 29, and gave unqualified satisfaction to the large congregation assembled. At the close of the evening service, Mr. Percy Jackman (late Organist of Stepney Parish Church) gave a Recital, and fully brought out all the qualities of this excellent instrument. Mr. H. J. Elder (the Organist of the Church) accompanied the service.

ON Thursday, the 16th ult., Keble College, Oxford, gave its usual summer Concert, under the conductorship of Mr. Lloyd. The programme included Goetz's "Nœnia" and Dr. Stanford's "The Revenge," both of which, in spite of their great difficulty, were adequately and successfully interpreted. The miscellaneous selection was wholly vocal, with the exception of Schumann's Violin Romance in A, well played by Mr. H. R. Campion. The singing was good throughout, the vocalists being the Hon. Mr. A. Lyttelton and the Hon. Mr. Talbot, Mr. G. R. Wood, and Mr. N. P. Tower. Dr. Stainer's clever madrigal "The Triumph of Victoria," brought the Concert to an appropriate conclusion.

THE annual festival Service of the Confraternity of the Blessed Sacrament was held on Corpus Christi Day, at the Church of the Ascension, Lavender Hill, the choir being assisted by gentlemen from various well known London churches. The Processional Hymn was J. Baden Powell's arrangement of "Hail, festal day"; the Introit and Gradual were admirably sung to arrangements of Gregorian tones, and the Sequence was G. F. Cobb's Lauda Sion. The remainder of the Service was Monk in C. The singing throughout was excellent, and reflected great credit upon Mr. Moreton Hand, F.S.Sc., the Organist and Choirmaster of the church.

ON the 17th inst. Centenary Services will be held in the Church of St. John the Baptist, St. John's Square, Clerkenwell, in aid of the funds of the Finsbury Dispensary. The music for the Services will be selected from Haydn and Beethoven. The hymns will be by the Wesleys. The paper of the Services will contain biographical sketches of the above-named, besides notices of Rowland Hill and Romaine, written by Mr. R. Moreland, Hon. Sec. to the Dispensary. Sermons will be delivered on behalf of the Charity, and the Lord Mayor and the Sheriffs will attend in state.

THE members of the Grosvenor Choral Society gave their 184th monthly Concert at the Grosvenor Hall, on Friday, the 17th ult., when Barnett's Cantata "The building of the ship" was given for the first time by the Society. A most successful result both by choir and soloists was attained, which the large audience present fully recognised. The soloists were Miss Ada Beck, Miss Alice Kelly, Mr. William Nichol, and Mr. Fred. Bevan. The Cantata was preceded by a miscellaneous selection. Mrs. T. P. Frame accompanied, and Mr. C. M. Gibson presided at the Mustel organ. Mr. David Woodhouse conducted.

THE North-East London Choral Society gave its third and last Concert of the season at Morley Hall, on May 25. The soloists were Madame Clara West, Miss Coyte Turner, Mr. Albert James, and Mr. Sackville Evans. Pianoforte, Mr. Fountain Meen; harmonium, Mr. Louis B. Prout; Conductor, Mr. John E. West. The programme consisted of Mendelssohn's 42nd Psalm, "As the hart pants"; a new MS. Psalm, "The Lord reigneth," by Louis B. Prout (who received quite an ovation at its close), and Bennett's "May Queen."

ON Ascension Day and the following Sunday, special musical evening Services were held at St. Peter's Church, Clapham, under the direction of Mr. Walter Mackway, A.R.A.M. The church choir was greatly augmented for this Festival, and Smart's Service in F (Magnificat, Nunc dimittis, and Te Deum), and Anthems "O clap your hands" (Stainer), "King all glorious" (Barnby), formed respectively part of the Services, which were in every way most successful. Mr. E. Watson Brewster presided at the organ.

WILLIS'S Rooms were the scene of a Morning Concert, given by Mr. Bantock Pierpoint, on the afternoon of the 20th ult., at which the efforts of the *bénéficiaire* were ably supported by Madame Clara Samuell, Madame Isabel George, Miss Meredyth Elliott, Mr. Charles Chilley, and Mr. Maybrick. Not the least interesting feature in the programme was Mr. Frank Arnold's refined violin playing.

MR. SNAZELLE, the baritone and reciter, late of the Carl Rosa Opera Company, has been selected to give his entertainment, "Music, Song, and Story," pictorially illustrated, in all the towns in Australia and New Zealand, in the place of Mr. H. M. Stanley, whose engagements had to be given up on account of the Emin Pacha expedition.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave performances of "Samson" in Holy Trinity Church, Canning Town, on the 1st ult., and of the "Creation," in Burdett Road Congregational Church, on the 8th ult. At the first performance the soloists were Miss Annie Daymond, Miss Ellen Cooper, Mr. Ager Grover, and Mr. James Blackney. At the second, Miss Marianna Rea, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ at both performances.

MR. H. W. WESTON, of Balham, gave a Recital at St. Nicholas, Cole Abbey, E.C., on May 24, when the programme included an excellent Organ Overture by the late T. Adams, Mendelssohn's Fourth Organ Sonata, Bach's Prelude and Fugue in C minor, and works by Handel and Beethoven. Another Organ Recital was given at the same church, on the 1st ult., by Mr. Henry J. Wood (Organist of St. John's, Fulham), the programme of which included works by Muffat, Widor, Bach, and Rheinberger.

AT a Congregation held on the 9th ult., in the Senate House, Cambridge, the degree of Doctor of Music was conferred upon Charles Chambers, of Newcastle-on-Tyne. The exercise for the degree was a Cantata, entitled "The Redeemer," scored for full orchestra, chorus, and organ. It consisted of an overture, in classical form; solos and concerted pieces; a fugue in eight parts; another chorus in eight parts, containing a canon, 8 in 4; and a chorus entirely in canon, 3 in 1.

A GREAT congregation assembled in the Collegiate Church of St. Paul, Malta, on the 21st ult., for the special Service held to commemorate the Jubilee of Her Majesty. The music was the same as that of the Westminster Service, and was admirably sung by the special choir, under the direction of the Organist, Mr. W. S. Robinson, B.A. The occasion was particularly notable as one on which all the different denominations of English Protestants in the island combined for common worship.

ON Speech Day, at Rugby, on the 25th ult., music—we believe for the first time—was made a feature in the proceedings, by a performance of Sir Herbert Oakeley's setting of Lord Rosslyn's Jubilee Lyric "Love that lasts for ever"; the tenor and soprano soloists and the chorus all being present members of the school. The music had been carefully prepared by Mr. Basil Johnson, Organist and Director of Music at the Rugby School, and was conducted by the composer, who is an old Rugbeian.

MR. WALTER CLIFFORD, of the Carl Rosa Opera Company, gave a Concert, on Thursday evening, the 2nd ult., at Brixton Hall. Mr. Clifford, whose contributions were warmly received, was ably assisted by Miss Annie Marriott, Miss Hilda Coward, Miss Eleanor Rees, Miss Susetta Fenn, Mr. Sims Reeves, Mr. Henry Piercy, Mr. W. H. Burgon, Miss Florence Waud (pianoforte), Mr. Howard Reynolds (cornet), Mr. Hankins' choir, and Messrs. F. Lewis Thomas, F. H. Hankins, and Alfred Izard (accompanists).

MR. G. AUGUSTUS HOLMES gave an Organ Recital, on the 12th ult., at All Souls' Church, Camberwell. The programme included Grand Processional March "The Colonial and Indian" (G. A. Holmes), variations on "God save the Queen" (Hesse), Offertoire in E flat (Batiste), Cantilène and Grand Chœur (Salomè); Andante, varied (J. Baptiste Calkin), and Smart's Festive March in D, all of which were rendered in good style. The vocalists were Miss Ethel Bevan and Mr. J. B. Wilks.

WE understand that Mr. Barton McGuckin has finally decided to leave the Carl Rosa Opera Company. He has declined tempting offers to sing in America and Australia, and will devote himself to Concert and Oratorio engagements altogether this season. He is engaged for both the Worcester and Norwich Festivals in September and October, and will at the latter Festival create the tenor part in Mancinelli's new Oratorio, which will be conducted by the composer.

ASSISTED by a large number of distinguished artists, Miss Victoria de Bunsen gave her annual Morning Concert at the Portman Rooms on the afternoon of the 11th ult. It is true that some of the performers announced failed to put in an appearance, but others took their places without any prejudice to the success of the entertainment.

A NATIONAL Jubilee Concert took place in the Albert Palace on the 20th ult., the programme containing several compositions by the late Prince Consort, and a new setting of the Jubilate by the Rev. F. K. Harford. The latter shows some knowledge of effect, though it is crudely written. Another feature of the Concert was the rendering of the National Anthem in five Indian languages. The executants were chiefly amateurs, and a portion of the proceeds were given to the Stanley Westminster Nursery.

THE Rev. J. P. Knight, celebrated as a composer of popular song music during the last half century, died at his residence, Great Yarmouth, on the 2nd ult., at the age of 75 years. He was a pupil of the late J. D. Corfe, of Bristol, and for some time resided in America, where he published several songs. His most notable efforts were "She wore a wreath of roses," "Rocked in the cradle of the deep," and "The Veteran."

AN Inter-University Concert was given at Dublin, on the 29th ult., by the Choral Society of the University, when works by the Professors of Music at Oxford, Cambridge, and Edinburgh were selected; and on the following day the Degree of Mus. Doc., *honoris causâ*, was conferred on Professors Sir Frederick A. Gore Ouseley, Bart., Sir Herbert Oakeley, and Sir George Macfarren.

MR. A. E. TOZER has obtained the Diploma of Associate in Theory at the Royal College of Music. He has also passed first in First Class of Final Examination for Degree of Mus. B., Trinity College, Toronto.

DR. BRIDGE'S Anthem "Blessed be the Lord thy God," and three numbers of Mackenzie's Jubilee Ode, were to be sung in the Metropolitan Cathedral, Toronto, at a Special Jubilee Service, on the 30th ult.

MR. ALFRED PHYSICK gave an Organ Recital at Holy Trinity Church, Upper Tooting, on Wednesday evening, the 8th ult., the programme containing works by Mozart, Spohr, Rink, Lemmens, Tours, and Cowen.

SIR ARTHUR SULLIVAN'S "Golden Legend" and Dr. Mackenzie's Jubilee Ode complete, will be performed at the first Concert of the season of the Philharmonic Society of Toronto, under the direction of Mr. Torrington.

THE new edition of the "Congregational Church Hymnal" has been forwarded to us. Want of space renders us unable to notice the work in our present number.

THE Queen has accepted a copy of H. M. Friedländer's Jubilee Anthem, "Hear, O God, hear my cry" (Psalm lxi). The Anthem has both Hebrew and English words.

MR. ARTHUR FAGGE having resigned the appointment of hon. conductor of the Chelsea Musical Society, Mr. Joseph Somes has been elected to succeed him.

MR. JOSEPH BARNBY has been elected an honorary member of the Tonic Sol-fa College.

REVIEWS.

Musical Services at St. Paul's Cathedral. A Report to the Dean and Chapter by the Succentor, the Rev. W. Russell. [London, 1887.]

THE Report to the Dean and Chapter of the music and other matters connected with the choir of St. Paul's Cathedral is always an interesting document. The present Report contains the record from Easter, 1885, to Easter, 1887. It would appear, therefore, that it is two years since a similar account was issued, and in the meantime several changes of importance have been effected. The former Succentor, Dr. W. Sparrow Simpson has retired, and the Rev. W. Russell has been appointed in his place. The Precentor, the Rev. Charles Almeric Belli, has died at a very advanced age, and the Rev. H. Scott Holland, one of the Canons of the Cathedral, has succeeded him. Each of the gentlemen holding these offices at present has strong musical inclinations. The Rev. W. Russell, in particular, possesses no small amount of musical culture, for in addition to his degree as Master of Arts at Cambridge, he also holds that of Bachelor of Music in Oxford University. It is therefore with some degree of pleasure that the outside world contemplates the fact of these appointments, believing that the cause of music in the Cathedral will be advanced, and the prosperity of the good work already done within the building is likely to be continued and perhaps improved.

The new Precentor being a Canon breaks through the precedent of the independence of the office, but it is perhaps an advantage to have it filled by one whose sympathies are in accordance with the character of the work to be achieved. The new Succentor pays a high tribute of admiration to his predecessor in office, and in a like spirit refers to the late Precentor.

As a musician, the Succentor is enabled to judge of the value of the continuous stream of new compositions poured in upon him by those who hope to do something towards supplying a series of representative compositions. Many of these are rejected for reasons stated at length in the Report. Others are retained. It may be imagined that the difficulty of selection is somewhat embarrassing. An apology is offered for the disuse of some of the works of the older writers, on the ground of the peculiarity of the acoustical character of the building; many pieces are offered whose contrapuntal character only produces confusion of sound in so vast a building.

The Succentor asks for additional settings of words suitable for introits, and for music for men's voices fitted to the morning canticles. The men's voice service on Thursday afternoons has been arranged to allow the boys to enjoy a well-earned holiday each week. It is one of the most interesting of all the functions in the Cathedral, but the introduction of Gregorian chants, sung in unison only, brings the harmonised portion of this service into undesirable contrast. One of the reasons for the use of this form of chanting, is stated to be "because St. Paul's having of late made it an object to give to the diocese, so far as possible, an example of all the various kinds of music and of musical services ordinarily recognised —*i.e.*, from the highest and most elaborate type down to that which is simplest and most congregational—it did not seem fitting that Gregorian music, with its ancient pedigree, and employed, as it is, in so large a number of churches, should be left altogether unrepresented." As it is pointed out further, that anthems for saints' days, besides introits, are still wanted, would it not be possible for the authorities of the Cathedral to invite the several prominent English composers to supply this need, and to pay them for their work? It would be better to do this, if it is desirable that the *répertoire* should be swelled by such additions, rather than it should depend upon the voluntary contributions of those who are ever ready to supply "music which is in itself considered insufficiently meritorious." These, however, are matters which may be safely left to be dealt with by the two new and doubtless earnest officers of the church.

The Choir School is apparently doing good work, and the special and orchestral services held in the Cathedral are well spoken of; and the Succentor pays a high eulogium to the organists, and to the high tone and good feeling which seem generally to prevail in the choir. This is as it should be, for St. Paul's, any defects in organisation and arrangement notwithstanding, should be a model for the whole Christian world to follow.

Jubilee Ode. The words by Juliette Heale. Music by Hélène Heale. [Novello, Ewer and Co.]

WE opened this work with natural misgiving, for, with one or two salient exceptions, Jubilee compositions have proved of little or no value from the standpoint of pure art. But a perusal of Miss Heale's Ode gave rise to a pleasant feeling of surprise, for it proves the composer to possess more than ordinary ability—far more, indeed, than the majority of lady musicians. We believe she studied at the National Training School, which, during its brief existence, was the means of developing a very large amount of talent. Miss Juliette Heale's poem is an address of congratulation to Queen and people, and may be commended for its sound vigorous diction and freedom from all suggestion of fulsomeness. Musically, the work may be described as one extended choral movement in 3-4 time, with a subsection, which occurs twice, in B flat. The principal theme, a broad Handelian figure, is eventually made the basis of a fugue which is developed at considerable length, and

which, as a mere display of science, would do credit to any living composer. The peroration is extremely effective, and although the Jubilee is over, its echoes will doubtless linger among choral societies next season, and among them Miss Heale's Ode deserves to find a place.

Praise the Lord, O Jerusalem. Anthem by W. G. Wood. [Novello, Ewer and Co.]

THIS Anthem is stated to be for festival or general use. It is chiefly remarkable for the admirable way in which ecclesiastical dignity is combined with melodic beauty. It opens in a flowing yet vigorous style in F, 3-4 time, the key changing to A, with a very attractive theme, at the words "He maketh peace." Next comes an equally winning soprano solo with a charming accompaniment. The original matter then recurs in a modified form, and the whole concludes with an old-fashioned measure much like Gounod's "The Word is flesh become" in "The Redemption." Mr. Wood's Anthem is certain to please choirs and congregations alike.

Rêverie, pour Piano et Violon, ou Violoncelle, sur le 1er Prélude de Sebastien Bach. Par Ethel Harraden. [Enoch and Sons.]

WE do not wonder that Gounod's beautiful "Ave Maria," which seems to grow so spontaneously from Bach's First Prelude, should tempt others to "meditate" upon some well-known piece, in humble imitation of the French composer; but we do wonder that the same groundwork should be taken for a melody, so that a comparison shall be forced upon all hearers, to the detriment, we need scarcely say, of the later work. Beyond this objection, we have nothing to urge against the Rêverie before us. The theme, although somewhat commonplace, fits in well with Bach's Arpeggios, and the piece may find favour with amateur performers on the instruments named in the title-page.

The Distant Home. Song. Words by the Rev. H. F. Lyte. Composed by Edwin Mark Flavell. [Henry Klein.]

DESPITE a restless tonality in this song, there is much feeling both for melody and harmony displayed throughout the composition, which might be made extremely attractive by a competent tenor singer. A good effect is gained by the return to the subject, with a placid accompaniment, after the passionate recitative. The accentuation of the words, however, especially in bars 16 and 19 of the voice part, seems scarcely to have been sufficiently considered.

The Four Seasons. A Cantata for Female Voices. Composed for the use of Schools. Words by James Shepherd. Music by Geo. Shinn, Mus. Bac., Cantab. [J. Curwen and Sons.]

COMPOSITIONS for female voices, especially designed for the use of schools, should find much favour with teachers, as they not only stimulate the desire for singing in parts, but fix the attention upon a work the performance of which at a school concert is something to look forward to during a whole term. "The Four Seasons" is written throughout with appropriate simplicity, but bears the evidence of artistic workmanship in every bar. It is scored for soprano and contralto, and contains solos, duets, and choruses, with a pianoforte accompaniment thoroughly within the reach of the most moderate performer. Some of the soprano solos will delight the *prima donna* of any "establishment" where the Cantata is placed in rehearsal.

The Musical Year Book of the United States. By S. H. Wilson. [Boston: Alfred Mudge and Son.]

THIS is the fourth volume of a work which gives a record of music performed in the United States, with special details concerning the music at Boston. It shows in a brief and comprehensive form, without comment or remark, what is being done to advance the cause of music in America by means of operatic, orchestral, choral, and other performances. The lists of the names and works of native composers point to a condition of activity which may lead in the future to the most valuable results. As a series of convenient *memoranda*, valuable to the historian and others interested in the progress of art, Mr. Wilson's little book will be found to be most useful.

Young men and maidens. Full Anthem by J. P. Harding. [Wesleyan Methodist Sunday School Union.]

THIS anthem is intended in all probability for use in Wesleyan places of worship, and we are glad to welcome it as another proof of a growing liberal spirit in Nonconformist circles as regards the service of song. As a composition it merits hearty approval, being exceedingly bold and spirited, yet churchlike and full of musicianly feeling. The phrases, moreover, are strongly rhythmical as well as melodious.

Te Deum Laudamus, Magnificat and Nunc dimittis in E flat. By G. H. Gregory. [Novello, Ewer and Co.]

MR. GREGORY'S settings of the canticles deserve to rank high among those which have recently appeared for ordinary church use. The Te Deum is especially meritorious though by no means pretentious, being full throughout, with the exception of nine bars for soprano solo. There are many effective points, perhaps the most striking being the introduction of the Ter Sanctus on a 6-4 chord in D flat, following the diminished seventh in D minor. The evening service is less remarkable, but still commendable.

Hope thou in the Lord. Anthem by Allen Allen. [J. Curwen and Sons.]

THERE are some good points in this brief full anthem, particularly the portion commencing "I myself have seen the ungodly," which is very graphic, and also the peroration. The initial exhortation, however, is repeated to the verge of monotony, and the composer may be counselled to avoid this defect in future efforts.

The Organ Library. Book VII. [Wood and Co.]

IT would be no exaggeration to assert that more original organ music by English composers is published in a year at the present time than in ten years a generation ago. The present work, edited by Walter Spinney, is one of several serial publications which are doubtless found useful by organists. The instalment now before us contains five pieces in various styles, of which by far the best is a Concluding Voluntary by D. J. Wood, written in sonata form, with unceasing energy, and providing plenty of work for hands and feet.

Favourite Airs for the Organ. Arranged by Dr. W. J. Westbrook. Books I and II. [London Music Publishing Company.]

MUSICIANLY transcriptions for the organ will, of course, always be in request, notwithstanding the increasing supply of original music, and Dr. Westbrook is well experienced in this department of musical industry. In the present publication, beside familiar airs from "The Messiah," "Israel," "St. Paul," &c., he has included less known but interesting examples by Cherubini, Horne, and Arne. In every instance the arrangement is faithful to the original and not too difficult for ordinary players.

Exercises and Questions. Compiled by S. L. Jopling, L.R.A.M. [North of England School Publishing Company, Limited.]

THOSE who desire to know what has been offered in past years for the examination of candidates in the theory of music at the local examinations of Oxford, Cambridge, and Edinburgh, will be glad to make acquaintance with this little work which, by permission of the delegates of the Universities, contains the questions in music set during the last six years. Intending candidates are hereby enabled to see what has been done and how they may prepare themselves with a prospect of success.

Daily Technical Studies. For the Pianoforte. By Oscar Beringer. [Stanley Lucas and Co.]

MR. BERINGER, who is well known as a practical pianist, has in these pages provided a means for young students to approach as easily as possible the road to "Tausig's Studies," and to bridge over certain gaps occurring in that work. Finger studies, scale passages, chord passages, studies for changing fingers, for thirds, sixths, octaves, extension studies, and for crossing and changing hands, are ably designed and fingered according to modern methods.

Careful directions are given for the use of the studies and transpositions, and there is an appendix of scales and arpeggi which will be found most useful. The book deserves to become well known for its practical character.

The History and growth of Church Music. By the Rev. Ethelred L. Taunton. [Burns and Oates, Limited.]

THE author of this excellent little book treats the subject from a purely Roman Catholic point of view. A sketch of the early history of music is well and clearly written, and the tribute of praise paid to Palestrina and Orlando di Lasso is judicious and temperate. It is not correct, by the way, to call di Lasso a German, unless the fact of his dying at Munich could make him one. The transition period and the rise of the work of the Oratory; the Vienna School, with Mozart, Haydn, Beethoven, and others; the Italian and French Schools, with the church musicians of the present day belonging to the Roman communion; a capitally written and sensible chapter on the use of the organ in the service, with incidental mention of the value of boys' voices in the choir, and other matters, are spoken of with the authority and the temperateness of one who knows and one who loves church music. The pages are written so that the facts can be easily remembered. They are not superficial, however, and one or two peculiarities allowed for, the statements may be generally accepted. They are none the worse for being written in a "merry mood." It would be easy to make extracts which would be interesting to all musicians, whatever their religious tenets may be; but, though will is extensive, space is limited, and as the book is not large, and can probably be obtained at a small cost, the best advice that can be given to those for whom the subject has some attractiveness is—buy it, read it, and keep it for reference.

Original Organ Compositions. By George F. Vincent. Vol. 2, book 1. [Willcocks and Co.]

MR. VINCENT is not one of those organ composers who fritter away any talent they may happen to possess in turning out multitudes of trifling pieces, *andantes* and such like, which any organist of ordinary attainments could improvise with ease. In the present instance, at any rate, he has concentrated his energies upon a work of large dimensions, namely, an Offertoire and Fugue in B flat. It opens with a bold and imposing subject, and is worked out in ordinary symphonic form and with a good deal of elaboration as far as the recapitulation, where a subsidiary figure is used as a fugue subject, this part of the work being even more extended than the foregoing. The treatment is clever rather than scientifically accurate, but the general result is highly effective, and a re-entry of the leading theme of the Offertoire brings the work to a grandiose conclusion. It is far too long for use as a church voluntary, but it deserves the attention of recital players.

Magnificat and Nunc dimittis in A. By I. Herbert Stammers. [Novello, Ewer and Co.]

IT is quite impossible to notice all the settings of the Canticles which appear in ever-increasing numbers, and many of which, though thoroughly churchlike and musicianly, possess no distinctiveness of character. The present service, composed for a harvest festival, is rather above the average in musical effectiveness, and recalls in a slight degree the manner of Goss, in its flowing yet dignified course, while it presents no difficulty that an ordinary amateur choir could not surmount.

Dr. Sawyer's Technical Exercises for the Pianoforte. Containing Exercises on Touch; Scales, Major and Minor (in both forms), Arpeggios, Octaves, Embellishments. [E. Donajowski.]

THIS volume will be found very useful to all students working with an earnest purpose, and especially those preparing for examination, as in addition to the exercises named on the title-page, some valuable hints on the method of practising them are scattered throughout. We think it a pity that *three* methods of fingering the chromatic scale should be given; and it is a question with us whether the "melodic" form of the minor scale should be practised in contrary motion, or in tenths and sixths; but masters, we know, differ in opinion on these matters.

Our Queen. National March. Composed by George Asch. [Ascherberg and Co.]

"GRAND Descriptive" Marches like the one before us, when disconnected from the events for which they are expressly written, can scarcely be judged at their true value. Mr. Asch's piece, however, is not left to tell its own tale, for "Cavalry patrol in the distance," "Royal trumpeters announcing the arrival of Her Majesty," and "Sounding of the bugles," are some of the titles placed over the several sections of the March. As the same theme serves for the arrival and departure of Her Majesty, it will be seen that there is not much variety in the composition.

La Petite Bergère. Sketch for the pianoforte. By Annie Tait. [Paterson and Sons.]

WERE this little Sketch not so monotonous, it would be a commendable specimen of the composer's power of writing an attractive piece for young players; for the quaint theme is well harmonised, and the passages lie so well under both hands as to make the composition an excellent exercise for *legato* playing.

The Offertory Sentences. Set to music for parish choirs. By Martin S. Skeffington. [Novello, Ewer and Co.]

THE practice of singing the Offertory Sentences appears to be on the increase, and Mr. Skeffington's settings should become popular. They are extremely pleasing and at the same time perfectly unassuming, without any repetitions of words. Most of them could be sung without accompaniment.

FOREIGN NOTES.

A MONUMENT to Joseph Haydn, the work of the Tyrolese sculptor, Heinrich Natter, was unveiled at Vienna, in the square in front of the Mariahilf Church, on May 31, which was also the seventy-eighth anniversary of the composer's death. The statue, which is eight and a-half feet high, is of pure Carrara marble, and represents the great musician as he pauses before writing down one of the melodies which were to delight the world. In his left hand is a scroll with golden characters, while the right holds a pencil. The face is very life-like, having been modelled from the cast taken directly after Haydn's death, and the expression is bright with inspiration. The ceremony of unveiling the noble statue of the composer of the "Creation" was performed by the Austrian Emperor in person, assisted by a numerous and distinguished assembly, the musical arrangements including the performance, by the excellent Viennese Männergesang-Verein, of Herbeck's Te Deum. Among the numerous floral offerings deposited at the base of the monument were several wreaths sent by admirers of the master from this country.

Apropos of the above event, some extraordinary facts concerning Haydn's mortal remains have just been divulged by a writer in the Viennese *Neue Freie Presse*, Herr. L. A. Frankl. The great composer died in the year 1809, and was interred in one of the churchyards of the Kaiserstadt. When, eleven years later, the master's remains were exhumed in order to be transferred to the family vault of the Princes of Ezterhazy, at Eisenstadt, it was found that the skull had been removed by some person unknown. Strict enquiries having been instituted, a skull, said to be the missing one, was forthcoming, and was duly interred with the genuine remains of the composer. It now appears, upon documentary evidence produced by the writer in the Viennese journal, that the real skull of Haydn was, shortly after the first interment, purloined by a fanatical amateur, imbued with the doctrines of Dr. Gall, the phrenologist, and that the precious relic, having eventually passed into the hands of the anatomical museum of Vienna, forms to this day a much-treasured "item" in the collection of that institution.

It is now positively stated that the entire material for the completion of Herr Pohl's Haydn biography has been found among the literary remains of the late Viennese librarian, who has, moreover, by testamentary injunction, entrusted Herr Eusebius Mandyczewski with the task of editing the remaining volume of the important work. The last-named gentleman is one of the editors of the standard edition of Schubert's works now in course of publication at Leipzig.

A Schubert Museum is to be established at Vienna next year under the auspices of the Viennese Male Quartet Society "Schubertbund," and in commemoration of the twenty-fifth anniversary of the latter's foundation.

Sir Arthur Sullivan's Operetta "Patience" has met with brilliant success in the Austrian capital, where public opinion has expressed itself unanimously in favour both of the work and of its performance.

Johannes Brahms is said to be just now engaged upon a romantic opera, the first from the pen of the symphonic master, and the production of which will be looked forward to with intense interest by all amateurs. The libretto, it is stated is founded upon a comedy by Gozzi, the author being Herr Widmann, who furnished the book of Goetz's "The Taming of the Shrew."

Four interesting additions have recently been made to the Historical Museum of Vienna, in accordance with a bequest made to that institution by the late Franz Liszt—viz., a spinet, once in the possession of Mozart (and "used by him when composing," as one of the vouchers states); a writing-desk of Haydn's; the *bâton de mésure* presented to Liszt on the occasion of his conducting the Concert commemorative of the centenary of Mozart's birth in 1856, at Vienna; and a plaster cast of Beethoven's face, taken from life.

It is stated in German papers that the collections for the projected Mendelssohn monument at Dessau have reached so large a sum that its erection is now secured. The committee left the choice of its site to the Duke, who has selected a spot in the Anlagen adjoining the new railway station. The committee will issue in a few days a circular stating the conditions of competition. At the instigation of several societies, both literary and artistic, commemorative tablets are to be placed against the houses situate in Schadow-Strasse and Allee-Strasse respectively, where Mendelssohn and Schumann resided during their tenure of office as musical directors of Düsseldorf.

Dr. Hans von Bülow will be the Conductor, in conjunction with Herr Sucher, of the Hamburg opera during next season, when a "cyclus" of Mozart's operas, culminating in a jubilee performance of "Don Giovanni" (with the German text revised by Herr Max Kalbeck), will be among the chief attractions; Verdi's "Otello" being likewise in course of preparation.

The right of public performance of Richard Wagner's early Symphony in C major has been acquired for a term of eighteen months by the concert agency of Hermann Wolff, of Berlin. The work dates from the year 1832, when the composer was only nineteen years of age, and was performed at one of the Leipzig Gewandhaus Concerts in the following year, when it met with the encouraging approval of the influential Herr Rochlitz, of the *Allgemeine Musikalische Zeitung* of that town. Since then the score of the work disappeared, but was re-discovered in 1877, and again privately performed in the presence of the composer and his family, in December, 1882, by the orchestra of the Liceo Benedetto Marcello, of Venice, in honour of Frau Cosima's birthday. Some two months later Wagner died. The impending revival in public of this youthful production in the domain of absolute music on the part of a composer whose genius was essentially a dramatic one, partakes, in the hands of an "agency," somewhat of the nature of a commercial enterprise, and will scarcely be approved of by the best friends of Wagnerian art.

The question concerning the treatment of the human voice in Wagner's music dramas having recently been again mooted in the columns of the Berlin *Allgemeine Deutsche Musik Zeitung*, Madame Joachim, the highly accomplished German contralto singer, writes to that journal as follows:—"It is really high time that the silly notion concerning the ruinous effect upon the voice of Wagner's operas should be abandoned. The reverse is the truth; and I maintain that the singing of Wagner's operas tends to preserve the voice, while husbanding it. There is no composer who, like him, supports the singer by means of his orchestra, which aids the voice in every way, and even anticipates the dramatic expression. Thus Gluck, for instance, abandons the vocal artist altogether by his orchestra in the most tragic moments, so that parts like *Orpheus* can only be done full justice to by a singer endowed with extraordinary physical powers, and by the unreserved display thereof."

Anton Rubinstein is busily engaged upon the composition of a new opera, which is to be one of the first works to be produced by the new National Russian Opera at St. Petersburg, whereof the pianist-composer is the principal founder.

A colossal bust of Richard Wagner is to be shortly unveiled at the theatre of Bologna, the first of the Italian stages where the master's "Lohengrin" was produced.

A serial performance of Wagner's music-dramas, from "Rienzi" to the "Nibelungen" Tetralogy, is just now in progress at the Leipzig Stadt-Theater, a similar undertaking having recently been completed by the Royal Theatre of Dresden. The same master's early opera, "Die Feen," is being elaborately mounted at the Munich Hof-Theater.

An interesting *brochure* has just been published in Paris from the pen of M. Georges Street, entitled "Lohengrin à l'Eden Théâtre," containing an impartial *resumé* of the recent single performance of Wagner's *chef d'œuvre* at the French capital, and of the incidents attending it.

The annual Meeting of the members of the Allgemeine Deutsche Musik-Verein was held from the 26th to the 29th ult. at Cologne. The musical performances, under the direction of Dr. Wüllner, included Liszt's Oratorio "St. Elizabeth," a new Pianoforte Concerto by Tschaikowski, and three Symphonic movements by Sgambati, the latter conducted by their composer. Johannes Brahms also took part in the proceedings.

The following were the principal works produced at this year's Music Festival of the Lower Rhine, held at Düsseldorf from the 29th to the 31st of May last, viz.:—Handel's "Joshua," Prelude to Wagner's "Die Meistersinger," Beethoven's Pianoforte Concerto in G major, Bach's Cantata "Festa Ascencionis Christi," Mendelssohn's Overture "Fingal's Cave," Weber's Cantata "In seiner Ordnung schafft der Herr," Beethoven's Symphony "Eroica," Berlioz's Overture "Carnaval Romain," and Schumann's Symphony in B flat major. Hans Richter was the principal Conductor.

Schubert's seldom-heard opera "Der häusliche Krieg" ("Domestic Warfare") was recently revived, with much success, at the Munich Hof-Theatre.

Herr Goldmark's new operatic work, entitled "Merlin," has met with signal success on its recent first production at Mannheim, under the direction of the Court Capellmeister, Herr Paur.

A new concert-hall is projected at Berlin, which is to accommodate an audience of some 3,000 persons.

The Academical Senate of Leipzig has appointed Professor Kretzschmar, of Rostock, to the vacant post of Musical Director of the Saxon *alma mater*.

The opera "Antonius und Cleopatra," by the Count Wittgenstein, has been accepted for performance at the Imperial Theatre of Vienna, as well as at the Residential stages of Weimar and Schwerin.

Herr Frank van der Stucken, of New York, has recently given a most successful Concert, with the co-operation of the Berlin Philharmonic orchestra, at the German capital, the programme including several important compositions by the Concert-giver. The Berlin press is unanimous in its praise of the artist both in his capacity as composer and orchestral director.

A French artist, M. Emile Mennesson, has invented a mechanism which may be easily adjusted to any pianoforte, and the effect of which is to reduce to a minimum the sounding capacities of the instrument. Thus the "Pédale Sourdine," as it is styled, recommends itself to all those subservient to the daily routine of mechanical finger exercises, and should, as the inventor suggests, be equally welcome to the "pianophile" and to the "pianophobe."

An opera, "La Montagne noire," is in course of being mounted at the Théâtre de la Monnaie, of Brussels, the composer being Madame Augusta Holmes, already known to French audiences by some choral and orchestral works.

An international competition of choral societies is to be held at Liège (Belgium) in September next at the instance of the Musical Association "Disciples de Grétry" of that town. Societies intending to participate in the contest are requested to communicate with the secretary of the undertaking, 27 Rue André-Dumont, Liège.

Signor Giuseppe Lamperti, the successful director of the Apollo Theatre, of Rome, has succeeded the brothers Corti in the management of the La Scala, of Milan. Wagner's "Tannhäuser" is to be the opening work of the new season, the principal novelty of which will be the opera "Medijé," by the Maëstro Samara, the successful composer of "Flora Mirabilis."

The death is announced at Pavia, his native town, of Gaetano Fraschini, who, some thirty years ago, was the most popular tenor singer of Italy. His most successful part was that of *Edgardo* in Donizetti's "Lucia."

At Magdeburg died, on May 31, at the age of eighty, Christian Friedrich Ehrlich, for many years the musical director at the Kloster Gymnasium, an excellent pianist (pupil of Hummel), and composer of several operas.

At Padua died, at the age of seventy, Madame Marini, a once highly popular *prima donna* of the La Scala of Milan; a native of Germany, whose real name was Fanny Goldberg.

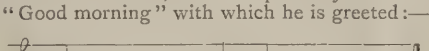
CORRESPONDENCE.

"MELODY IN SPEECH."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the March number of The Musical Times I have read your interesting comments on Mr. Weber's paper "Melody in Speech," which appeared in *Longman's Magazine* of February. Since you invite your readers (among whom I have the good fortune to be numbered) to communicate their views on the subject of Mr. Weber's article, I should like to say that I think there is scarcely a musician who would not at once answer in the affirmative to your question whether he has not "unconsciously laid greater stress than the facts warrant upon the distinctness of the intervals observed in our speech or in the sounds of nature"?

Most readers will surely have shared my astonishment when I saw ordinary phrases of speech represented in musical notation without the slightest difficulty apparently being felt by the writer, who scarcely even finds it necessary to use an accidental! I am a great believer in the staff notation, but how can it (or any other yet invented) represent those minute intervals which constantly occur in the "melody of speech," or those much wider "skips" which, while they *suggest*, or remind one of, musical intervals, are yet so faulty in intonation (to say the least) that they cannot be represented on a stave nor be reproduced on a key-board instrument? To prove this, let any of your readers, Sir, make the simple experiment of uttering a sentence, while he is careful that every inflection of his voice shall be an interval in tune. Will not the result be that he finds himself obliged to speak, or rather *sing*, in the style known as recitative? Most assuredly the effect will be much more artificial, if not artistic, than the sounds produced in ordinary speaking. I am only an Australian, and it may be different in the mother country, but certainly in Melbourne neither we colonials nor the Englishmen we meet talk in recitative. Would we could all rejoice in the possession of friends like Mr. Weber's, who, in deference, I presume, to his extreme musical sensibility, always address him in melodic intervals, doubtless perfectly in tune! Look at the "Good morning" with which he is greeted:—



Why, it must be an inspiration to him throughout his day's work! But, to be serious (as is fitting when one is thinking of the untunefulness of his own conversation and the faulty intonation of his friends, even in their best moments), I contend that Mr. Weber gives us examples of speech in music, *not* music in speech. One or two of them are really expressive bits of recitative—of melody, if Mr. Weber *will* have it so—and might encourage composers to observe the inflections of the voice under the influence of various emotions, and so, perhaps, help them to write recitative which is forcible, and as true to nature as is compatible with the necessities of musical expression. That many street cries are musical must of course be admitted, since in those who use them there is often the plain intention to *sing* the words instead of *speaking* them; and, no doubt, familiar intervals might be found in use amongst our Australian birds as in those countries where some of their songs have been noted, for I can remember the tuneful call of the Tasmanian Grey Thrush—*Collaricincla Selbii*—(don't accuse me of pedantry, Sir, for did you not find fault with Mr. Weber just now because he did *not* name *his* birds)? The bold, bright call of this bird used to ring through the lonely "bush" with a purity of intonation that would have delighted a musician; and was remarkable besides for being musical in rhythm and expression, thus—

I have not had an opportunity of hearing this for some eight or nine years, and have no means now of ascertaining the key in which it was usually performed; but of the rhythm and expression I feel quite sure, while the purity of the interval sounds so plainly in my ears as I write that I think I can trust my memory on this point also. As far as I know, the birds, when answering one another, sang their call at a different pitch, as if with the idea of "imitation" in the contrapuntal sense. But I must not write from memory any longer, for it would be setting a bad example to my readers, if I should be honoured with any. I think every one of his readers will sympathise with Mr. Weber in his obvious love for the great mistress Music, and his desire to hear her voice in all things. Somehow, we remember at this moment the composer who went forth into the fields and woods to gather inspiration, to whom the forest trees seemed ever to be saying, "Holy, holy"; and we begin to grow reverent. Ay, truly, music exists in Nature; but no man (except Mr. Weber) can put her magic melodies on music-paper in intervals easy to sing. One might as well try to write with sunshine instead of ink.

Your obedient Servant,

M. J. Hutchins.

Powlett Street, Melbourne, April 19, 1887.

Sir,—If you have space for further correspondence on this subject, I should like to note one fact which the previous letters may possibly have suggested to others among your readers, and which—in my case—close observation during a four years' residence in London has tended to confirm—viz., that between the street cries of London and those of provincial towns there is an essential difference. In the former case—curious and amusing as they often are—they almost invariably owe their origin to the idiosyncrasy (musical or otherwise) of the *individual* vendor; while in the latter, all vendors of the same article seem to have a particular cry in common, very frequently bearing on it the stamp of *tradition*—an element conspicuously lacking in the former instance.

It follows that in towns and cities where the traditional element is strong, traces of it will appear in the street cries. Edinburgh is a notable example of this; many of its beautiful street melodies having been handed down through many generations. The reason why such is not the case in London—where local tradition plays so small a part, and where the things of yesterday are forgotten in the bustle of to-day—is obvious. Then, taking the examples already given by your correspondents, it is noticeable that those which are cited as most nearly approaching old ecclesiastical chants (Mr. Rogers's "Watercresses" is Tone II., first ending, note for note) are those which hail from country towns, where, naturally, tradition is likely to be most deeply rooted.

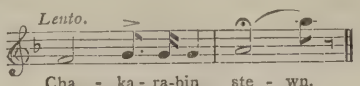
This, I think, points to the fact of their having an origin of considerable antiquity; the London cry, on the other hand, as a rule, has its birth and death with the person who utters it.

Here is one which I noted some years ago in a small provincial town:—

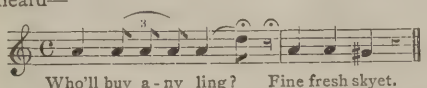
The intervals were almost perfect, and the inflections are curiously like those so familiar to persons acquainted with

the intoning of the Roman Mass, or Anglican Communion Office.

The following I first heard in the singularly unlovely borough of South Shields when a boy of seven, and such was the fascination of the dreamy phrase, with its weird sounding *libretto*, that I followed the vendor—with childish heedlessness—through some miles of streets, not finding my way back to my alarmed relatives until a late hour in the afternoon—

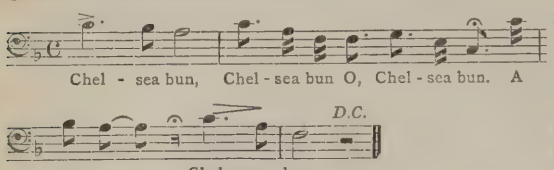


This mystic sentence is merely a distortion of "Chalk and rubbing-stone." In and about the same town I have often heard—



and am told that both the above have, in the memory of the oldest inhabitants, been used by *all* hawkers of these two articles.

I am tempted to add yet another, which might have been heard many years ago in the streets of Richmond (Yorks); it does not bear upon anything said above, but seems quaint enough to merit quotation—



R. R. TERRY.

[Letters on the same subject have been received from an Organist; John Bell, Mus. Bac.; John T. Harmston; Herr Jaffé; F.C.O.; F.R.C.; H. H., and others, all more or less interesting, for which we regret to be unable to find room. The subject has been sufficiently ventilated to inspire the future historian who may be willing to turn his attention to it. To him the matter must now be consigned.—ED. *Musical Times.*]

THE METRONOME AND MODERN COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The contents of this letter may possibly be interesting to many musicians who, like myself, are dissatisfied with the present anomalous nomenclature of Maëlzel's Metronome.

Intended originally as an international guide to the *tempi* of movements, it was a great step in the right direction, and there is reason to believe that with some revision it might be still of great universal use in the study and performance of musical works. But there must be revision, and I humbly submit the following figures and examples in support of my assertion.

I have examined several works of the following seven leading composers of the day—namely, Messrs. Cowen, Gounod, Macfarren, Mackenzie, Stanford, Sullivan, and Wagner, and find that taking the six principal or unqualified *Italian* rates of speed, they employ the following *terms and corresponding Metronomic Equations*, in a movement with a time signature of 4-4, viz.:—

In *Adagio* the pulsations range from 40 to 69, giving an average or standard pulse of 54.
Largo ranges from 54 to 84, average 69.
Andante has the same average.
Larghetto ranges 84—100, average 96.
Allegro ranges 116—132, average 120.
Presto ranges 120—208, average 132.

Now, comparing this table with that of Maëlzel, what do we see? In the first place, the order of terms is changed, Maëlzel calling his slowest movement a *Largo*, his next slowest a *Larghetto*, and placing *Adagio* third on the list, whereas our modern composers call their *slowest* movements *Adagios*.

Maëlzel's average *Adagio*	=	118.
Modern composers'	=	54.
Maëlzel's *Andante*	=	138.
Modern composers'	=	69.
Maëlzel's *Presto*	=	200.
Modern composers'	=	132.

Now, what is the result? Confusion. Supposing a new composition, awaiting the attachment of its proper Metronomic Equations and Italian terms of speed—what is done by the composer? He adapts the length of the pendulum of the metronome so as to give pulsations agreeing with his idea of the rapidity of the movement. Let it register 132 beats in the minute; he refers to the perpendicular table on the instrument, and finds *Andante* written opposite to 132; he therefore writes *Andante* at the commencement of the movement. So much for Maëlzel!

I find that in the same case, Dr. Mackenzie would write *Presto!*

Again, taking a case where the pendulum beats 116 in the minute, the composer, trusting to the Maëlzel Table, would write *Adagio*, whereas Mr. Cowen would write *Allegretto*, and Sir Arthur Sullivan *Presto!*

Surely this is a matter for reform. The unlucky musician who lives in the country, and is obliged to trust to his metronome for the proper indications of the *tempi* of the world's music, is very apt to be considerably out in his calculations, and, moreover, if he be a composer in the wilds of a country far removed from the great metronome of St. Paul's, his Italian terms of *tempi* are more than likely to be at great variance with the ideas of modern conductors, who take their time, so to speak, from the seven composers mentioned above, and will very possibly cause a wrong interpretation to be put upon his works.

Under these circumstances, and considering the general advance of English music in all its branches, the revision of the *Italian Table* affixed to Maëlzel's Metronome, will be of great help and real use to the English musician, the more especially if he be a composer. It may be said that each individual composer uses certain qualifying terms, which sufficiently explain his meaning. Is it so? Let us, in a standard movement of 4-4, take the equation ♩ = 76. We shall find among the works of the seven aforesaid modern composers, the following terms attached to this *tempo*, viz.:—*Andante religioso*, *molto moderato*, and *Allegro moderato*. Again, taking ♩ = 88, we shall find it representing *Andante maestoso*, *Allegretto grazioso*, and *Allegro maestoso*.

This appears to give a negative answer to the question. Again, how vague is the term—and this is but one among many—*Andante quasi minuetto*, when there are as many *tempi* for minuets as there are minuets. Why not abolish altogether the Italian terms, and, instead of being ashamed of their own comprehensive language, let Englishmen use English phrases combined with Metronomic Equations to indicate the proper performance of their works. Do not let us be too proud to take a lesson from Wagner, at least in this respect, who has used his own language in preference to Italian. Let the matter be taken in hand by our highest musical authorities, as the anomalies pointed out above should not be allowed to remain, and exhibit to the world of Art a very weak spot in the grammar of music.

Yours faithfully,
PENDULUM.

[Our correspondent, in desiring the introduction of English, in place of Italian words, is most certainly taking a step backwards. The aim of all composers should be to make music a universal language; and if the example of Schumann and Wagner in using German terms to express their intentions were to be extensively followed, it might lead to each country having its own vocabulary of musical words, its own fingering, and eventually, perhaps, its own notation.—ED. *Musical Times.*]

QUESTIONS OF AUTHORSHIP.

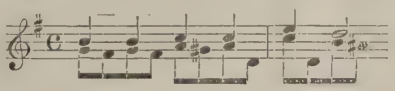
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There is a pianoforte solo published in London with title-page as follows: "Revivals No. 1. Grand Fantasia (in E and A minor and major) for the Pianoforte,

by Wilhelm Friedemann Bach. Edited by J. W. Davison." A note states that this Fantasia was first played in public by Madame Arabella Goddard at her Pianoforte Recital in St. James's Hall, June 17, 1869. This is, I suppose, one of the two "noble Fantasias" mentioned in Grove's "Dictionary of Music and Musicians" as having been introduced by Madame Goddard at the Monday Popular Concerts. This same Fantasia is published in Germany with the following title-page: "Fantasie et Sonate pour le Piano dédiées à Mademoiselle la Comtesse Elisabeth Tolstoij, par J. G. Haessler. Op. 17. Nouvelle edition. Leipzig: Brietkopf und Härtel." This composer wrote the celebrated Gigue in D minor.

A Sonata in B flat, commencing

is frequently published under Mozart's name, and the same may be said of a Rondo in G—



Is it known if Mozart really wrote the foregoing?

Can full information be obtained concerning the Sonata in B flat commencing

which is generally published under Mozart's name? In the article on Pianoforte Music, by E. Pauer, in Grove's "Dictionary of Music and Musicians," it is stated that the "first movement is said to have been written by E. A. Müller," and in the article on Mozart, by the late C. F. Pohl, in the same work, it is stated that it was "partly put together from Mozart's Concerto by E. A. Müller as Op. 26." I have a copy of this Sonata with following title-page: "Sonate pour le Clavecin ou le Pianoforte, composée par E. A. Müller. Op. 26. Leipzig: C. F. Peters." Neither of the two Sonatas in B flat I have mentioned are included in the Peters edition of Mozart's Sonatas I purchased many years since. The following note is printed at foot of title-page of Müller's Op. 26: "Cette Sonate imprimée d'abord sous le nom de Mozart dans le Magazin de Musique de Thomas, que nous avions acheté, a paru maintenant comme œuvre posthume de Mozart dans le bureau d'Industrie à Vienne et à Mayence," &c.

Yours truly,

W. H. Selby.

Swinton Dale, Swinton, Nottingham, June 18, 1887.

BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Owing, I am afraid, to rather indistinct writing, there were three verbal mistakes in my letter in your last issue, which I should be obliged if you would kindly allow me to correct.

The sentence, "with this subscription," should read "with this superscription." The one "Auf Aufforderung gesehrieben," should read "Auf Aufforderung geschrieben." The one "As ruthless as it is remarkable," should read "As ruthless as it is unwarrantable."

I am, Sir, yours, &c.,

John Towers.

Author of "Beethoven: A Centenary Memoir."

Manchester, June 8, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have read with great pleasure the letter of your correspondent, Mr. Towers, in your last number, and I heartily support him in all he has said. Having also received a copy of what I conclude to be the same publication, I should like to draw his attention to the two hymn-tunes on the last page, which are evidently supposed to be correctly harmonised in four parts. They contain grammatical errors in the shape of consecutive octaves, such as would inevitably "plough" a tyro in an elementary examination in harmony.

Cannot something be done to check the circulation of such pure rubbish as there is in publications like these. Incalculable mischief is done by them, inasmuch as they generally fall into the hands of people who cannot detect the errors, and who are not aware that they are reading anything but what is reliable and sound information. At the present day no one can say that good musical publications are expensive when we look at Novello's, Litolf's, or Peters' catalogues, therefore I think such publications as the above ought to be freely exposed by criticism in order to guard unsuspecting readers from them.

Yours truly,

T. P. Levett.

Grammar School, Berwick, June 9, 1887.

FERRIS'S "GREAT COMPOSERS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Can you or any of your readers inform me as to where I can obtain a book, in two volumes, by George Ferris, published in America, called, I believe, "The Great Composers"?—Yours obediently,

Musicus.

"THE GOLDEN LEGEND" IN AMERICA.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your New York correspondent, in the June number, says: "On Sunday evening, May 8, Sir Arthur Sullivan's 'Golden Legend' was performed for the first time in the United States, by the Boston Oratorio Society," &c. The Boston papers also made this statement, in spite of all our feeble remonstrances. Will you do us the honour to state again, for the information of all men, that the "Legend" was brought forward for the first time in America by the Apollo Musical Club, of Chicago, March 11, 1887, and greatly oblige,—Yours sincerely,

Philo A. Otis,

Chairman of the Music Committee, Apollo Musical Club.

1216, Michigan Avenue, Chicago, June 7, 1887.

THE LOCAL EXAMINATIONS OF THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The annual local theoretical and practical examinations of the above Institution were held last February, and at the time I write (four months after) the results have not been published.

This delay appears unreasonable, and is highly prejudicial to the best interests of the candidates themselves, and also their teachers. Compared with other examining institutions the Royal Academy is somnolence itself in this respect. This condition is the more to be deplored because of the acknowledged superior standing and excellence of its local examinations.

Is it useless to hope for a more expeditious method of publishing the results of these local examinations?

Mus. Bac., F.C.O.

June 17, 1887.

"R.A.M." and "R.C.M."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I can give your correspondent "Anxious" some information concerning the initials "R.A.M." and "R.C.M."

"R.A.M." is the highest honour which can be held in connection with the Royal Academy, and is conferred on students of the Academy "who distinguish themselves in the musical profession after quitting the institution," by vote of the Directors. It cannot be gained by any examination, and the fortunate individuals who are thus honoured may style themselves "Fellows of the Royal Academy." The number is limited to one hundred, and Fellows only "and no other persons, shall be entitled to the use after

their names of the initials R.A.M." (The quotations are from the published rules.)

The foregoing being a simple statement of fact, it will naturally be wondered how it happens that in the local examination lists for the last year (lists authorised and issued by the Directors, duly signed by the Secretary), the names of about thirty ladies and gentlemen, who are not Fellows, appear with these honoured initials appended. In the same lists are many names with M.R.A.M. appended, but nothing concerning them appears in the rules. There are also many cases of the use of L.R.A.M., but these we know are honourably gained in examinations, and signify Licentiate of the Royal Academy. There is no doubt that by the use of R.A.M. all over the kingdom by mere students, a gross fraud is perpetrated on the public.

"R.C.M." (Royal College of Music) means nothing, except that a few terms have been spent in connection with the College.

Yours most obediently,
A PROFESSIONAL MUSICIAN.

June 22, 1887.

CHAMBER MUSIC FOR AMATEURS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The cultivation of bowed instruments has of late made such rapid progress among amateurs that almost every household contains a violinist, and violoncellists are no longer rare. Accordingly, the musical press teems with music for the violin and pianoforte, adapted to every degree of proficiency, from that of the merest tyro to that of the more ambitious amateur who essays Mendelssohn's Concertos and the like. With the violoncellist, however, it does not fare so well. *Morceaux* for his instrument, indeed, are not lacking; but the pianoforte trio, in which it is heard to the best advantage, fails to evoke the muse of modern composers. If he is unable to take part in the trios of the great composers, he has but little to fall back upon; and if we are reminded of the facile and agreeable trios of Haydn, it must be remembered that the cello part is of a tentative and unambitious character, and only calculated to supply his wants imperfectly. Is it expecting too much to hope, then, that this widely felt want may be supplied by the production of agreeable and well-contrived music, which shall not make too great demands on the technical skill of the performers? Doubtless it would meet with considerable acceptance.—I am, Sir, yours obediently,

CELLO.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Correspondents are particularly requested to write their communications on one side of the paper only.

TRITONE.—(1) *It is necessary.* (2) *By practice from old scores.*

W. H. L.—(1) *We shall always be glad to insert matters of general interest.* (2) *We exercise our own judgment as to the value of the notice.*

A. J. (BALHAM).—*It takes more people to make a world than our esteemed correspondent. Matters which are distasteful to him have, unfortunately, a large amount of interest for other people.*

ROLAND.—*We cannot spare the space required for your able communication.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Orchestral Society (Conductor, Mr. H. B. Wilsdon) gave its fifth Concert on the 8th ult., and brought to a successful close the first three years of its existence. The performance was good throughout, and showed marked improvement in all parts of the band. Mr. G. H. Betjemann again led, and played as solos the Andante and Finale from Mendelssohn's Violin Concerto, and the Moto perpetuo by F. Ries. Mr. Betjemann is a capital leader, and his marvellous powers of execution in his solos took the audience completely by storm. One of the most important features of the programme was Beethoven's Pianoforte Concerto in C minor, played by Mrs. H. S. Clench, whose rendering left nothing to be desired. Mr. Grice, an old favourite in Abingdon, was heartily welcomed and applauded. He sang Handel's "Revenge, Timotheus cries," "The Devout Lover" (M. V. White), and "The Toreador's Song" (Bizet). The pianoforte accompaniments were, as usual, played by Mrs. Slade Baker. The National Anthem was sung by Miss Florence Clarke at the commencement of the evening.

ASHFORD, KENT.—The Ashford Orchestral Society gave their eleventh Popular Concert on the 25th ult., and, in commemoration of the Jubilee, "God Save the Queen," "Rule, Britannia," and H. Smart's "Victoria," were included in the programme. The singing of Mrs. Lobb, Mrs. Colville, and Dr. Wilks was greatly appreciated by a large and enthusiastic audience. The orchestra played splendidly, and reflected great credit on their talented Conductor, Dr. Wilks, who does so much for music in Ashford. The Concert was certainly one of the best ever given here. The Choral Society availed themselves of this opportunity of presenting to Dr. Wilks a handsome Conductor's chair, beautifully designed, and made by a local tradesman.

ASHTON-UNDER-LYNE.—Christ Church Dedication Festival was kept on Friday, the 17th ult. (St. Alban's Day), when the choir gave a rendering of Farmer's *Christ and His Soldiers*. Miss Marjorie Eaton, a recent *débutante* in Ashton, gave very valuable assistance by undertaking the soprano solos. She has a very rich and beautiful voice, and delighted her audience greatly. The other solo parts were taken by Messrs. Green, Robson, and Nield. The Choirmaster, Mr. J. Smith, conducted from the Lectern, and Mr. R. Thornhill accompanied the Oratorio at the organ. Christ Church choir is now a voluntary one, and Mr. Smith is to be congratulated on the result of his careful and constant training, as evidenced by the excellence of the solos and the crispness and steadiness of the choruses.

ATHERSTONE, WARWICKSHIRE.—The Grendon Choir, formed by Florence, Marchioness of Hastings, gave a special service in the Polesworth Parish Church, on Sunday, the 5th ult., under the direction of the Rev. A. Wellesley Batson, Mus. Bac., Oxon. The service was Garrett in D, and the anthem "Send out Thy light," by Gounod. Several other anthems were also sung, among them Wesley's "Blessed be the God and Father," the Rev. A. Batson's "The Lord is my Shepherd," and Stainer's "They have taken away my Lord."

BALHAM.—Mr. H. W. Weston, F.C.O., Organist and Choirmaster of Balham Parish Church, S.W., gave a Recital after Evensong, on Whit Sunday, in the Church, to a large congregation, the programme including Guilmant's Grand Chorus in F, Handel's Fifth Organ Concerto, and works by Liszt, Beethoven, and Wagner.

BOURNEMOUTH.—At the Jubilee Service in St. Peter's Church a special Te Deum (Sullivan in D) was sung by a choir of about 100 voices, the organ being supplemented by some brass instruments. The Organist (Mr. Duncan Hume) afterwards conducted a performance by 2,000 children.

BRECON.—An Organ Recital was given by Dr. Langdon Colborne, of Hereford, on the 8th ult., at the Priory Church. Pieces by Mendelssohn, Guilmant, Smart, and Wesley showed the capabilities of the new organ, built by Messrs. Hill and Sons, of London. The Recital was varied by some sacred Arias, sung by Miss Mordecai Jones, Miss De Winton, and Mr. Tuckwell.

BURNLEY.—On Whit Sunday, Haydn's *Imperial* Mass was sung in Brunswick Chapel, the solos being delivered by Miss Horner, Mrs. Horner, Messrs. Burrell and Pollard. A large choir gave due effect to the choruses. The accompaniments were effectively performed by the organ and a string band. Mr. Thos. Pollard was Organist, and Mr. William Graham conducted.——The delegates of the Oddfellows' Society attended a special service in the Parish Church on Whit Sunday, when the ancient edifice was crowded. The service included chiefly well-known and favourite hymns.——Successful Choral Services were sung on the 12th ult., in Bethesda Congregational Church, when Miss Horner was the soprano soloist.

CHICAGO.—The Apollo Musical Club of Chicago, on April 26, gave a performance of Haydn's *Creation*, under the direction of Mr. W. L. Tomlins, in the Central Hall of that city. The vocalists were Miss Amy Sherwin, Mr. C. Abercrombie, and Mr. D. M. Babcock. A full band and chorus, with Mr. Clarence Eddy as Organist, secured an excellent interpretation of the work.

CHIPPING NORTON.—On Friday evening, May 27, the clergy and choir of the Parish Church met in the Boys' National School for the purpose of presenting Mr. Owen, Organist and Choirmaster of the Church, with the hood which he will be entitled to wear consequent upon his earning the degree of Bachelor of Music (Trinity College, Toronto). Mr. Bliss made the presentation on behalf of the choir, and in doing so referred to the high regard that was felt for Mr. Owen. The Vicar (Rev. G. A. Littledale, M.A.) having endorsed the remarks of Mr. Bliss, Mr. Owen thanked those present for their gift, which he trusted would be the means of cementing the good feeling that had always existed between the choir and himself.

CRAWSHAWBOOTH.—An Organ Recital was given in the Wesleyan Chapel on Tuesday evening, the 7th ult., by Mr. J. E. W. Lord. The programme included pieces by W. B. Gilbert, Guilmant, Lefébure-Wély, Haydn, Mozart, J. S. Bach, Weber, and Mendelssohn.

DURHAM.—A Concert in aid of the restoration of Shadforth Church was given in the Town Hall, Durham, on Thursday, the 9th ult. The great feature of the programme, arranged by Mr. Hilton, of the University, was the glee singing by male voices, the choir being composed of many local gentlemen, including some members of the University. The vocal soli by Messrs. Mace, Rowley, and the Rev. V. K. Cooper were excellently given. Messrs. Gatehouse and Joyce-Barrett,

flute and violin respectively, gave their soli in a manner worthy of their reputations. Haydn's G major Trio, for violin, violoncello, and piano, was given with due vigour by Mr. Barrett, Rev. V. K. Cooper, and Mrs. Greenwell. About £10 was handed to the fund.

ENNISKILLEN.—The Church Choir met by invitation, on the 1st ult., at Mr. Arnold's residence, and presented to Miss McKedgne, on the occasion of her leaving the choir and approaching marriage, with a beautiful marble drawing-room clock and lady's dressing case; and, on the 8th ult., the churchwardens, on behalf of the parishioners, presented her with a purse of gold. The Young Men's Mutual Improvement Association also presented her with a silver tea and coffee service.

FARNBOROUGH.—A small but effective organ, containing two manuals and pedals, has been presented to Farnborough Parish Church by Hamilton Fox, Esq. It was opened on Monday, the 13th ult., by Dr. Warwick Jordan, of Lewisham, in the presence of a crowded congregation.

GILLINGHAM.—The tenth Concert of the Choral Society was given in the Lecture Hall, on Wednesday evening, the 1st ult., when Spohr's Cantata *God, Thou art Great*, and Louis N. Parker's Idyl, *Silvia*, were performed for the first time in Gillingham. The principal vocalists were Miss Marion Graham, of the Royal Academy; Miss Milford; Mr. J. M. Hayden, of Salisbury Cathedral; and Mr. J. F. Nash, of Bristol Cathedral, all of whom acquitted themselves with credit. An efficient band had been secured, and to it in a very large measure must be attributed the great success of the performance. Organ, Mr. Parker and Mr. Ley; piano, Miss M. Wilkinson. Mr. Ley, the instructor of the Society, conducted the sacred portion of the programme, and Mr. Parker, the composer, conducted *Silvia*. The chorus deserves great praise, and the performance, taken as a whole, must be classed amongst the best that have been given by the Society.

GREAT BERKHAMPSTEAD.—A Jubilee Service was held on the 22nd ult., in the Parish Church. The Order of Service as appointed by the Archbishop of Canterbury. The Service commenced with "Awake, O happy Nation!" composed by J. Munro Coward. The responses were sung to Dr. Bridge's arrangement as used in Westminster Abbey. Sir John Goss's Thanksgiving Te Deum in D (a magnificent setting, composed and dedicated to her Majesty the Queen, and sung at the Thanksgiving Service in St. Paul's Cathedral in 1872, on the restoration to health of his Royal Highness the Prince of Wales), and a Jubilee Anthem, "Let every soul be subject unto the higher Powers," by Dr. Stainer. The special Psalm was sung to Chant 67 (Cathedral Chant Book). Hymns 219 and 166 were sung during the offertory, after which the National Anthem, in which the large congregation joined "with heart and voice." After the blessing, Stainer's sevenfold Amen was sung by the choir. Mr. Frank Gatward, Organist and Choirmaster, presided at the organ.

HERTFORD.—The annual Choir Festival of All Saints' Church in this town took place on May 26. In the short service which preceded the performances, "God is a Spirit" was sung as the anthem, and produced a great effect. In place of the usual selection of anthems, interspersed with organ solos, a selection from Haydn's *Creation* was given. The choruses were sung by the choir of the church, assisted by the Hertford Choral Society, and gave evidence of much careful training. The soloists were Miss Ethel Winn, Messrs. W. H. Cummings, A. Thompson, A. Kenningham, and W. Winn. The whole of the accompaniments were played on the organ by Mr. M. Heywood (Organist of the church), upon whom has fallen the arduous task of training the choir. During the Offertory in the afternoon, Mr. H. Robins played the Larghetto from Mozart's Clarinet Quintet, and in the evening Allegro in F sharp minor (Guilmant). The Festival was a great success, the church being well filled at each service.

HAVANT.—The spring Concert of the Havant Choral Society took place on the 7th ult. Stanford's *Revenge*, Mendelssohn's *Loreley*, the Overtures to *Der Freischütz* and *Zampa*, with other items, made up a capital programme. The special feature of the evening was the singing of Miss Vinnie Beaumont. Mr. Packham conducted.

HEREFORD.—The Hereford Choral Society gave a performance of Dvorák's *Spectre's Bride* on Tuesday, May 28, before a large and appreciative audience. The work was rendered in a manner which elicited from the President, Rev. Sir F. A. Gore Ouseley, Bart., the warmest commendations. To the talented Conductor, Dr. Langdon Colborne, Organist of the Cathedral, is chiefly due the praise bestowed on the Society by the frequent and hearty applause. The vocalists were Mrs. Hutchinson, Mr. Banks, and Mr. Ineson. The *prima donna* sung with her usual care the difficult music allotted to the principal soprano and was much applauded. Mr. Banks and Mr. Ineson severally and unitedly infused considerable spirit into their share of the work. Great credit is due to the members of this Society for the manner in which they discharged their share of a difficult and trying duty in such an exceedingly creditable manner.

HERNE BAY.—A grand Jubilee Concert was given in the Town Hall, on Thursday, the 9th ult., by the Choral Society, conducted by Mr. E. A. Cruttenden, who may be congratulated upon the result. The first part comprised patriotic music, and opened with the National Anthem. Mr. Mackenzie's stirring song, "The Empire Flag," was successfully sung by Mr. Flower, the Society, with a contingent from the Parish Church choir, forming the chorus. The Jubilee Madrigal by Dr. Stainer, entitled "The Triumph of Victoria," was heartily rendered, after which a duet, with harmonium obbligato, "The Queen! God bless her" (words by Miss King, of Belle Vue College, set to music by the Conductor), was ably sung by the Misses Falkenberg and Hollands. "Rule, Britannia" was a fitting conclusion to the first part. Jackson's Cantata *The Year* opened the second part, the solos in which were sung by Miss Katherine James, Miss Letti Wade, Mr. Page, and Mr. Rhodes. The trio "Now the pale moon," sung conjointly by the lady soloists and Mr. Page, won the only encore that was responded to during the evening. The spirited movement "Christmas comes" brought the Cantata to an end. The applause was great, and the success achieved by all concerned cannot be doubted. Miss Bowes, in her arduous and difficult position as accompanist, was all that could possibly be desired. Mr. Cyril Scott rendered valuable assistance at the American organ.——The Whit-Sunday services at the Parish Church were of a very bright and festal character, the whole of the music being excellently rendered by the choir. The Proper Psalms were sung, in the morning, to chants by Cruttenden and Cutler, and in the evening by Attwood and Beethoven. The Te Deum was by H. J. H. Sumner, and the Cantate and Deus Misereatur by Cobb. The Anthem at both services was "Thus saith the Lord God" (E. A. Cruttenden). Well known Whitsuntide hymns were chosen, the opening one being "Come, Holy Ghost, our souls inspire," to Attwood's beautiful setting.

HORSHAM.—On May 31 a Grand Evening Concert was given in the Assembly Room, in aid of the Cricket Club. The room was crowded in every part. The chief features of the programme were the two solos, "Heaven and earth" (Pinsuti) and "Will he come" (Sullivan), sung by Madame Edith Wynne, both of which were loudly applauded and encored, Madame Wynne showing that she retains all her well-known abilities and skill of pleasing the audience. The other artists were Miss Marion Severn, Miss Medora Gunning, Miss Stevenson, Miss R. Stevenson, Mrs. G. Henderson, Miss E. Allcard, Miss R. Sharp, Mr. Albert M. Hirschfeld, and Mr. Edgar Barnes, The Organist of St. Mark's Church, Mr. Arthur T. Harms, acted as accompanist.

INVERNESS.—The Philharmonic Society of Inverness gave its nineteenth Choral Concert in the Music Hall, on May 25, on which occasion the following works were performed:—Sullivan's Cantata *On Shore and Sea* and his madrigal "Brightly dawns"; Pearson's part-song "The Iron Founders"; Gounod's March Romaine and adaptation of Bach's first Prelude for soprano solo (Ave Maria), with accompaniment for violin, violoncello, organ, and piano; Poniatowski's "Yeoman's Wedding Song"; Roeckel's contralto song "Angus Macdonald"; and the programme concluded with Verdi's "Anvil Chorus" from *Trovatore*. The performance was an enjoyable one. Mr. F. H. Whitehead, A.C.O., (Organist of the Parish Church of Elgin), conducted, and the accompaniments were contributed by a local orchestra of about a dozen instruments.

KIRKCUDBRIGHT, N.B.—A very interesting Organ Recital, varied with anthems and hymns by the choir, was given on the 10th ult., by Mr. J. F. Kaltofen, Organist, in the Parish Church, assisted by Mr. James McEwen, the principal items of the programme being Meyerbeer's Coronation March (organ duet), the Hymn for the Queen (from the Moravian Hymnal), Rink's Variations on "God save the Queen" (Mr. Kaltofen), Clark's Offertoire in G (Mr. McEwen), and the latter part of Handel's Coronation Anthem as an organ duet.

LAUNCESTON, CORNWALL.—The sixteenth Annual Festival of the Launceston District Association of Church Choirs took place on Tuesday, the 14th ult., in the Parish Church. The music was Hymns 395, 438, 219, 220, and 296 from Ancient and Modern Hymnal; Festal Responses (Tallis); Special Psalms 24, 47, 108 from settings in Psalter Ancient and Modern; Magnificat and Nunc dimittis (Langran) in E flat; Anthem, "O come let us worship" (Mendelssohn). The service was admirably rendered throughout and afforded undeniable testimony to the value of the work of the association in training the choirs in union to such a state of proficiency. Mr. Dalby, the Association Choirmaster, presided at the organ.

LENZIE UNION CHURCH.—A new Organ, by Messrs. J. and A. Mirelees, of Glasgow, has replaced the harmonium hitherto employed in assisting the service of praise. On May 27 its completion and opening was celebrated by a musical Recital in the Church, by Mr. Thomas Berry (Glasgow). Mr. E. B. Cox, Organist to the congregation, acted as Conductor of the choral music. The programme consisted of anthems, songs, and solos, by Macfarren, Mozart, &c., with an anthem composed for the occasion by Mr. Cox. The programme was executed with remarkable skill and taste, and the audience was at once sympathetic and appreciative.

LLANDUDNO.—The Pier Concerts have been continued with considerable success, having in regard the fact that the season is yet young, and that watering-places will not be anything like full until after the 21st. The performance of sacred music on Sunday evening, the 13th ult., was enjoyed by an audience probably of about 800. Miss Bessie Holt, the vocalist, has been quite a favourite. The performances on the harp by Madame Priscilla Frost, of Mr. Chas. Hallé's orchestra, and the harp accompaniments to the songs were both novel and delightful. Here is an admirable opportunity for the Welsh people to hear their national instrument played by one not easy to excel. The performances of the band, with Mr. Epworth as musical Conductor, gave every satisfaction.

MAIDSTONE.—The committee of the Maidstone Subscription Concerts presented to Mr. Burgiss-Brown a handsome salver, a pair of *entrée* dishes, and a patent combination spirit frame. For some years Mr. Burgiss-Brown has rendered valuable services as one of the hon. secretaries of the Society, and the season just closed has been the most successful of the series. The committee, finding a balance in hand, have adopted this means of paying a graceful and deserved compliment to one who has freely used his exceptional opportunities for the benefit of the Society. The salver bears the following inscription:—"Presented to Mr. John Burgiss-Brown by the committee of the Maidstone Subscription Concerts, in recognition of the valuable services he has so freely rendered, for several years, as one of the honorary secretaries, to the great benefit of the residents of Maidstone and the neighbourhood. June, 1887. The jubilee year of Her Majesty, Queen Victoria."

NEWCASTLE-ON-TYNE.—Miss Hildegard Werner, assisted by her pupils, gave an evening Concert in the Northumberland Hall, on the 6th ult. Songs and pianoforte and violin pieces were performed by the pupils, and the Mignon String Orchestra, a new local string band, founded and conducted by Miss Werner, performed with great acceptance several numbers. During the evening a great number of prizes, given by the Mayoress (Mrs. B. C. Browne) and Miss Werner, were distributed by the Mayoress to the pupils who had made the greatest progress. Among the most youthful prize winners were, in the pianoforte class, Miss Hildetta Carse, aged ten years; and in the violin and orchestral class, Miss Maggie Smith, aged seven years.

NORTHFLEET.—The members of the Choral Union gave a Concert at the Factory Hall, Northfleet, on May 27. The first part of the programme consisted of Barnett's Cantata *The Ancient Mariner*, the second part being made up of miscellaneous selections. The chief choruses were excellently rendered. Mr. J. Carter Jenner was the Conductor. The solo parts were rendered with much taste and effect by Miss Tipple, Mrs. Symons, Mr. Maxwell Tod, and Mr. Musgrove Tufnail. Mr. Howard Moss accompanied.

OSBERTON.—On the 6th ult. a Concert was given in the saloon of Osberton Hall, in aid of the Jubilee Nurses' Home at Worksop. Miss Howell, of Retford; Miss Rıdal, of Sheffield; Mr. Mackie, and Mr. G. L. Hopkinson were the vocalists. Mr. Ellis, of Oughtibridge, violin; Mr. Wilde, violoncello; Miss Carr, concertina. Miss Clara Linley, of Sheffield, played the piano accompaniments. The Retford Vocal Class, under the conductorship of Mr. Hamilton White, sang part-songs.

PAISLEY ABBEY.—A Service was held in the Abbey on the morning of the 16th ult., to celebrate the fiftieth year of Her Majesty's reign. The provost, magistrates, town council, and officials attended, wearing their badges of office, and there were also representatives from the various corporate bodies and the professions. The Abbey was filled in every part. The service was conducted by ministers of various denominations, and was of a thoroughly national character. The Abbey Choir was augmented by the leading vocalists in the town, the full choir numbering fifty voices, under the conductorship of Mr. James Barr, while Mr. J. Barratt, Mus. Bac., Oxon., Organist and Choirmaster of the Abbey, presided at the organ. As an opening Voluntary he played Handel's Coronation Anthem, "Zadok the Priest," and at the conclusion Meyerbeer's "Coronation March," in masterly style, besides accompanying the service throughout. The Anthem, Dr. Bridge's "Blessed be the Lord thy God," was very finely rendered. Mr. James Fleming sang the bass solo. Altogether, the service was one of the finest ever given in the old Abbey. A free Concert was given in the evening by the Tannahill Choir, in the George A. Clark Town Hall, which was packed. Mr. J. Barratt, Mus.B., presided at the organ, and Mr. J. Roy Fraser conducted.

PARIS.—A grand evening Concert was given on the 6th ult., in the Church Rooms of the American Church of the Holy Trinity, by the gentlemen of the choir, assisted by Miss Hill, Miss O'Rorke, and Mr. Magnus (violin), the items of special note being Mr. Fowles's excellent rendering of "Why do the nations," the duet, "The moon hath raised," by Mr. Parkinson and Mr. Fowles; "The last muster" (Pontet) by Mr. Humphreys; Rondeau "Italiani in Alghieri" (Rossini) by Miss O'Rorke, and the masterly violin playing of Mr. Magnus. The choir was heard to great advantage in several part-songs and glees by British composers, including a male voice part-song, entitled "Good night, beloved," by Mr. Fowles. The Concert was a great success, both musically and financially.

PATELEY BRIDGE.—The annual Festival of the Ripon and Masham Choral Union took place on the 7th ult., at the Parish Church. The united choirs, numbering 186 voices, gave a very efficient rendering of Dr. Bridge's Magnificat and Nunc dimittis in D, and of Barnby's Anthem, "I will give thanks." The Rev. H. Lunn, Precentor of Ripon Cathedral, conducted, and Mr. James Cryer, of the Parish Church, officiated as Organist.

PELTON FELL.—A new organ was opened here on the 11th ult. by Mr. William Ellis, of Durham, when a Recital of various pieces of music was given to an appreciative audience, each being warmly received, and three of them having to be repeated. The organ, built by Messrs. H. J. Nelson and Co., Durham, is not large, but possesses a very fine tone, and contains the following registers:—Five stops on great, four on swell, pedal bourdon, with couplers, &c.

PORTSEA.—At Portsea, on the 4th ult., a Concert was given at the New Pier, South Parade, which was conducted by Mr. J. Winterbottom. The programme consisted of seven pieces by the string band of the Royal Marine Artillery, and four songs by Miss Clara Dowle.

SOUTHAMPTON.—The sacred Trilogy *Redemption*, by Gounod, was sung for the first time in Southampton on Tuesday evening, May 24, the performance taking place at Holy Rood Church, by the kind permission of Messrs. Novello, Ewer and Co. The Trilogy was preceded by a short devotional service. Mr. Joseph Ridgway, R.A.M., presided at the organ, and the vocalists were Miss Marie Ridgway, Mr. Lawrence Fryer, and Mr. C. Geddes. Between the second and third parts the Rev. J. Aston Whitlock (vicar) read portions of Scripture appropriate to the occasion. A new version of "God save the Queen" was sung while a collection was made in aid of the church and organ funds.

SOUTHWOLD.—An Organ Recital was given by Mr. Albert E. Bishop on the 24th ult. The programme included works by Bach, Handel, Mendelssohn, Guilmant, Merkel, W. G. Wood, &c.

TUNBRIDGE WELLS.—Mr. Charles Hallé and Madame Norman-Néruda gave another of their Recitals at the Great Hall on the 18th ult., before a large and distinguished audience. To Madame Norman-Néruda and Mr. Charles Hallé Tunbridge Wells may, in a great measure, be said to owe the cultivation of that taste for the refined conceptions of the great masters of musical art which has gained ground so largely in the town and neighbourhood of late. The programme embraced selections from the writings of Mozart, Beethoven, Mendelssohn, Chopin, Wieniawski, and the new Sonata in A of Brahms.

WINDSOR.—At a Concert given in the Albert Institute, Windsor, on Monday, May 23, a new musical setting to the 93rd Psalm, composed by Mr. R. P. Paine, of Windsor, was performed for the first time, and, judging from the applause, its success was assured. Mr. Paine has already composed several musical works, such as *The Prodigal Son* (a Cantata) and others, but that under notice may be said to be a meritorious composition such as will speedily find favour, because it is not of extreme length. In the design of the work the majesty of the Deity, described in every line in the Psalm selected, has been the chief thought. It is in five movements, the first commencing with a few bars of introduction to a bass solo in C major, "The Lord reigneth." The next movement, No. 2, is a chorus, "Thy throne is established," in the key of G major, and treated partly fugally and partly in pastoral style. A short Symphony, of about twenty-five bars, for horns, in which the emblematical nature of the next chorus, "The floods have lifted up their voice," is foreshadowed. The Symphony and the chorus are in C minor, gradually changing to B major; some parts of the Symphony are repeated in the chorus, and intensity is expressed in gradual rapidity. No. 4 opens with a Symphony of about forty-two bars, and serves to introduce the last chorus, No. 5, "The Lord is mightier than the waters," which reaches its climax in the verse, "Thy testimonies are very sure." This also is written partly in fugata style, in two distinct movements, the first being in triple time and the second in duple time, after the models of the old church style, and a chorus in full harmony brings the Psalm to a fitting close. The bass solo was admirably sung by Mr. D. Sutton Shepley, late of St. George's Chapel, and now of St. James's Chapel Royal, and the orchestra and chorus performed their duties in a fitting manner.

YIEWSLEY.—The Choral Society's last Concert for the season was held on May 26. The programme was miscellaneous, and included songs by Mrs. Andrews, Miss Amy Becket, Mr. Stromquist, Mr. R. Lansmere, and Mr. H. Roy, all of whom were highly successful. Two violin solos by Mdlle. Baudet were executed with such skill and artistic finish as to elicit the most hearty applause. Mr. English was solo pianist, and shared the duties of accompanist with Miss Becket. The glees and part-songs were well rendered, under the direction of Mr. Davies, the Conductor.

ORGAN APPOINTMENTS.—Mr. H. Collier Grounds, Organist and Choirmaster to St. George's Church, Perry Hill, Catford.—Mr. Frederic Hodges, Organist and Choirmaster to the Parish Church, Clonmel.—Mr. G. Denholm Walker, Organist and Choirmaster to St. George's Parish Church, Barrow-in-Furness.—Mr. H. Clough, Organist and Choirmaster to St. James's Church, Taunton.—Mr. John M. Gibson, Organist and Choirmaster to Brunswick Place Wesleyan Chapel, Newcastle-on-Tyne.—Mr. H. Harvey Pinches, Organist and Choirmaster to the Parish Church, Portsmouth.—Mr. G. W. Curtis, to St. Mark's, Cobourg Road, S.E.—Mr. Henry J. Wood, Organist and Choirmaster to the Church of St. John's, Fulham, S.W.—Mr. George R. Ceiley, Organist and Choirmaster to St. George's Parish Church, Gravesend.

CHOIR APPOINTMENTS.—Mr. Frank Pridmore (Bass), to St. German's Church, Blackheath.—Mr. J. A. Eveness (Alto), to Holy Trinity, Gray's Inn Road.—Mr. Henry A. Hughes, Choirmaster to the Chelsea Musical Society.—Mr. Albert Rayment (Solo Bass), to St. Stephen's, South Kensington.

DEATHS.

On the 2nd ult., at his residence, Great Yarmouth, the Rev. J. P. KNIGHT, aged 75.

On the 8th ult., at Woodlea, Ballard's Lane, Finchley, N., GEORGE DIXON, Mus. Doc., aged 67.

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MR. HOLBERRY HAGYARD (Tenor) is now booking Engagements for the coming Season. References kindly permitted to Ebenezer Prout, Esq., 12, Greenwood Road, Dalston, N.; Dr. C. Swinnerton Heap (Conductor of the Wolverhampton Festival), Clarendon Road, Edgbaston, Birmingham; John North, Esq. (Conductor of the Huddersfield Festival); August Manns, Esq., Crystal Palace, Sydenham, &c. Engaged: University Musical Society Concert, June 9; Conversazione, 22; Dover, Miscellaneous, 25; Aylsham, July 5; Cheltenham Festival, October 24, 25, and 26; and Keighley "Messiah," December 20; at liberty for Yorkshire engagements, December 21, 22, and 23; Nottingham Philharmonic Society, "Elijah," March 22, 1888. Others pending. For terms, vacant dates, address, Trinity College, Cambridge.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all communications be addressed to 71, Reighton Road, Upper Clapton, or the Cathedral.

MR. FREDERIC KING requests that in future all communications respecting Engagements for Oratorios, Concerts, &c., be addressed to him at his private residence, St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W.

MR. HENRY CROSS, A.R.C.M. (Certificate of Proficiency for Public Singing, Royal College of Music, April, 1887), BARITONE, St. Andrew's, Wells Street, and Westminster Abbey. Address, Concordia, Manor Park Road, Harlesden, N.W.

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DURING THE LAST MONTH

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WINGHAM, THOMAS.—Te Deum laudamus (Latin words). For Solo Voices, Chorus, Orchestra, and Organ. (Composed for the Opening of the new Church of the London Oratory, on the Feast of St. Mark, April 25, 1884.) 1s. 6d.

FOSTER, MYLES BIRKET.—"The Lady of the Isles." A Jubilee Cantata. The Words by CLARA THWAITES. 1s. 6d.

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MÄHLLIG, RICARDO.—"Sleep, darling baby mine." A Lullaby. For Four Voices. (Novello's Part-Song Book, No. 539.) 3d.

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ADELAÏDE, a new Play, in one Act, founded upon an incident in the life of Beethoven, will be performed for the first time at Mr. W. Poel's Matinée, at the Vaudeville Theatre, Strand, on Tuesday Afternoon, July 5, at 3 o'clock.

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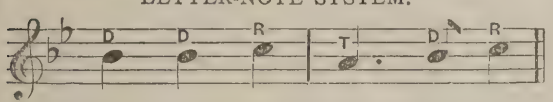

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The Swiss Soldier's complaint.
Rest on me, thou eye of darkness.
At night I see thee with dreaming eyes.
Dreams.
The rose and the lily.
On the sea.
Gently through my bosom flow.
Omnipresence.
Thou art far.
A lifetime wasted.
Lo! he has come.
Autumn sorrow.
Will she come to-day?
Love in May.
Yea, thou art blighted.
The last tear.
Love song.
When my despair is deepest.
Sweetest maid, with lips like roses.
Thinking of thee.
The rose has made sad moan to me.
In Rhine's broad rolling waters.
Forgotten.
Good Night.

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Mignon's song—"Knowest thou the land?"
The King of Thule.
Peace.
Clara's song.
Who never ate with tears his bread?
Wanderer's night song.
The fisherboy.
The Alpine hunter.
Once and now.
Prayer.
The Loreley.
A flower thou resemblest.
Love's marvel.
The violet.
Flower and scent.
I cherish thee.
The three gipsies.
Question and answer.
Once again I fain would meet thee.
How sweetly sings the lark.

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The dewdrops shine.
Like to a lark.
The wood-witch.
Aubade.
Loss.
A message.
Spring song.
In the forest all is growing.
A flower thou resemblest.
The Asra.
Sun and love.
The rose.
Love's presence.
Bend, fairest blossom.
Ah! could it remain thus for ever.
The golden sun is shining.
Be not so coy.
In the forest.
Night.
To Spring.
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Clara's song.
A tragedy.
Morning song.
Budding stands the queen.

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Far over the field.
Amongst strangers.
West-wind blowing.
Spring.
My loved one has left me.
The reason why.
A Symbol.
Nightingales.
Faithful love.
Alone she stood by the window.
A Memory.
The swallow's flying West.
Alone.
Return.
The wounded youth.
Could I but once forget.
So secretly.
Serenade.
Longing.
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Parted.
The Smith.
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Hark, hark, the lark.
Thee would I greet.
To the beloved one.
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MISS MARJORIE EATON (Soprano). For Concerts, Oratorios, &c. Engaged September 18; others pending. Address, 237, Katherine Street, Ashton-under-Lyne.

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MR. FREDERIC W. PARTRIDGE, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1887.

THE LONDON MUSICAL SEASON.

In making a summary of the events of a past year, and referring to the records of the years immediately preceding, the strong family likeness in the chronicles will not escape the observant reader. Time after time the same names of pieces, places, and persons constantly recurring would tend to show that the process of history making is remarkably slow. The events which have any real effect upon the advance or the retardation of art "seem to forget to occur," and the musical world is busy apparently without profitable result, and occupied seemingly with doing nothing.

One year's work may bear a remarkable likeness to another year's work, except in a few details, yet those very details may serve as the point of departure into regions hitherto untrodden. These are matters which can only be estimated after the lapse of years. The chronicles of last year will seem to be like those of the present when judged by themselves, but when comparison is instituted between the present and a time with a gap of years between, the difference will then be more marked. Time was when the musical season occupied only a short period of the year. It lasted for the most part while the Houses of Parliament were sitting. Foreign singers and players dwelt for a while in London, the opera was the central point of interest, and all other musical matters took their light from its greater brilliancy. Music was dependent upon what was called fashion, and while fashion was good for artists, its influence upon art was somewhat doubtful. The artists were the associates and friends of the leaders of fashion, and music assumed the tone and no little of the manners of society. When fashion withdrew its support from the opera it was thought to be the death blow to art, and the action was lamented accordingly. It was probably only the cause of its entrance into a new and untrammelled state in which it was bound to accommodate itself. It has not yet learned the lesson in its full import, because it still believes in the associations of the past.

The people are only indirectly influenced by musical fashion or by fashion in music. Their love for the art and its exposition is undeniable. They do not hesitate to patronise that which ministers to their taste, or is within the scope of their powers of appreciation. Hence the lack of attraction for them in the Italian Opera, a form of entertainment which requires the exercise of qualifications on the part of the hearer which the majority do not possess. The music, as music, delights the ear. Its purport, as associated with words, is more or less an unrecognisable quality. It does not follow that opera as an entertainment is not liked by the people. The success of the short season when opera was given in English at Drury Lane Theatre proves the contrary. The earnest attention which is paid to the performance of classical orchestral works at the Promenade Concerts may be taken as indicative of the desire to understand the stronger things in music, when the mind is unembarrassed by inappropriate or unmeaning words. These Concerts, with the music halls, are the chief places where music is to be heard in the month of August, and music is an important factor in popular amusements of all kinds. Those who desire to hear music should not be driven to accept the lower forms of art. The time may come when the barriers confining the musical season will be broken down and laughed at, as other time-honoured superstitions have been when deprived of their force and influence.

Men have already begun to smile at the fetichism of the Italian Opera. It was a god set up by the so-called higher classes, for the people to bow down before. They obeyed as in duty bound, but between the periods of enforced reverence and leisure they have contemplated the image, and have found it to be composed of materials not calculated to command even respect. All that was good in it they have never failed to admire; but the principles surrounding it have no charm for the higher senses. These higher senses have asserted their claims to be included in the consideration of the matter, and the effigy is found to represent only indifferently the qualities affirmed to belong to it.

The series of performances of opera in French, at Her Majesty's Theatre, commenced by Mr. Mayer, in October, were not calculated to give the English public a very exalted idea of that form of entertainment. Some of the principal singers, like Madame Galli Marié, Madame Girard, Messrs. Max, Dauphin, &c., were excellent, but the chorus singing was ridiculous, and the band contemptible. The Soldier's Chorus in "Faust" was hissed, and many of the inner parts of the orchestration were entirely omitted. None of the other operas were conspicuous for brilliancy. The intention of alternating classical opera with comic opera and *opera bouffe* was abandoned after the preliminary trial, and "La Grande Duchesse" reigned undisturbed.

In addition to the difficulties attending the attempt to popularise opera in French, there were others connected with the Italian Opera ventures entered upon later on.

Impresarios have never been able to force ordinary folk into a liking for performances in a language "not understanded of the people." They have tried many ways without permanent success. There is a sentiment akin to contempt in the minds of all reasonable people for a system chiefly connected with Italian Opera which, by its continuance, tends to destroy the aim of true art. This is the star system.

During the past season Italian Opera, which had already been the cause of the disgraceful exhibition of a body of poor unpaid chorus singers begging coppers of the audience, added yet another reason for the application of the *clotûre* to it. Mr. Mapleson, one of the most enterprising and courageous among operatic managers, after a short season of opera in Italian at Covent Garden Theatre, immediately preceding Signor Lago's season, opened Her Majesty's Theatre with a somewhat indifferent company, and after declaring his intention of giving operas on every night in the week was compelled by circumstances to present opera on an average once a week.

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The last vicissitude was exhibited on the 9th ult., when Madame Adelina Patti, who was announced to appear, failed to do so, and Mr. Mapleson invited those who attended the theatre to remain as his

guests, when "Carmen" was performed with the best intentions, but with naturally somewhat "maimed rites." He had already paid this "star artist" some £650 for a single performance.

The simple record of the fact tells most forcibly the position to which Italian Opera has arrived in this country. Whether it is the last page in the history of the house and its operatic vicissitudes cannot be said. Neither can it be affirmed whether any further step has been made to popularise this form of art by the simultaneous performances of Italian Opera at two other houses—Drury Lane and Covent Garden. At the first of these theatres Mr. Augustus Harris produced a series of well-known operas, after a fashion which proved that it was still possible to surround many of them with new interest. His genius for stage management helped him to realise some splendid effects in connection with opera. His *staging* of "Lucia di Lammermoor" brought it out of the region of the common-place and the conventional, while his mounting of "The Huguenots," with the final scenes restored; of "Faust," of "Carmen," of "Don Giovanni," and other works produced, were deservedly admired. At the opening series of performances the audiences had to suffer much distress caused by the efforts of a series of female performers who, though young in appearance, sang with uncontrollable shivers in their voices, as though they were afflicted with octogenarianism. It is not necessary to repeat their names, as they were never heard of before, and they are not likely to be heard of again. His new singer, Miss Arnoldson, made a very successful *début*, and was welcomed with enthusiasm each time she appeared. With her and Madame Lilian Nordica, Miss Marie Engle, Miss Desvignes, and, above all, Madame Minnie Hauk, Mr. Harris has been able to give excellent representations of operas, for his vocalists of the sterner sex—the two De Reszkes, Maurel, and others whose deeds have been duly chronicled—have been all that could be wished by the most exacting. Mr. Harris has not produced any opera new to the stage; it was not within the scope of his declared intention so to do, but he restored the final scene of the "Huguenots," and introduced the "Walpurgis Night" scene with the ballet into Gounod's "Faust." He began with high prices, but like a sensible man, whose aim was to conciliate the public, his best friends, he reduced his charges for seats, and converted a possible failure into an actual success.

It has been already stated that Mr. Mapleson had a short season of Italian Opera at cheap prices at Covent Garden. This was distinguished by the production of Gounod's "Mirella" and Bizet's "Pêcheurs de Pérles," under the title of "Leila," neither of which created the excitement expected. Madame Nevada introduced "Les Couplets du Mysoli" in Gounod's work, doubtless to compensate for the absence of other music suitable to her voice and style, and the opera was not performed after the original design, but according to the later altered and less interesting version. On the last night of his season (May 7) he gave for his benefit a grand combination performance—selections from "Traviata," "Trovatore," "Leila," and "L'Africaine," the latter with Madame Minnie Hauk and Signor Caylus, who sang his part in French.

When Signor Lago took possession of the house the high prices were restored. His opening night was May 24, and his leading artists were Mesdames Albani, Ella Russell, De Cepeda, Sandra, Medea Mea, Valda, Scalchi, Guercia, Dassi; Messrs. Gayarre, D'Andrade, Figner, and Prevost, a *tenore robusto*, for whom "William Tell" was revived; Devoyod, Carbone (*basso comico*), Cotogni, De Sereni, Campello, and Lorrain, with Signor Bevignani as Conductor. Familiar operas were given in a more or less acceptable style, and Glinka's "La Vita per lo Czar," was placed upon the stage for the first time in England.

In the musical as well as in the social and the political world it is the unexpected that always happens. Mr. Carl Rosa, in his English opera season at Drury Lane, brought forward Corder's Opera "Nordisa," which had been originally produced at Liverpool in the previous January, and expected to make a great hit with it, because it was understood to have been written with a view to conciliate popular taste. Success did not crown the effort. The music was in many parts extremely good, but the story is not interesting, and the scenic effects excited feelings the reverse of the intention. The audience was overwhelmed by shreds of paper employed for the snow, and the avalanche brought down dust rather than applause. "Carmen," "Mignon," and other familiar works, in which Madame Marie Roze, Madame Georgina Burns, Mr. Barton McGuckin, and Mr. Leslie Crotty appeared, were the chief attractions of the English season, and "Lohengrin," magnificently mounted by Mr. Harris, to the astonishment of all, brought the largest houses of the season. There is no doubt that if ever operatic performances prove remunerative in England it will be because the works are given in the native tongue.

A little English Opera called "Dorothy," with music by Alfred Cellier, has been running a successful career, and still retains a place among the amusements of London. "Ruddigore," by Sir Arthur Sullivan, has held its own at the Savoy Theatre because of the charm of the music. Each of these works is marked by a degree of originality which the public is not slow to recognise. So-called operas, whose music is a repetition of things by the same writer which have heretofore pleased the public, do not attract in their nominal new forms, and the public soon tire of them.

These operas were designed to minister to the demand for something superior to the ordinary *opera bouffe*, which has loosened its hold upon public estimation, even as the burlesque has been drowned by the flood of contempt which its own extravagances had let loose.

From operas to oratorios is but a step, and the record of the past season would be incomplete without a special mention of the success achieved by the performances at "Novello's Oratorio Concerts," under Dr. A. C. Mackenzie. "The Story of Sayid," by the Conductor, for the first time in London; Stanford's "Revenge," Dvorák's "St. Ludmila," Sullivan's "Golden Legend," Spohr's "Calvary," Cowen's "Sleeping Beauty," Beethoven's "Choral Symphony," Gounod's "Mors et Vita" and his third "Messe Solennelle," testify to a considerable degree of activity and enthusiasm alike on the part of the director as on that of his splendid band and of his chorus. The performances were in every respect admirable, that of the Choral Symphony especially was magnificent, and a crowning glory to the labours of the choir. Other societies, whose chief labours are directed to the department of Oratorio, such as the Royal Albert Hall Choral Society, with Mr. Barnby as Conductor, and the Sacred Harmonic Society, with Mr. W. H. Cummings as chief in command, have done good service. Gounod's sacred trilogy "The Redemption" was given by the former body at the Christmas Concert, and the work awakened an interest at that time hitherto only excited by "The Messiah." Whether this is likely to prove permanent, and Gounod's work be destined to rival Handel's as an exposition of Christmas feelings, may be matter worthy of future

note. The Society gave the older Oratorio at the time of Lent, and revived Rossini's "Messe Solennelle" during the same period, without, however, being able to command a large amount of enthusiasm for its peculiarities. Rossini's sacred music is best represented by his "Stabat Mater," although even that is often felt to have more of the character of the stage than the Sanctuary. Some of the most effective music in the "Messe Solennelle" is only a repetition of melodic phrases and harmonies to be found in his other works. Sullivan's "Golden Legend," Hiller's "Song of Victory," and Haydn's "Creation" have also been performed.

The Sacred Harmonic Society, in addition to certain standard works always included in the scheme of its operations, gave Costa's "Eli" and Rossini's "Moses in Egpyt," "works of merit which other bodies studiously neglect." The Concerts secured very good attendances, and the encouraging support of the public justified the Society in promising more extended enterprise next season.

The labours of the lesser vocal societies have not been conducted without spirit, even if here and there evidence is not wanting of errors in judgment. The Bach Choir was thought to go a little out of its way in producing Schumann's "Genoveva," but while it must be admitted that the work is deficient in dramatic interest, it is full of beautiful music. Therefore, as it was not likely to gain a hearing on the operatic stage, amateurs were not unthankful to hear the work in the concert-room. The Society gave three Concerts, under the conductorship of Dr. Stanford, not the least interesting of the works produced being the "Te Deum" of Berlioz.

Concerts by Henry Leslie's Choir have been given. It has been observed with regret that the part-singing has not been so satisfactory, and that the constitution of the choral body sadly needs to be reinvigorated, so that the purposes for which the Choir was originally established may be more perfectly fulfilled.

The London Musical Society, now conducted by Dr. Mackenzie, true to the object which called it into activity, of searching out interesting and little known works and bringing them to a public hearing, produced at its Concert in May a Cantata by Beethoven which had probably never been performed in public, and certainly never in England.

A series of interesting programmes was provided by Mr. Henschel for his "Symphony Concerts," and although the support of the public was scantily supplied, the artistic excellence of the performances was admitted on all sides. It is just possible that the next season may make up for the want of encouragement of the first. Mr. Henschel has a guarantee fund for two seasons, by which time it is hoped that the public will have grown to a knowledge of the value of the scheme.

The Monday and Saturday Popular Concerts were this season distinguished by a particular and interesting event—namely, the attainment of the 1,000th Concert. The last Concert of the season proper was the 999th, and an extra meeting was held on April 1 to bring the list up to the round number. Madame Schumann was at the head of the list of celebrated pianists, and Herr Joachim the chief leader of the quartets.

Several important works were produced at the Philharmonic Society's Concerts during the season. The directors, pursuing the experiment tried last year, of affording some of our native composers a hearing, have found the result satisfactory to their supporters, a Roumanian Suite, by F. Corder, Cowen's Scandinavian Symphony, with other works by Stanford, Randegger, &c., testifying to the continuance of the design. At the final Concert of the season, the wonderful boy pianist and composer, Josef Hofmann, played Beethoven's Concerto in C major in a manner that excited the greatest astonishment. He had shown the versatility of his executive powers by the execution of pieces by many composers at a Recital in the Princes' Hall, and although some exception was taken by a few purists at the appearance of the child at the Philharmonic Concerts, his performance was quite equal to many older pianists concerning whose engagements no objection had been urged. Sir Arthur Sullivan, in consequence of a shock to the nervous system, sustained during the earthquakes at Monte Carlo during the time of his visit to that place, was unable to be present at the first two Concerts of the series. These were conducted by Mr. G. Mount and Mr. F. H. Cowen.

Young Hofmann, to whom allusion is made above, gave altogether five public recitals, and two more visits to London will be made by him during the ensuing autumn and spring. In the meantime a provincial tour has been arranged for him. He is certainly one of the most phenomenal young musicians since the time of Mozart and Liszt. It may be hoped that his strength will grow with his genius, and his genius with his strength. It was not at all surprising to find that other young people have been brought forward in order to show that he is not the only infant prodigy. Concerts have been given by Pauline Ellice, Jeanne Douste, and others, but he still retains his superiority.

Pianoforte recitals have been given by Stavenhagen, Walter Bache, Schönberger, Cor de Lass, Buonamici (for the Liszt Scholarship), Pachmann, Miss Kleeberg, Mr. Charlton Speer, and others; violoncello recitals by Hausmann and Hollmann; violin recitals by Herr Peiniger; a song recital by Mr. Cowen; vocal recitals by Mr. and Mrs. Henschel, all of which have been fully commented upon, and serve to show the amount of skill and ability possessed by the performers. Chamber Concerts by Madame Frickenhaus and Herr Ludwig, by the Heckmann Quartet, and others, have demonstrated the continued delight of the public in the varieties of musical productions represented.

At the Richter Concerts a new Symphony by F. H. Cowen, written for the Cambridge Musical Society and produced under his *bâton*, was received with much favour, and testified to the growing experience and ability of its author.

At the Crystal Palace the Saturday Concerts have been continued, and Mr. Manns has given further proof, by the excellence of his direction and the cosmopolitanism of his taste, that his high position among the musicians of the country is well maintained and well deserved. At the opening of the season in May, Sullivan's "Golden Legend" was performed under his direction by over 3,000 executants, and brought to a successful issue. The fine Jubilee Ode written by Dr. Mackenzie, and performed at the Crystal Palace, bore ample testimony of his powers as a musician, and the thoughtfulness of his mind in dealing with a subject so comprehensive in its details. The solos, as given by Madame Albani and Mr. Edward Lloyd, produced a marked effect, and the whole Ode made an impression which will not be easily effaced by those who heard it. The Jubilee Services in Westminster Abbey, in St. Paul's Cathedral, and in many places in Great Britain and the Colonies, demonstrated the value of music as a handmaid to religion, and as one of the most distinctive means of intensifying the expressions of loyalty.

In the colleges, academies, and seminaries of musical learning, good work is still being done. The Concerts given from time to time by the pupils of the Royal College of Music, of the Royal Academy, the Guildhall School, and other kindred institutions, show

both activity and progress, and help to promote the belief in the future of English music.

The suburban Choral Societies, such as the Borough of Hackney Choral Association and the Highbury Philharmonic, have been doing good and useful work. The Concerts of the Westminster Choral Society, the St. George's Glee Union, the glee clubs and choral associations which are springing up on every side, all testify to musical activity.

Music, at the ceremonial at the laying of the foundation-stone of the Imperial Institute by the Queen, occupied a prominent part of the day's proceedings. Music also formed a special feature at the opening of the People's Palace at Mile End by the Queen. But while every other art and science was represented on the Committee or Council of the new Imperial Institute, music seemed to be altogether passed over in the selection of delegates. There was also much newspaper talk about Jubilee honours for musicians. Here again expectations were not realised. Perhaps the day is not far distant when the world will hear of the establishment of an English Legion of Honour especially formed to recognise merit in music, the pictorial arts, literature, and science, and restricted in its operations to those who have earned distinction by their labours in either cause. Time will show. England has demonstrated her claim to be considered a musical nation, despite all that is said to the contrary. English musicians have made themselves honourable. Is it not yet time that they should take brevet rank?

The record of the deeds and hopes of the year has always a melancholy passage. The hand of death is always to be traced in the writing of the pages. Among the names of those who were once active in the promotion of the art of music in its various forms, and with whom time is no more since our last summary, are Mr. Frank Chappell, the head of the firm of Metzler and Co.; Charles Frye, assistant Organist at King's College; Edouard de Paris, a famous pianist, in his last days resident in Brighton; Lord Gerald Fitzgerald, once a prominent member of the famous amateur band, the Wandering Minstrels, and a scion of a family noted for its love of music for many generations; Dr. Chipp, Organist of Ely Cathedral; John Bacon Welch, teacher of singing at the Guildhall School of Music; Lindsay Sloper, teacher of the piano at the same place; Frederic Lablache; Edward Hecht, of Manchester; James Broughton, formerly Chorus Master of the Leeds Festivals; Robert Cocks, the publisher; Thomas Julian Adams, of Eastbourne, a well-known Conductor; Joseph Philip Knight, the composer of "She wore a wreath of roses," and other popular songs; and, among many others whose names cannot be specified, Franz Liszt. His visit to England was the last joy of a busy, active, and valuable life. Few of those who enjoyed the privilege of seeing and hearing the great master during his visit thought that they were looking upon his face for the last time. As he took leave of his English friends, he spoke with hopefulness of his intended return visit in the following year. His hope was not realised, for when the time came the spring flowers were blooming on his grave.

The memory of Joseph Maas, one who was loved as a man and admired as an artist, has been perpetuated by a beautiful monument erected in Hampstead Cemetery, and his name is preserved through the medium of the scholarship which has been founded out of the surplus funds collected for the monument. The memory of many of those who have "joined the majority" will be kept green for the good they have wrought in their lives, and for the lesson their actions give to those who are left behind. How far profitable or otherwise the events may prove to be in advancing the status of music and musicians, each man must judge for himself. What the effect may be upon the history of the art in time to come can only be estimated in the future.

MR. F. H. COWEN'S "RUTH."

The Oratorio upon which Mr. F. H. Cowen has been engaged for some time past is now completed, and we are sure that readers of The Musical Times will be interested to learn something of its character, in anticipation of the performance in Worcester Cathedral at the forthcoming Festival of the Three Choirs.

The book of the Oratorio has been laid out, and the words selected, exclusively from the Old Testament Scriptures, by Mr. Joseph Bennett, who has adopted a dramatic form as best suited to the nature of a story which involves interesting situations and a good deal of action. As far as our knowledge goes, this is the first time that the sweet pastoral has been so treated, the narrative form, for some reason or other, enjoying greater favour. Whether the librettist, in the present case, has succeeded in justifying his action must be left for experience to decide. Our present purpose is limited to the task of description only, and we may add to these preliminary remarks that Mr. Bennett has not confined himself strictly to the ancient Jewish tale. Where dramatic or musical exigencies seemed to warrant the course, he has diverged, though not beyond the bounds of probability, and in very few cases.

Mr. Bennett has divided the book into two parts and five scenes, the first of which is laid in the land of Moab, the action taking place before the house of *Naomi* (contralto). A caravan of Hebrews approaches, singing of their return home, where the glorious Lord will be to them a place of broad rivers and streams. *Naomi* questions the travellers as to their destination, and hears that the famine has been taken away from Israel. The caravan moves on, the song of thanksgiving dying away in the distance. Left alone, *Naomi* muses upon the Divine goodness, and feels a strong inclination to go home likewise. Her heart and flesh cry out for the living God. Desire leads to resolve, and the resolve is communicated to *Ruth* (soprano) and *Orpah* (soprano) as they enter from the house. *Orpah* seeks to dissuade her mother-in-law, and is supported by the neighbours who have gathered round; but *Ruth* begs *Naomi* to recognise a heavenly call, and act upon it. This she determines to do, and the scene ends with a benediction from the neighbours, who declare that in all things will *Naomi* be blessed.

The second scene takes place a day's journey on the road to the land of Israel. *Ruth* and *Orpah* have accompanied their mother-in-law thus far, as part of a band of returning Hebrews, and now, when morning breaks and the journey is about to be resumed, *Naomi* entreats her daughters to go back to their own people. The conversation which ensues is that so well known to every Bible reader, *Orpah* accepts the advice of her relative and retraces her steps, but *Ruth* remains firm, overcomes *Naomi's* resistance, and sets out again with the company, who sing with two-fold significance "Yet a little while and the time of harvest will come, when they that sow in tears shall reap in joy."

When the third scene opens we are in the harvest field of *Boaz* near Bethlehem. *Ruth* has joined the Reapers and Gleaners, who sing together a joyous chorus in praise of the Lord of harvest, a Reaper (baritone) interpolating solo passages. *Boaz* comes

out of the city, exchanges salutations with his labourers, and, noticing *Ruth*, enquires who she is. The Reaper answers, and then the Bible dialogue is once more closely followed, till *Boaz* departs, again saluting, and being saluted by, his people. Evening comes on, all cease their toil, and go in a body towards the town, singing "Now shall we dwell in a peaceful habitation and in quiet resting-places." On the road *Ruth* meets *Naomi*, and the two women stop to converse; the Reapers and Gleaners continuing their way and their song. Now follows the dialogue, beginning "Where hast thou gleaned to-day?" represented in the Bible as taking place at the house of *Naomi*. As it proceeds, snatches of the Labourers' chorus come, more and more faintly, from the distance, and at last the music fades away to silence. In this unusual manner end the first part and the third scene.

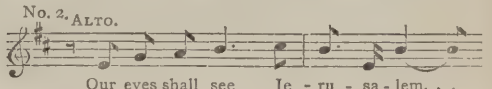
The second part (fourth scene) opens on the threshing-floor of *Boaz*, where Reapers and Gleaners have assembled at the close of harvest. *Boaz* enters, accompanied by an Elder (baritone), and expresses gratitude to God for the bountiful fruits of the earth, his people meanwhile assuring him that he will be blessed in their possession. The Elder then quotes the Divine injunction: "After thou hast gathered in thy corn and thy wine, thou shalt surely rejoice in thy feast." Hearing this, the labourers call for timbrel, harp, and psaltery, to the sound of which they engage in choral dances, all finally bringing to mind the horrors of the famine, and joining in a prolonged expression of praise and thanksgiving. Night having fallen, the people disperse to their homes, leaving *Boaz*, who lies down and sleeps upon a heap of corn. As he reposes, *Ruth* enters, with a prayer to the Guide of her youth for help and protection. As she moves towards *Boaz* he awakes, and begins the well-known dialogue, which concludes with a promise to do his duty as a near kinsman. It will be observed that Mr. Bennett has considerably modified a situation, some details of which, however significant and beautiful as appertaining to Hebrew customs, are hardly accordant with modern taste. Either this had to be done or the interview on the threshing-floor—the very crisis of the story—omitted altogether. Between two such courses choice was easy.

The last scene is laid at the gate of Bethlehem, where all the *dramatis personæ* have gathered. *Boaz* calls upon the people to witness that he has taken *Ruth* to wife, and they respond with a wish that she may be as Rachel and Leah unto Israel. The four principal characters then give utterance to appropriate reflections upon the situation, while the people pronounce the ancient Benediction, "The Lord bless you and keep you," &c. As this *ensemble* closes, a spirit of prophecy descends upon the Elder, who, looking into the future, sees a son born to *Ruth* and *Boaz*, from whose roots shall spring a Branch, under the shadow of which those who dwell there "shall revive as the corn and flourish as the vine." A chorus of praise then ends the work.

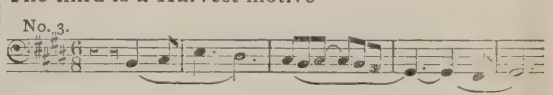
It goes without saying that the librettist has looked outside the book of Ruth for much of the text, and it clearly appears that he has ransacked Old Testament poetry for impressive and eloquent words, giving studied preference to those which, by allusion to pastoral pursuits, conditions, and circumstances, best harmonise with the drama.

As regards Mr. Cowen's music, a few general observations are called for in the first place. The composer has wisely refrained from the structural innovations so often attempted now-a-days with great boldness and little result. His five Scenes are subdivided into numbers which, though closely linked, in a majority of cases, to their immediate neighbours, are yet complete entities, having a beginning, a middle, and an end, and being otherwise in accepted form. The unit of the work is, no doubt, the Scene, but the fractions of the Scene are made artistically complete in themselves, according as the verbal text expresses a complete sense. In this manner Mr. Cowen shows a more thorough regard for the "poetic basis" of his music than would have been the case had he made each grand division of the subject a long paragraph with only one period. Another point which should be indicated is a very restrained use of the *Leitmotiv* and reminiscent theme. In his secular Cantata "Sleeping Beauty" Mr. Cowen largely employed these devices. Why he has not done so in the present case is a question to which we can only give a speculative and, therefore, worthless reply. The fact stands, as we have said, and it is one with which few will quarrel in connection with oratorio. The leading representative themes are four in number; three doing duty for circumstances and one for a person. First of the three comes a motive always heard in connection with the journey to the land of Israel. It may be called the motive of homeward travel:—

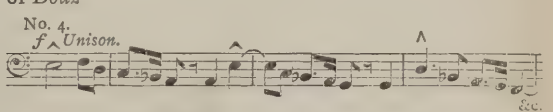
The second should, perhaps, be known as the motive of Home itself. It is first heard in association with the words: "Our eyes shall see Jerusalem"—



The third is a Harvest motive—



The one personal motive always precedes the entrance of *Boaz*—

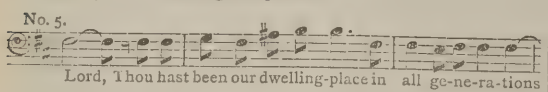


It will be observed that neither *Ruth* nor *Naomi* are represented in this fashion, and it will be concluded that the composer attaches no great importance—in oratorio, at any rate—to the so-called "leading theme," since he leaves two such important characters destitute. As a matter of fact, the themes above given are themselves so little used that we are scarcely justified in giving up more than a small amount of space to their statement and consideration. There are in the work, as may be supposed, instances of subjects repeated in a suggestive way, but nothing materially interferes with the conspicuous fact that the various divisions of the text are dealt with independently, and with a view to the unimpaired expression of their prevailing sentiment. As regards the melodic and harmonic characteristics of Mr. Cowen's new work, it will readily be assumed that they are permeated with an individuality which the composer has by this time made familiar. Mr. Cowen is never common-place. More and better than this, he is always distinctive and recognisable. His themes have a character of their own, and so has the harmony with which he clothes them. Concerning the orchestration of "Ruth," we are unable to express an opinion, but its excellence may be taken for

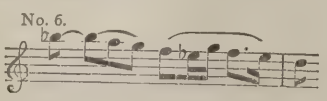
granted, Mr. Cowen having shown over and over again that he knows how to handle deftly the means which a modern orchestra puts at disposal.

The reader probably expects us now to run through the various scenes in order, and point out whatever may be found specially remarkable. We hasten to fulfil the obligation, in the limited manner dictated by considerations of space.

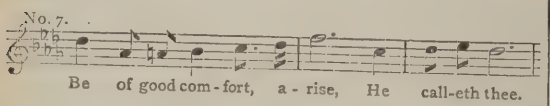
There is no overture, or orchestral introduction, the motive of Travel being at once heard, preliminary to a chorus of returning Hebrews: "Lord, Thou hast been our dwelling-place." This number is in the usual form—principal section, episode, return of principal section—with a contrasted and important *Coda*, "There the glorious Lord," &c. The motive of Travel runs through the principal section only; that of Home being the theme of the episode. Somewhat of an archaic character is given to the chorus by the leading subject—



but the greatest effect is made in the *Coda*, "There the glorious Lord"—an example of strong and strenuous music. The brief dialogue between *Naomi* and an Elder of the caravan is attended throughout by the Home motive, after which the chorus resumes, and gradually dies away. The second number opens with an air for *Naomi*, "Like as a father," in which conspicuous use is made of the two representative themes (Travel and Home) already mentioned—this in connection with the widow's resolve to return to her own people. In the course of *Naomi's* dialogue with her daughters-in-law, and when *Orpah* exclaims "Lo! famine consumes the land," a minor representative phrase is heard—

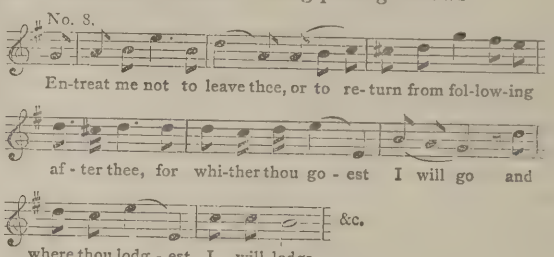


afterwards associated with the dissuasion of the neighbours: "We will rejoice and be glad in thee." These words and others are set as an *ensemble* for chorus and soprano solo (*Orpah*), the progress of which *Naomi* breaks now and then, with her sustained resolve to depart. The whole movement is smoothly written in contrapuntal fashion, points of imitation abounding throughout, and is carried on at some length very pleasingly, but without much force of expression. It is as though the composer intended to give an idea of neighbourly compliment and goodwill. *Ruth's* following solo strikes a different chord with artful emphasis. Here the conviction is firm, the feeling ardent, as may be seen in the opening phrase—

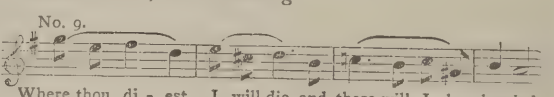


and the whole fibre of the music solid, while perfectly free and unembarrassed. This air may be counted on for all the effect which an *aria d'entrata* should have. It is well supported by the benediction of the neighbours: "The Lord thy God shall bless thee in all that thou doest," to which massive and imposing harmonies lend all requisite dignity.

The second scene begins with a chorus of returning Hebrews, "God shall help us when the morning appeareth"—another example of the lofty and impressive choral writing that best becomes the character of oratorio. The treatment of the second subject, "We will sing aloud of Thy mercy," recalls Mendelssohn, but is none the worse on that account, while the whole serves as an appropriate introduction to the scene in which *Naomi* counsels her daughters to return. Mr. Cowen could not but be conscious that here a great opportunity lay to his hand, and he has used it well, not by complication and elaboration of means, but by endeavouring to embody the keen feelings of the situation in melody which shall be their adequate expression. The music, therefore, is simple, but all music should be as simple as the requirements of its subject allow. Mr. Cowen, however, marks off the mother's passages from those of the younger women by changes in the gravity and character of the accompaniment, and takes other means to secure a desirable distinctiveness. Moreover, the dialogue is relieved by a brief entry of the Hebrews' Chorus, the words of which, "Let us go again to our own people," mingle with those of *Naomi* as she still further presses *Ruth* to rejoin her kindred. Then follows *Ruth's* memorable declaration, upon which, as in duty bound, Mr. Cowen has lavished all his care, in order to secure intense pathos without bathos. His success cannot, we think, be disputed. The melody is most expressive and touching, as the following passage shows—

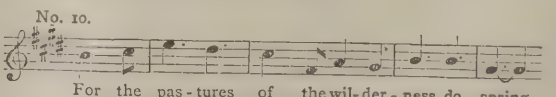

No. 8.
En-treat me not to leave thee, or to re-turn from fol-low-ing
af-ter thee, for whi-ther thou go-est I will go and
&c.
where thou lodg-est I will lodge,

and, still more, the following—



Mr. Cowen does not prolong the solo. It passes in two or three minutes, but it leaves an impression that endures to the end of the work. The final chorus of this scene, "The Lord hath done great things for us," is generally in the massive, contrapuntal style of the first, but more fully developed. It adds no little to the sum of the merit possessed by the oratorio, and makes an effective ending to a scene which is full of musical beauty. We should add that when the voices cease, the motive of Travel indicates that the Caravan has resumed its homeward journey.

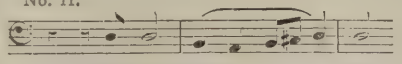
The Harvest motive opens the scene in the wheatfield, and introduces a somewhat extended orchestral prelude to the solo and chorus of Reapers and Gleaners, "Fear not, O land." Into the earliest phrases of this the motive enters—



A smooth and flowing pastoral style is maintained through the *ensemble*, which gains variety by employment of the female voices in two and three part harmony as an alternative to the incidental solo and full chorus. The *Boaz* theme precedes the entry of that personage with his monotone salutation, "The Lord be with you," to which the labourers respond

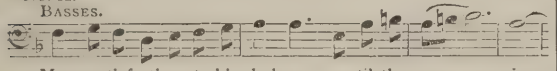
in unison, using a quaint unaccompanied phrase, possibly of Hebrew origin—

No. 11.



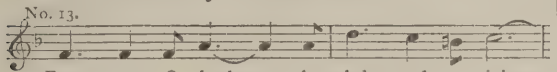
The dialogue following ranks with that in the second scene. Preceded by the Home motive, it introduces that of Harvest where the Reaper answers *Boaz*, "So she came and hath continued even from the morning until now." The Home theme is also an attendant upon the words of *Boaz:* "It hath fully been showed me. . . . how that thou hast left thy father and thy mother," &c. These are the chief structural features of the dialogue music, which, however, derives its chief value from natural and expressive melody and general fitness to the situation. Reminiscences of the pastoral introduction and the opening chorus of the scene suggest the idea of labour till evening comes on, and the toilers go homeward. The concluding number of the scene embraces a chorus, "Man goeth forth unto his labour until the evening," and the dialogue in which *Ruth* and *Naomi* speak of *Boaz*. Undoubtedly the chorus is one of the most beautiful and charming things in the entire work. It comprises two distinct sets of words and themes, sung respectively by the Reapers and the Gleaners, the men leading off—

No. 12.



and continuing in the same simple, tender, and pleasing style. The women, on their part, have a different rhythm and subject, which, however, does not stand in the way of combination—

No. 13.



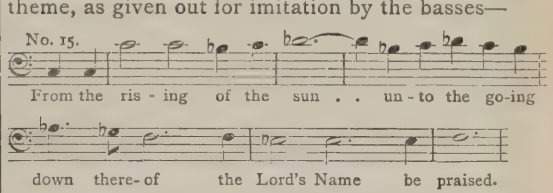
the theme being that which opened the Harvest chorus. When *Naomi* meets *Ruth*, and the harvesters pass on, the dialogue (*parlante*) of the two women is happily accompanied by the melody of *Ruth's* solo, "Entreat me not to leave thee," and several times interrupted by the receding chorus. All this is managed with immense tact, and we shall be surprised if the novel and beautiful finish of the first part do not make a sensation.

The second part is preluded by an orchestral movement in G minor, entitled "Thanksgiving at Harvest Time." The true effect of this can only be judged on perusal of the score, but we may say that it is full of earnest feeling, and boasts a good deal of character, especially the section marked *In modo d'un Canto religioso*. Nothing in the work, perhaps, is more in the composer's individual style. A solo for *Boaz*, "How excellent is Thy loving-kindness"—led up to by an exordium founded on the Harvest motive—gives the tenor vocalist a good opportunity for the effect open to legitimate singing. It is relieved by a choral response, "He will love thee and bless thee," having the plain, solid, substantial features of which, as we have already seen, Mr. Cowen knows at once the secret and the value. The Elder's brief address, "Thus saith the Lord," follows, preceding an important series of choruses. First of all, the Reapers sing, "Now shall the virgin rejoice," &c., as the Gleaners dance; the vocal music, of course, being an accompaniment to the dance measure as played by the orchestra. In work of this kind, Mr. Cowen is peculiarly happy, having a perfect command of grace and piquancy. Here, at any rate, he has invented themes and orchestral effects in the highest degree characteristic, but without overstepping the limits imposed by an oratorio. The dance of Gleaners is followed by a dance of Reapers, to which the women sing an accompaniment, using words, beginning "Corn shall make the young men cheerful." Again we have character, piquancy, and charm—

No. 14.

Presently the two dances are cleverly combined with excellent effect, and treated thus with full development. In the next number, Mr. Cowen makes his greatest, and, we venture to think, most successful choral effort. Opening with solemn and pathetic strains on the words, "The Lord said: I will send a famine," he passes to a jubilant outburst, "We will praise Thee, O Lord," of considerable length and sustained force and animation. This is the composer's "Thanks be to God," and one not unworthy of association with Mendelssohn's masterpiece. It is in the usual form, the episode being one of peculiar grandeur. One might almost infer this from the theme, as given out for imitation by the basses—

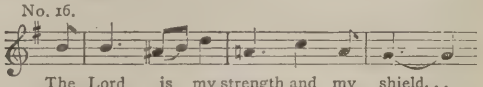
No. 15.



The whole is worked out at much length and with increasing power right up to the climax, whence the music rapidly subsides, fading away as the people depart, and *Boaz* lies down to sleep. As *Ruth* enters, the orchestra plays the melody of her solo, "Intreat me not to leave thee," which leads to an earnest prayer, "My Father, Thou art the Guide of my youth." It is brief, but full of significance and appropriateness to the situation. The music of the ensuing dialogue and duet, "Happy am I," shows no falling off from this level.

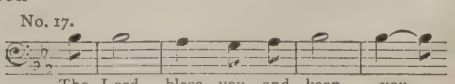
The final scene is wisely not prolonged, the story having reached its highest point of interest, and nothing remaining but a consummation which everybody foresees. *Boaz*, preceded by his theme, as usual, announces his "purchase" of *Ruth*, and the assembled people respond with words of good will, set to plain and massive strains. Then follows an *ensemble*, in which all the characters and the chorus take part, *Ruth* leading off with a solo—

No. 16.



after her coming *Naomi* with an independent melody, "I have been young and now am old." *Boaz* next takes up the tale, "The meek shall inherit the earth," and then the subjects are variously employed in combination till the entrance of the chorus, headed by the Elder, who leads a quasi-ecclesiastical Benediction—

No. 17.



In the end all the solos are joined with the chorus, so continuing to the close in solemn and stately fashion. The Elder's prophecy, "Behold new things do I declare," shows that Mr. Cowen still has ample resources left, especially of fancy, for the creation of new and interesting ideas—a fact to which the final chorus, "O generation, see ye the words of the Lord," bears even more emphatic testimony, the peroration being as animated, vigorous, and effective as any part of the work.

We have now given not only a description, but a record of first impressions which warrant in congratulating the Worcester Festival upon a noble addition to its programme, and English art upon an oratorio of which English amateurs should be proud.

VICTORIAN MUSIC.

(*Concluded from page* 398.)

In previous notices of Victorian music we sought to draw a contrast between the condition of the art at the present time and when the Queen came to the throne. We also indicated the more prominent agencies by which the changes observed were brought about. There now remains to dwell for a little upon matters of at least equal importance, connected with the fluctuations—or progressive stages, if the reader like it better—which have marked the condition of public taste and, to a large extent, determined the course and character of music during the period under notice.

At the outset of this consideration we should make present to the reader's mind certain facts which distinguish the art of music from its kindred. May we put the case thus broadly: The past of other arts remains and mingles on equal terms with the present; the past of music is dead, and there is only the present. This, of course, is a rough generalisation, not to be accepted as of microscopic fidelity to the actual circumstances, but on the whole it expresses a truth. The poetry of generations long gone by is the poetry of to-day—often more esteemed than that of contemporary genius—and exerts amongst us an active force, influencing the minds of men, shaping their thoughts and even their expressions. So with sculpture, as to its kind and in its degree. The masterpieces of the ancient world are those before which men now living bow in admiration, and by which they determine their standard of perfection. Architecture may, on its part, be said to have no past, since the energies of the present are devoted to labour upon old models. Of all the arts, painting comes nearest to music as viewed from the standpoint we have now taken up. But while its progress has been marked by the rise and fall of schools, and by many changes of faith and practice, the measure of this phenomenon cannot be compared with that observable in connection with music, nor is the attitude of the public the same. The great pictures of all ages and styles have a place in common esteem with those which meet the latest development of taste, and are equally honoured as works of genius. Music stands alone, not only in the rapidity with which the fashion of it changes, but in that the fashion of yesterday is as much disregarded to-day as is a past shape in bonnets or mantles. By some minds, of course, change is less favourably received than by others. In certain cases a constitutional objection to quit the old lines comes into operation; or there may, in special cases, be powerful reasons founded upon artistic considerations. Hence we have, at any given time, a multitude of preferences, the assertion of which leads to clashing and contest. But amateurs who are most conservative are themselves moving. They stand where stood the "radical reformers" of a century ago, and they ignore the music of two centuries ago with as much resolution and completeness as do their antagonists of to-day. The "dead past" of music begins where the retrospective sympathies of conservative minds end, and that fatal limit is ever advancing, enclosing more and more of the domain of bye-gone art, and consigning it to darkness and oblivion. We do not here enquire into the reason of a condition from which other arts are free, though the question is most interesting and attractive. Nor will we assume that it is a necessary and unavoidable condition. A time may come when a more perfected and universal taste than has existed hitherto shall comprehend the good of all ages; meanwhile we must take matters as we find them, and no survey of the last fifty years can boast of even elementary completeness while it ignores the changes of musical fashion.

With regard to orchestral music, the higher tastes of English amateurs were devoted to the classical masters for many years after the Queen came to the throne. A glance at the Philharmonic and other programmes of the day show this with striking completeness, and it is a spectacle that gives no occasion for wonder. Music-lovers were then almost within the shadow cast by the great German composers as they receded from earth. Beethoven and Weber had died but yesterday, so to speak, Haydn was a personal recollection to many living men, and Mozart belonged to the generation immediately past. This marvellous constellation of genius might well have been enough for those who saw its pristine splendour, and first comprehended its significance. Vainly would any contemporary musician, however great, have striven against the influence of the mighty dead, had he dared to set up a musical way of his own. There was only one course open—to follow on the classical lines with such individual peculiarities as might give distinctiveness and piquancy. This course Spohr, Mendelssohn, and Schumann adopted with greater or less fidelity, so bringing up the rear of the masters of whose company they were worthy.

The first contemporary that exercised a powerful influence upon Victorian taste in music was Spohr. Circumstances in a measure favoured the rise of this master. The age naturally rejoiced in one who had a claim to be considered great, and accounted a legitimate successor of heroes not long passed away. Moreover, Spohr had no serious rival between Beethoven's death and the advent of Mendelssohn. In orchestral music, as in that of oratorio and the chamber, there was none to dispute his pre-eminence. But his English success was due to the fact that, while closely adhering to classic forms and principles, he had characteristics of a new and fascinating kind. His music offended no prejudices, and puzzled none of its hearers. Beautifully clear in its meaning and familiar in its main constructive lines, it allowed free play to a wealth of tender and touching melody, coupled with a richness and elaboration of harmony such as had never before challenged admiration. We of the present day are acquainted with Spohr's defects. We rightly estimate his cloying sweetness, his abundant mannerisms, and the comparative absence from his music of strong elements. But then we are in the position of a man who has long lived with a beautiful and somewhat insipid woman. The beauty has become familiar, while, *pari passu*, there has been increasing perception of the insipidity. Fifty years ago the charm of Spohr was fresh, and England fell madly in love with him, doting upon his melodies and rolling his ornate harmony, like a sweet

morsel, under the tongue. This was the honeymoon of composer and public, and the glamour of it, like that of so many other *lunes de miel*, did not last.

We may doubt whether Spohr's pre-eminence would have endured even if a younger and nobler rival had not appeared on the scene. His music is hardly adapted for constant wear, and its delicate, finely elaborated structure scarcely accords with the indisputable preference of English taste for something bolder, firmer, simpler, stronger. The nation that has made a god of Handel, is not likely to depose him in favour of Spohr. But, however this may be, it is right to congratulate ourselves upon the fact that the Cassel master was himself deposed. His music, so luscious and beautiful, has its place among the sweets of the art—to be partaken of sparingly and at intervals, rather than to be a staple article of food. Enjoyed often, it would bring on indigestion. Happily the star of Mendelssohn arose, and as it soared to the zenith, that of the older master sank, leaving behind nothing that can be pointed out as a permanent influence. Spohr has now no following amongst composers, and nobody thinks of writing in his style, as many do in the style of Mendelssohn, Schumann, Brahms, Wagner, and others who are exemplars with a following.

If the Spohr fever raged severely for a time, what shall be said of that communicated by the genius of Mendelssohn? who, had nature expressly made of him a musician to captivate England, would have been no other than he was. Save, perhaps, the advent of Handel among us, no more important event than the rise of Mendelssohn ever occurred in the history of English music. It certainly is the chief incident in the record of music Victorian, which has largely derived its character from Mendelssohnian impulse and precedent, just as public taste has been affected in an immense degree by the same influence. It is sometimes urged that English worship of the fascinating Felix has been a curse rather than a blessing, because it has barred the acceptance in this country of newer and more progressive composers. According to those who so contend, England would now, but for Mendelssohn, be far ahead of the point she has reached. Their argument amounts to a partial begging of the question. It implies that had England not taken so ardently to the composer of the Scotch Symphony and the "Hebrides" Overture, she would have surrendered herself to the "newer and more progressive" men. That may, or may not, have been the case. There is no proof either way, and, in the nature of things, there cannot be. Moreover, it is by no means allowed on all hands that the musicians in whose path Mendelssohn has stood are better adapted than he to repay popular appreciation by promoting the cause of true art. At the same time, we are prepared cheerfully to grant that the exclusive cult of one composer, or one school of composers, amounts to a national misfortune. It resembles breeding "in and in." The result is deterioration. With regard to England and Mendelssohn, however, there never was cause to fear such a disaster, for the simple reason that, while the favourite undoubtedly left scant room for new comers, he did not expel the older masters. Handel, Haydn, Mozart, and Beethoven were not less worshipped because the people had found a fresh idol, and only the contemporary Spohr, who had reigned but a little while, can be said to have suffered. On the whole, there is cause for rejoicing rather than mourning in that our country, at the very moment when she awoke to musical life, gave herself up heart and soul to strains so pure and beautiful, at the same time so masterful and invigorating, as those of Mendelssohn.

It may be asked what there was in Mendelssohn's work to secure favour so general and prolonged at the hands of the English! The question hardly admits of an exhaustive answer, coming, as it does, within the region of taste, which is as much beyond explanation as outside dispute. Individuals very often cannot account to themselves for the ties that bind them to persons and things, to forms of thought, sentiment, and expression. They are equally unable to show clear cause for feelings of repulsion.

> I do not like thee, Doctor Fell;
> The reason why I cannot tell;
> But this, in sooth, I know full well,—
> I do not like thee, Doctor Fell.

As with one person, so with a community or a nation. Mysterious sympathies come into action, excited by the adaptation of supply to, sometimes, half conscious or wholly unconscious need, and such a condition is then set up as that which we contemplate when looking at Mendelssohn's relations to England. But the cause of those relations is not entirely obscure. Mendelssohn, like Spohr, thoroughly understood that the mission of art is to gratify by producing and exhibiting the beautiful, and that it is most completely discharged when the beauty is made most intelligible. Like his predecessor, therefore, Mendelssohn exerted himself to charm by clearness of construction, by elegant and moving themes, by wealth of harmony and richness—not gaudiness—of colour. When a composer does this, with the support of adequate talent, he pleases as assuredly as that light accompanies sunrise. But Mendelssohn had a peculiar advantage over Spohr when bidding for English approval. We find it in the greater solidity of his style, especially as regards religious music, and the no less marked simplicity and spontaneity of his lighter works. English amateurs recognised in "St. Paul," "Elijah," the Psalms, &c., a legitimate development from the Handelian oratorio of the last century. This was enough for them; and if Mendelssohn had written nothing else he would still have won amongst us a position of supremacy.

Not often does a nation yield itself to the domination of a single artist so completely as did England to the might of Mendelssohn. For twenty years from about 1840 the composer was the most vital of the musical forces operating amongst us. The older masters were cultivated as before, and newer aspirants for fame were not wholly neglected by superior persons, but the people at large were Mendelssohnian first and anything else afterwards. Our own composers acted, in many cases, but as more or less distant and faint echoes of the oracle. They seemed unable to write in any other style. Indeed, Mendelssohn was music and music was Mendelssohn in all that concerned or was associated with contemporary art. We say again that here is cause for congratulation rather than regret. The popular composer came at a most critical time, and held the nation fast to true art just when ill-regulated and newly-excited impulses might have precipitated it anywhere but in the right direction.

Of course it was not desirable that this state of things should continue. It served a useful purpose, and then made way for new circumstances which gave greater liberty, but not, we desire to think, in excess of judgment wherewith to use it well. What originated the new circumstances in question? Undoubtedly the invasion of England by composers of the romantic school, between whom and the classicists there were connecting-links that served, and are even now serving, to lessen the shock of a change which promises, in its ultimate issues, to be of a very radical nature. Romanticism, it is important to observe, did not obtrude upon classicism

as a new creation. It is really a development from it—a development artificially strained to extravagance, in many cases, no doubt, but still having its roots where we have placed them. The first great romanticist was Beethoven, beyond whom, within the bounds of legitimate art, none of his successors have gone. Schubert, also, was a romanticist; so was Weber; so, in some respects, were Spohr and Mendelssohn; so, beyond all question, was Schumann. The difference between these masters and the romanticists *par excellence* is that they subordinated fancy and expression to the established rules of art, while their successors give both unrestricted play. But having the root of the matter in common, the second school could follow the first without, to use an intelligible figure, change of carriage. At most, the transfer involved only a case of switching from one line of rails to another—an operation which sleepy passengers were not likely even to notice. Whatever the facts on this point, there can be no doubt at all that the last fifteen years of Queen Victoria's fifty have witnessed a gradual change in public taste, tending to the popularisation among us of music which, if less artistic than the classics, as some say, is perhaps more in accord with the spirit and feeling of the age. The change has not been violent, and we mistake the English character if it will ever be permitted to become revolutionary. We are a slow moving people, and our inborn conservatism is a guarantee that we shall never cease to cherish what of good the past has handed down. So much the better for us in all respects, but especially as regards music, since we, with our national caution and practical instincts shall succeed, if any people ever do, in fairly adjusting the claims of art and of the feeling that the music of an age should be an exact expression of its emotional characteristics. This consummation is clearly indicated in the works of the new English school as represented by men like Mackenzie, Cowen, Stanford, Parry, and others. The sympathy of those composers with modern developments cannot be mistaken, since, in the "hot youth" of some of them it found almost ill-regulated expression; but their mature works—those which are really determinative of character—show a happy alliance between purely artistic considerations and others which have to do with the mere excitement and gratification of sense and sensibility. So long as we can preserve that alliance in English music, we shall keep our art in touch with the illustrious past, and guard it from excesses such as have, in the case of less solid and look-before-you-leap peoples, given occasion for regret and even shame.

No reasonable man will deny that music, intimately allied as it is with the inner life of individuals and communities, should take its character from the mental and emotional peculiarities of the age. Only thus, indeed, can it have true vitality, and propagate its kind. We may—and if our minds be unprejudiced, we must—admire the excellence of the past; that above all which, by force of genius, rises superior to the influence of fashion, and is unaffected by change in musical manners and customs. Nevertheless, our principal concern is with the music of our own time. That belongs to us in a special sense; we are its custodians, and responsible to those who shall come after us for handing it down unimpaired by lack of judgment or want of firmness in insisting upon an ordered art, not a chaos of sound. Our accountability at the present time is certainly very great. We are living in days when it may be said with all possible emphasis: "The old order changeth, giving place to new." Under the influence of amazing developments, even the public mind and feeling are undergoing transformation, becoming more alert, vivacious, sensitive; demanding stronger excitement and plenty of it. We have, in short, entered upon a period of nervous energy, that threatens to become excessive and set up disease. By this our music is naturally affected in the first place and in the strongest degree, but it would be a grave reproach to the Victorian age were we to permit an unrestrained licence. Though the arts are our servants, who minister to our pleasures, they have their rights as well as their duties; and one right is immunity from violence done to principles which all ages have respected, and the continuous wisdom of generations has approved. We are not disquieted, as far as England is concerned, on this matter, but look forward with assurance that what remains of Victorian music will illustrate the order defined by Johnson as "the child of Beauty and Wisdom."

A FORGOTTEN BOOK.

II.

(*Continued from page 396.*)

The schism which raged in the musical world in the seasons of 1791-2 was healed in the following year, and a union of parties being effected, the Haymarket Theatre was re-opened with the best company available in England. Of the tenor Kelly, from Drury Lane, the author writes that he was a good musician, but in spite of his long residence in Italy, "he retained or regained much of the English vulgarity of manner." Madame Mara, already declining in voice and favour, actually condescended to sing as *Polly Peachum*, in the "Beggars' Opera," at Covent Garden. Her subsequent history was disastrous: for "in the maturity of charms which had never been great," she eloped from a drunken husband with a young flautist, lived for several years in Russia, and re-appeared in England at fully seventy years of age to give a benefit Concert, at which her tones were compared to those of a penny trumpet. "We are now come," says Lord Mount Edgcumbe, "to an interesting period in operatical history, the arrival of Banti, whom I must ever consider as far the most delightful singer I ever heard." Banti—to whom, by the way, Mr. Shorthouse makes allusion in his tale "The Little Schoolmaster Mark"—was, like Grisi, never a good musician, but her instinct stood her in unfailing stead. Her voice, according to the author, was a rich *voce di petto* * of singularly uniform beauty throughout, and her acting, always excellent, rose on occasion to heights of remarkable power. She made her *début* in Bianchi's "Semiramide," or "La Vendetta di Nino," introducing into her part "a fine air by Guglielmi from the Oratorio of 'Deborah,' with violin obbligato. . . . No opera ever had greater success, or a longer run, than this." In a subsequent season—that of 1800—she performed for her benefit an opera by Lord Mount Edgcumbe, "Zenobia," set to Metastasio's drama, "and gave to the music an effect which its own merits could never have produced in other hands." The "first man's" part was allotted to Roselli, a male soprano, but was taken by Benelli, a tenor. "After this year," adds the author, "Roselli sang no more, nor had we ever another soprano at the opera." This statement is not quite correct, for after a lapse of just twenty-five years, Velluti made his appearance in Meyerbeer's "Il Crociato in Egitto." A new generation had grown up, however, to whom this kind of voice was un-

* It is to be observed that Lord Mount Edgcumbe uses the phrase *voce di petto, voce di testa* of a voice as a whole, not of a particular register of the voice.

familiar, and the feeling was so strong against the revival that unusual precautions had to be taken. Managers then realised that it was highly impolitic to combat a prejudice founded upon a natural and healthy basis, and this time the male soprano disappeared for ever from the operatic boards. The list of operas in Banti's repertory is given in the article in Grove's Dictionary, the writer of which, by the way, has embodied a great deal of Lord Mount Edgcumbe's remarks *totidem verbis*, without the use of quotation marks. Lord Mount Edgcumbe never wearied of hearing Banti, but the public apparently did, and the manager accordingly let Banti depart in 1802. Before her departure she sang at her own benefit with Mrs. Billington, the new star, in Portogallo's "Merope," conceding the leading *rôle* to her rival. "The curiosity to hear these two celebrated singers together was so great that the theatre overflowed, and even ladies were obliged to sit on the stage for want of other places." In the summer and autumn of 1802 the author of these "Reminiscences" took a short tour on the Continent. At Stuttgart he heard a charming opera by Weigl, "L'Amor Marinaro," in which the first woman appears in male attire. He adds, "I endeavoured a year or two ago to get this opera performed here, but could not succeed, though it was acknowledged to be likely to please. The *travestissement* of the first woman was, I believe, the chief obstacle." In connection with his stay in Paris he observes: "Of French music the less that is said the better . . . the *grand opéra* was in no respect improved; that human ears can bear it is marvellous."

Mrs. Billington, *née* Weichsel, had the advantage over her rival and predecessor Banti of being a thorough musician, coming as she did of a musical stock on both sides. "Her voice, though sweet and flexible," says Lord Mount Edgcumbe, "was not of that full nature which formed the charm of Banti's, but was rather a *voce di testa*, and in its very high tones resembled a flute or flageolet." Excelling in the execution of florid passages, Mrs. Billington lacked pathos of expression, and was an indifferent actress. The writer confesses that he only began to appreciate her great merits from the very circumstance which rather lowered her popularity—namely, the arrival of Grassini. Of their relative merits he remarks, with great point:—"As every one has eyes, and but few musical ears, the superior beauty was the most generally admired, and no doubt the deaf would have been charmed with Grassini, while the blind must have been delighted with Mrs. Billington." They appeared alternately for two years, during which Braham, lately returned from Italy, now first began to challenge public notice as a leading operatic tenor. On Braham Lord Mount Edgcumbe has a great deal to say, and says it well. He praises the quality of his voice, his knowledge of music, &c., and after remarking that it is certain he *can* sing well, regrets that he should do otherwise, quitting "the natural register of his voice by raising it to an unpleasant falsetto, or forcing it by too violent exertion . . . departing from good style and taste, which he knows as well as any man, to adopt, at some times, the over-florid and frittered Italian manner; at others, falling into the coarseness and vulgarity of the English." To revert to Mrs. Billington, it is interesting to encounter, amid the list of operas in which she excelled, Mozart's "Clemenza di Tito," the first of his works for the stage ever acted in this country. After three years of divided reign, Mrs. Billington and Grassini both retired, the former in the plenitude of her power, the latter with impaired resources and diminished popularity. Both were replaced by "the great, the far-famed Catalani," who for many years reigned alone. The bulk of Lord Mount Edgcumbe's criticisms upon her gifts and abuse of them will be found in the article "Catalani," in Grove's Dictionary. One passage not quoted there is worthy of note, in which, after censuring the "fantastical excess" of her embellishments in *ad libitum* passages, he goes on—"She is fond of singing variations on some known simple air, and latterly has pushed this taste to the very height of absurdity by singing, even without words, variations composed for the fiddle. *This is absolute nonsense, a lamentable misapplication of that finest of instruments, the human voice, and of the delightful faculty of song.*" We have underlined these last words as exactly indicating the standpoint of the writer—one which cannot be said to be that of all modern musicians. For it can hardly be gainsaid that the tide of music is setting irresistibly in an anti-vocal direction. The art of vocalisation, the *bel canto*, is well nigh dead. There is neither a sufficient demand for nor interest in florid music to make it worth the while of singers to cultivate it. It has come to this then, that the vocalists worth the name, now before the public, may roughly be divided into, firstly, the useful class of those whose physique, intelligence, and dramatic aptitude enable them to co-operate with an orchestra; and, secondly, that small band of singers to whose ranks few if any recruits are added, who still maintain the traditions of the *cantabile* and *legato* style, conscious—some of them by actual experience—that any excursion on their part into the Wagnerian arena must inevitably be attended by a loss of that delicacy and finish which is their especial charm. Of the few surviving representatives of the *bel canto*, Mesdames Patti, Lucca, and Trebelli have been practically total abstainers from Wagner, and the way in which they have all of them retained their powers has probably not suffered from this abstinence. In this connection, however, it may be admissible to offer a reassuring word about the decadence of great voices. A similar cry was raised—by Lord Mount Edgcumbe himself, amongst others—in the period which immediately preceded the palmy days of the greatest operatic quartet the world has probably ever known. Between the years 1805 and 1825, with one or two exceptions, there was a complete dearth of great singers, and then came Pasta, Malibran, Grisi, Rubini, Mario, Lablache, Alboni. Such a galaxy of vocal talent the world has never known before or since. Turning again to Catalani we are glad of the opportunity of transcribing the following amusing paragraph:—

"Whenever I hear such an outrageous display of execution, either vocal or instrumental, I never fail to recollect and cordially join in the opinion of a late noble statesman, more famous for his wit than for love of music, who, hearing a remark on the extreme *difficulty* of some performance, observed that he wished it was *impossible*." Lord Mount Edgcumbe adds, in a note, that the same noble lord "being asked why he did not subscribe to the Ancient Concerts, and it being urged as a reason for it that his brother, the Bishop of W——, did, 'Oh!' replied his lordship, 'if I was as deaf as my brother I would subscribe too.'"

Catalani was not only successful in serious opera, but achieved distinction in the *opera buffa* as well. "Though the outline of her features is decidedly tragic (almost Siddonian), yet she can relax them into the most charming smile, and assume the character not merely of gaiety, but even of *niaiserie* and of arch simplicity. . . . With all her faults, therefore (and no great singer ever had so many), she must be reckoned a very fine performer; and if the natural powers with which she is so highly gifted were guided by sound taste and judgment, she might have been

a perfect one." Catalani's intolerance of rivalry and perpetually enhanced terms wore out the patience and exhausted the purse of English managers, and she quitted England in 1813, since when she "found it more agreeable to her taste, and probably more advantageous to her interest, to travel throughout nearly the whole of Europe, giving Concerts, at which she is generally the only vocal performer. She has made one such visit to England [in 1824] and may make more, as she retains a partiality for this country, where she has been more extravagantly admired and paid than in any other."

In the supplement to these "Reminiscences," published in 1834, Lord Mount Edgcumbe cannot resist seizing the opportunity of taking his "last leave" of Catalani, who, after fulfilling a festival engagement at York, in the summer of 1828, traversed the whole island, and came to stay at Plymouth with the Earl of Northesk, then Port Admiral, at whose house the author met her in private, and heard her at one public Concert, for the first time since 1813. Her voice was still wonderfully fresh, and though diminished in compass had gained in expression. In particular, he was delighted with her singing of "Rule, Britannia"—which used to throw sailors into transports of enthusiasm—"which last I always thought she sang better than anybody." "The last notes," he adds, "I ever heard from her were in my own house, accompanying herself on the pianoforte, in some beautiful little Italian canzonets. . . . I have since heard of her from Florence, near which town she resides, and I hope will long do so in health and happiness." On Catalani's departure, in 1813, "a new aera began in our opera." At this point, however, he retraces his steps in order to relate what had taken place in the realm of comic opera. Morichelli and Bolla were the two principal performers in the years 1792-1800, the latter of whom, in her benefit, introduced the innovation of *speaking* the dialogue in prose, without recitative, "which had not a bad effect." Storace was often called in, likewise Mrs. Billington, who, when she performed with Naldi, an excellent actor and musician in the "Fanatico per la Musica," "took the opportunity of displaying her talents as an instrumental performer, by accompanying herself on the pianoforte."

Lord Mount Edgcumbe winds up this section with a survey of the last two periods, and a comparison of the five great female singers comprised therein. Mara and Mrs. Billington belonged to one class, and resembled each other closely. Both were good musicians, with sweet agile voices, excelling in the *bravura* style. "But neither was an Italian, and consequently both were deficient in recitative; neither had much feeling, both were deficient in theatrical talents, therefore they were more calculated to give pleasure in the concert room than on the stage. . . . The other three, on the contrary, had great dramatic talents . . . They were all likewise but indifferently skilled in music, supplying by genius what they wanted in science. . . . Their distinctive differences, I should say, were these: Grassini was all grace, Catalani all fire, Banti all feeling; and, by a singular coincidence, forming almost exact counterparts of the three great singers before compared together, the first may be said to have borne a strong resemblance in her style to Rubinelli, the second to Marchesi, and the third to have united in a high degree all the varied excellence of Pacchierotti." The "new aera," which began with the departure of Catalani, was, in the opinion of the author, marked by a great deterioration in the style of operatic composition and a corresponding decadence in the art of singing, and a falling off in the supply of good voices. The distinction between serious and comic operas was nearly broken down, while "the separation of singers for them' was entirely at an end. A mongrel compromise arose called *semi-seria*. "The dialogue, which used to be carried on in recitative is now cut up . . . into *pezzi concertati* or long singing conversations, which present a tedious succession of unconnected everchanging motives, having nothing to do with each other; and if a satisfactory air is for a moment introduced which the ear would like to dwell upon, to hear modulated, varied, and again returned to, it is broken off before it is well understood or sufficiently heard, by a sudden transition into a totally different melody, time, and key." One might almost imagine that this was a straitlaced modern Kapellmeister falling foul of Wagner, whereas it is Rossini whose vicious innovations excite the strictures of the "old amateur." "Single songs," he continues, "are almost exploded, for which one good reason may be given, that there are few singers capable of singing them. . . . The acknowledged decline of singing in general (which the Italians themselves are obliged to confess) has no doubt in a great measure occasioned this change. . . . The generality of voices are basses which, for want of better, are thrust up into the first characters . . . and take the lead in operas with almost as much propriety as if the double bass were to do so in the orchestra. . . . Composers therefore having few good voices, and few good singers to write for, have been obliged to adapt their compositions to the abilities of those who are to perform them." This is perfectly true, we may add, parenthetically, of Mozart, who generally wrote his songs last, with special regard to his cast; and the fact that the principal male character in two of Mozart's operas—*Count Almaviva* and *Don Giovanni*—were written for a *basso cantante*, as it was then called, is an effective confirmation of the passage quoted above. "Songs have disappeared, and interminable quartettos, quintettos, and sestettos fill their place. . . . Every opera is filled with such pieces, which, in fact, are so many *Finales*. These, after wearying the attention for a longer time than half-a-dozen old songs, generally conclude by a noisy crash of voices and instruments, in which the harmony is frequently distracted, *each personage engaged in the scene having, perhaps, to express a different passion* [The italics are ours. Lord Mount Edgcumbe here forestalls the scathing criticism of this anomaly delivered by Berlioz], and the whole vocal part almost overpowered by so loud and busy an accompaniment that the voices themselves are nearly lost. It is really distressing to hear the leading voice strained almost to cracking in order to be audible over a full chorus and full orchestra, strengthened often by trumpets, trombones, kettledrums, and all the noisiest instruments." In this sort of composition, he goes on, good lungs are more useful than quality or style. "Very good singers, therefore, are scarcely necessary, and it must be confessed that though there are now none so good, neither are there many [? any] so bad as I remember in the inferior characters. In these levelling days, equalisation has extended itself to the stage and musical profession; and a kind of mediocrity of talent prevails which, if it did not occasion the invention of these melo-dramatic pieces, is, at least, very favourable to their execution." We make no excuse for transcribing the foregoing remarks almost *in extenso*. They are not only interesting and instructive as forestalling the strictures passed on more recent innovators, but, in so far as singing is concerned, they are decidedly encouraging. Who knows but that we, too, may be on the eve of an amazing revival of vocal excellence—

a melodic reaction provoked by the excesses of over-elaborate orchestration?

It was against Rossini, then in the zenith of his fame as a composer, that Lord Mount Edgcumbe's criticism was primarily directed. He allows him genius and invention, but not good taste, charging him, further, with constant plagiarism from himself, a weakness for noisy instrumentation, and inability to compose music appropriate to strong situations. He proceeds: "I have often heard it seriously remarked that his operas sound best when performed without the voices [what some Philistines say now-a-days of Wagner]. Strange praise for *vocal* music, which I have considered as the finest vehicle for feeling and for passion, and as giving greater expression to words than can otherwise be conveyed; therefore when it is really good they must be inseparably united. At the same time, I must allow there is truth in the remark, for Rossini gives so much importance to the orchestra, and so labours his accompaniments, that the vocal part is really often the least prominent, and overwhelmed, not supported." The latitude which was allowed to great singers by the Italian composers of the last century is illustrated in the following most interesting note: "Many songs of the old masters would be very indifferently sung by modern performers, not on account of their difficulty, but their apparent facility. Composers, when writing for a first-rate singer, noted down merely a simple *tema*, with the slightest possible accompaniment, which, if sung as written, would be cold, bald, and insipid. It was left to the singer to fill up the outline, to give it the light and shade, and all its grace and expression; which requires not only a thorough knowledge of music, but the greatest taste and judgment. No one ever worked on such a canvas like Pacchierotti." What a curious inversion of the *rôles* of creator and interpreter is involved in this practice, which led inevitably to those "outrageous displays of vocal execution" which the writer elsewhere so effectively denounces!

Mozart was the only writer of opera who at this period could get a hearing beside Rossini. Of him Lord Mount Edgcumbe speaks in terms of the highest praise. "His genius was not only original, it was inexhaustible; his productions are full of diversity, and all possessed of intrinsic merit. The frippery and meretricious style of modern music is to the ear like tinsel to the eye . . . but it will be transitory and speedily lost in the fluctuations of taste . . . while the name of Mozart, with those of his two great countrymen—Handel and Haydn—will live for ever, and his compositions, like theirs, descend as sterling gold to posterity."

Of the operatic singers who appeared in the following seasons, Ronzi de Begnis, a handsome woman with a sweet flexible voice, who excelled in *buffa* parts, and Camporese, were the only two *prime donne* of talent. Ronzi, as she was familiarly called, was a great favourite by reason of her good looks and genial ways. Camporese had talent of a much higher order, so much so that, writing in April, 1823, Lord Mount Edgcumbe declares her to be much the best singer of her time, and "the only one that has ever at all brought back to my recollection, or in any degree resembled her to whom I shall always think every other must yield, the unique, the incomparable Banti." This, it should be remembered, however, was written before he had heard Pasta or Malibran. The succeeding section, No. 8, is devoted to an account of English music, which shows that his predilection for the old Italian masters by no means blinded him to the undoubted merits of native compositions. He gives the preference to our Cathedral music as an aid to devotion over that of Italy, and declares "our glees, our only national music," to be unexcelled in their way. Of English female singers he remembers in particular Mrs. Sheridan and Mrs. Bates, who, as Miss Linley and Miss Harrop, were at the head of their profession, and quitted it at the height of their fame. "Mrs. Sheridan to an angelic face (Reynolds painted her as St. Cecilia) added an angelic voice," which, "combined with her touching expression, produced an effect almost heavenly." Mrs. Bates had been a pupil of Sacchini, and would, doubtless, have been famous in the Italian style but that her talents were diverted into the Handelian groove by her husband, a learned musician and fine organist, the man who first "imagined and arranged" the Handel Festivals in the Abbey. Mrs. Billington, he adds, was the only other singer who could be compared with them, and such a comparison would not be fair, as she must be reckoned in school and style as an Italian rather than an English singer. The postscript, which closes the first edition of these reminiscences, is interesting from the fact that it alludes briefly to the proceedings of the opera season of 1824, and the success of Pasta, "now become a delightful performer, a finished singer, and excellent actress."

(To be continued.)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXII.—GRÉTRY (*concluded from page 401*).

The closing years of Grétry's life were brightened by many marks of appreciation, but none, it may be, gave him more real pleasure than the act of his fellow citizens of Liège in naming after him one of the public places of their city. Some of Grétry's letters in connection with this event have been published, and are worthy of record as showing the sweet unaffected nature of the man, his sincere gratitude for kindness, and, above all, a humility which cannot be mistaken for an assumed virtue. The first letter, dated December 10, 1810, is addressed to a notary of Liège, and runs thus:—

"I have three times lately received the *Gazette de Liège;* you or M. Hencart have sent me them, I doubt not, and, to increase my gratitude towards both, you have done so anonymously. I have only just learned of your exertions with the authorities of Liège to secure the success of the project concerning the place which bears my name, and will make my memory imperishable in the city where I was born, and where I desire that, one day, my heart may rest."

In the same month Grétry's friend desired him to visit his native city. The composer replied:—

"You do not cease to concern yourself about me, and this moves me even to tears. . . . You wish me to go to Liège for February 11, 1811; Oh! my friend, I can assure you that it would be impossible for me to endure either the journey or the ceremony which touches me so closely. Every time I expose myself to cold I spit blood: see to what thirty-five represented operas, coming out of my poor head, have reduced me! Now, in my good town, surrounded by you all, joy would suffocate me, and you do not wish me to die yet."

The new Place Grétry was not opened till June 3, 1811, when an imposing ceremony took place. A full and particular account of these may be found in the local journals of the day, one of which declares that "At six o'clock in the evening all the inhabitants of Liège were gathered in the Outre-Meuse quarter, where Grétry was born, where is the public place bearing his name, and where he received the glorious

homage of his country." A large platform had been erected in the square; orchestra, chorus, artists, amateurs, officials, had a place on this elevation, and the proceedings began with the Overture to "Panurge." After certain official documents had been read, the quartet from "Lucile" was sung to words specially written, and followed by a speech from the Mayor, who said:—

"We celebrate to-day a family *fête;* to-day the country honours herself in honouring one of her children; to-day we solemnly inaugurate the Place Grétry: what Liègeoise does not mention the name of Grétry with tender sentiment, and does not claim him as a compatriot with noble pride? You, inhabitants of a quarter famous for its courage, worthy of respect for its misfortunes, honourable for its active industry . . . you who, by the side of your cradles, have seen the cradle of Grétry: dwellers in the Quarter Outre-Meuse, you are proud of that name, you are happy in its glory. Ah! what name more celebrated in the world of art? and in the paths of glory, what renown more beautiful? His genius has charmed the world; his lyre has sung of gods, heroes, sublime and generous actions: 'Silvain,' 'Lucile,' 'Zémire,' 'Colinette,' and 'Le Tableau Parlant'—all his works—do they not receive the tribute of the heart, of talent, and of virtue? Wherefore Liège discharges a sacred debt when she inaugurates this public place and decorates it in the name of Grétry. Grétry, your immortal works have gained all suffrages; your *fête*, a civic *fête*, has united all hearts."

After this effort of oratory came more special music; the proceedings ending with the Overture to "La Caravane" and the March in "Panurge."

Satisfactory as was this unusual tribute to the worth of a composer, much more real value belongs to the extraordinary reaction in favour of Grétry's music which distinguished the year 1811. It has already been shown that the rise in Paris of Méhul, and other musicians, whose style was more energetic and noisy than that of the older master, put Grétry's works somewhat in the shade. After a time public taste returned to its old love, and, in January, 1811, began a remarkable series of revivals, which ran its course amid general applause. Among the operas reproduced were "Zémire et Azor," "La Caravane," "Les Evénements Imprévus," "Richard Cœur de Lion," "Colinette à la Cour," "Anacréon," and "Raoul Barbe-Bleue." Regarding this resurrection a critic of the period wrote:—

"The public, a little satiated with roulades . . . seemed transported with this altogether new melody (dating from 1775), so theatrical, expressive, and ingenious. It is in vain that fashionable musicians and singers have for long conspired to stifle this kind of music, this taste for natural, true, and varied song; it is in vain that they force themselves to substitute for these lively and animated accents I know not what insipid prattling, I know not what tiresome and monotonous twittering, in which one succeeds by means of artifice, without warmth, talent, or resources. The music of the 'Tableau Parlant,' one of the best of Grétry's works, is now forty-two years old, but more fresh and brilliant than that of to-day; it is full of energy, warmth, and life. At the present time we have airs inanimate and without colour. Composers even affect to disdain the elegant, *spirituelle*, and gracious workmanship, which they cannot approach."

Such testimony as this, and the revived taste for his music, must greatly have cheered the declining days of Grétry, and enabled him to bear up against increasing weakness, due to the advance of a chest malady, which had troubled him, more or less, from childhood. He was now settled peacefully at Rousseau's Hermitage, no longer disturbed by dread of a midnight assassin, but waiting with calmness for death, and tenderly cared for by his sister-in-law, Madame Grétry, and her daughters, one of whom had resided in the composer's house during his wife's lifetime. The master slowly but surely descended into the "valley of the shadow," and well knew whither he was going. But the knowledge did not disturb his placidity. Every day brought him nearer to the loved ones who had gone before, and if he looked back it was upon a laborious, honourable, and successful career, from which sprang no reproaches to trouble his last hours. So time went on till September, 1813, when the master's presence was required at the Institute for the awarding of musical prizes. Grétry, unable to attend, sent the following letter:—

"It is impossible for me to present myself at the Institute to consider the musical awards. On arriving at the Hermitage, still convalescent, I had a hemorrhage, which lasted three days and has thrown me into a condition of extreme weakness. At the present moment, swollen to the chest, I wait the end of my long sufferings. I am resigned, but I feel that, in quitting this life, one of my keenest regrets will be that I cannot any longer associate myself with my dear *confrères* for whom I have not less love than honour. Allow them, I beg you, to see this letter. Adieu, my dear *confrère*, I embrace you with all my heart."

Eleven days after these lines were written the honoured master passed away. At the moment of fatal seizure, the only person with him was his nephew, Flamand Grétry, who has put on record some interesting details:—

"His sister-in-law and nieces having gone to snatch a little repose, I spent this celebrated man's last night near his bed of suffering. How shall I describe the cruel situation in which I found myself during that frightful time? At each crisis I thought that he would expire. Occasionally he took my hand and thanked me for my attention, and that of his family, all of which he, alas! judged to be useless. The terrible moment approached which should separate for ever the best of relatives. Some hours later, Grétry, by a movement spontaneous and, to me, alarming, raised himself to a sitting posture, at the same time lifting up his dying eyes and failing arms towards heaven, without uttering a word. What was his thought? But soon his strength failed, and he fell prone, overcome by agony. Suddenly he called us around his bed, took our hands and said: 'Come, all of you—my children—I have only—only an hour to remain with you—I die!' We thought that he had sighed his last, but he again opened his eyes, looked fixedly at us, and asked for a glass of anisette. It was brought; he moistened his livid lips; his head fell again upon the pillow, and in a moment after he was no more."

No sooner was Grétry dead than overwhelming evidence appeared as to the esteem in which the whole nation held him. At that moment the French armies were being crushed by the Allies, despite the amazing genius shown by Napoleon in his extremity. Yet national misfortune did not wholly pre-occupy the public mind. There were many sorrowing for Grétry. The newspapers were full of eulogiums; prints, busts, and medals of Grétry were seen on every hand; breast-pins, snuff-boxes, and what not beside, were all adorned with the master's portrait. It is not to be wondered at, therefore, that Paris gave her dead musician a solemn and imposing funeral.

In the first place a deputation of the Institute went down to Montmorency and escorted to Paris, with all honour, the remains of the lamented master. The body afterwards "lay in state," being visited by an

immense crowd. On September 27 the funeral took place; a solemn procession passing along the Boulevards to the church of St. Roch. Pupils of the Conservatoire marched on each side of the hearse as a body-guard, the corners of the pall being supported by Méhul, Marsollier, Berton, and Bouilly, while, in front, a band composed of the best executants in Paris played a funeral march written by Gossec for the obsequies of Mirabeau. After halting in front of the Théâtre Feydeau and the Academy of Music, the procession reach the church, having been followed along its course by a crowd estimated at 30,000 persons. From St. Roch, the funeral *cortège* proceeded to Père La Chaise, where Méhul and Bouilly delivered orations over the open grave; around the speakers being grouped Cherubini, Gossec, Paer, Boieldieu, Berton, Catel, and many other musicians of fame. Méhul said:—

"At sight of the coffin, which will soon disappear from view, the same sentiment affects us; the same thought occupies us. We lament a great artist, and we contemplate with pride in his career all his qualities and claims to the admiration of posterity. These begin, for famous men, at the moment when they cease to exist, and too often it is only then that such men receive the tribute of esteem and gratitude deserved by useful and honourable toil. If, before consecrating a life to art, one could know at what price renown would be bought, men of pride and sensibility would prefer an obscure life to fame too much envied not to be the source of vexation. By a combination of circumstances so happy that it may hardly occur again, Grétry was never called upon to suffer the injustice of his contemporaries. Too superior in his line to be disquieted by rivalry, he knew nothing of the shameful worries which rivalry involves. Honoured at court, honoured in the city, favour and fortune were the reward of his happy labours. He received all the honours and distinctions which he deserved, and his long career was a long triumph. In this place, where he precedes us by a short time; in this place, where so many reputations are effaced for ever, his name will not be interred with his ashes. Grétry saw the raising of monuments which will immortalise his memory. Before closing his eyes he passed to the judgment of posterity and rejoiced in his deathless fame. May he enter upon eternal repose, and let us seek to assuage the bitterness of our regrets in thinking that he is happy, and that a prolonged old age has not added to the painful infirmities which saddened his last days."

"The death of a great artist does not resemble that of a common man. The one disappears entirely, but the other seems, so to speak, to live on in the creations of his genius. If Grétry has been taken from us by the common law of mortality, the treasures of his fertile imagination remain. That precious inheritance for us and our descendants forms part of the glory of the age which has just closed, and will be an unfailing source of pleasure to that which has just begun. A weak emulator of so great a master—of a master inimitable—in a word, of the Molière of lyric comedy, it would be sweet for me to offer to his *manes* the tribute of admiration which animates me, and to be the worthy interpreter of the regrets felt by the fine art section of the Institute; but a fear of sacriligious presumption prevents me from undertaking a task beyond my powers. There are men whose renown is at once so elevated and so popular that to name them is to recall their great qualities. Of these, Grétry is one, and Grétry will have as many admirers and panegyrists as there are souls sensitive to the beautiful art in which he became illustrious. I limit myself, then, to saying that he was admired for his talents and esteemed for his character, and that he will long be regretted by his family, his friends, and his numerous admirers."

Pompous ceremonial and eloquent eulogy were not the only means by which Paris honoured the dead composer. No fewer than ten of his principal operas were performed at the lyric theatres in rapid succession, and in presence of applauding crowds. But the record most suggestive of Grétry's popularity is found in an anecdote. As the master's imposing funeral passed along the street, some workmen came out of a shop to look on. "Is it a senator?" asked one of an attendant. "Better than that," was the reply. "Is it a general?" "Bah! you are not in it." "Is it a prince then?" "Better still than that." "Might it be a brother of the Emperor?" "It is a sovereign—the sovereign of music in France; in a word, it is Grétry." "He who made us weep in 'Sylvain' and 'Richard Cœur de Lion'?" "Exactly." "And who made us laugh in 'La Fausse Magie' and 'Le Tableau Parlant'?" "Precisely." "And whose melodies we sing in all our workshops?" "The same." "In that case we will join the procession."

The heart of Grétry rests in his native city, but Liège did not obtain it without a long and bitter controversy with the composer's nephew, who resented the indecent manner in which the Mayor, when offered the precious relic, made such arrangements for its transmission as would have become the carriage of a common parcel.

Although Grétry is principally known as the composer of fifty operas, he did not limit himself wholly to works for the lyric stage. Among his compositions for the orchestra are said to be six symphonies, written at Liège in the early part of his career. Of these, however, the master's industrious biographer can find no trace, and he has been equally baffled in his search for the six sonatas for clavecin declared, by M. Fétis, to have been published in Paris under date 1768. Neither can M. Gregoire discover the quartets sometimes attributed to his hero, other than those existing in the library of the Paris Conservatoire and entitled "Sei Quartetti per due violini, alto e basso, composta a Roma, Opera III." Grétry was scarcely more fertile in religious music. A "Confitebor" from his pen is sometimes heard in Belgian churches. Six motetts for two and three voices were composed at Rome in 1763, and a "De Profundis"—fragment of a "Requiem"—was written specially for the master's own funeral, and spoken of by Grétry to Berton only two days before his death, but the MS. has mysteriously disappeared. It is clear from the master's meagre remains in the departments of music other than opera that the lyric stage commanded all his sympathies. There he was at home, and on its boards he built up his glory.

With regard to Grétry's dramatic music, an anecdote told by M. Béraud of Rossini is of interest and value. On an occasion, when Rossini, Nourrit, Taglioni, and a brilliant company had gathered at the house of Mdlle. Mars, some one contended that music was only a matter of fashion, and its beauties only beauties of convention. In support of this assertion, he instanced the works of Grétry, so popular once, but then so old and out of fashion. This brought up Rossini, who exclaimed: "Old and out of fashion! old and out of fashion! Know, Sir, that in every age . . . I will cite, for example, the very Grétry of whom you have dared to speak without knowledge. The beauties of Grétry still live. He is the most French composer that you have, although he was a Liègeois. It is doubtless true that Grétry was not perfect. He came at a time when opéra-comique was just born. Before him opéra-comique was only vaudeville with new songs. He was the first to give it style. What a melodic flight he made it take!

What ravishing developments in the expansion of ideas! What adorable truth in expression, and what dramatic strength! Grétry is wanting as regards harmonic treatment, it is true, but there is an observation to make which I will not follow up here—it is that, in Grétry's time, singing was on the stage, whereas now it is in the orchestra. Now, to tell you all my thought, with a mere trifle (*un petit rien*), one may complete this great composer, who can only be reproached with faults of orthography. Would you like a proof?" The company cried "Yes, of course"; and Rossini went on. "I will give you one in a moment. Nourrit, and you, Dabadie, are you acquainted with that little gem the duet in 'Les Deux Avares.'" "Yes, Maestro," answered the artists. "Do you know it?" "No doubt!" "Well then, sing it. I will put myself at the piano and add a mere trifle of accompaniment in my own fashion." Rossini at once improvised an accompaniment quite in harmony with the piece, but so rich and masterful that even the critics of Grétry broke into applause. "Well," exclaimed the great Italian as he rose from the instrument, "you see, I have only corrected his faults of orthography."

Another interesting extract is from M. Johannes Weber, who writes:—

"His (Grétry's) fundamental principle in vocal composition was to follow the inflexions of the declamation of the words. But having found that one could write an expressive melody without words, and add, afterwards, a very appropriate text, he predicted quite a revolution in opera—one of which Haydn's Symphonies had given him the first idea. 'A hundred times,' said he, 'I have suggested to those symphonies the words which they appear to demand.' This is what Grétry proposed: 'The author will write in verse only the text of the recitatives, that of the pieces in measured music being written in prose. The musician will compose his work for orchestra only, inspiring himself by the general sense of the prose words. The symphonic score finished, it will be performed, and the pieces which obtain no applause will be re-written. A second trial will then take place, the poet reading the words after each number, so that the correspondence of the music with them may be judged. Only then will verse be added.' I leave to Grétry the task of explaining the advantages secured by this new system. If he did not practise the plan himself, it was, he said, because every composer specially devoted to vocal music finds that a symphony often costs more labour than the most difficult scene. He recommended his system to composers of instrumental music. 'I have indicated to them,' he added, 'the means of making us equal, and of surpassing us, perhaps, in dramatic effect.'"

One other extract will serve to indicate Grétry's precise place in French art, and with it we may close this sketch of a famous and happy career. It is from the pen of M. Labat:—

"Grétry had the incontestable distinction of prodigiously developing musical taste in France. The education of a people in art proceeds little by little. In that regard, the French were an age behind the Italians, but, from the moment when Grétry's works appeared at the Opéra Comique, the gracious themes scattered about their scores, the true and touching expression of the melodies abounding in them, appealed to the popular fibre. Everybody sang them, and thanks to this happy influence, the entire nation shaped itself to the elegance of its new songs. France, which had not yet a school, properly so called, soon placed herself not only abreast of the country of Scarlatti, Leo, and Pergolesi, but was able to offer to Italy forms and qualities which she did not possess. If Gluck and Piccinni, and, after them, Méhul, Cherubini, Lesueur, carried the development of dramatic music to a degree much more elevated, it is not less true that Grétry smoothed the road for them, and prepared the public to understand the profound thoughts which those composers had to offer. The voice of the people, always just on subjects identified with their instincts, rendered a striking homage to the merit of Grétry."

A NEW METRONOME.

Mr. Fijean, the well-known Parisian mechanician, writes *àpropos* of the new metronome:—

"The well-known terms of 'largo,' 'adagio,' 'andante,' 'allegro,' 'presto,' and some others have for a long time been employed for various forms of expression, leaving, however, a great deal to the judgment of the performance. Since the adoption of Maelzel's metronome (*c.* 1816) the preceding terms have been accompanied by certain numbers, such as the following: 40 for 'largo,' 52 for 'adagio," 66 for 'andante,' 120 for 'allegro,' 184 for 'presto'; each answering to so many beats a minute, thus fixing the time of the measure. Thus, by means of a divided scale engraved upon a rigid rod forming a pendulum and bearing two little weights, of which the one which is movable, if placed at different heights, moved by clockwork, can beat at will all the *tempi* comprised between 40 and 208 beats a minute.

"If the instrument were always of the same construction—*i.e.*, if to the same digit the same number of beats always corresponded, the problem might be regarded as solved, and it were futile to seek a new solution; but it is well known that it is not so, and that the indications of the instruments in general use to-day are very irregular and uncertain.

"Mr. Léon Roques considers that the causes of the irregularities in Maelzel's metronome are due to the fact that the chief portion of the instrument is a pendulum, set in motion by clockwork, in which the slightest difference in construction causes marked variation in speed, and, moreover, that the divisions of *tempi* marked on the pendulum have no relation, easy to verify, with the metrical length of the simple pendulum. Mr. Léon Roques has, therefore, endeavoured to construct a new metronome of which the indications may be more constant, and the verification more easy. To attain this end, he has had recourse to the well-known properties of a simple pendulum oscillating merely under the action of its weight, which may be regarded as invariable, whence it results that the number of oscillations in the same space of time—a minute, for example—only depend on the length of the pendulum, that is to say, on the distance—always easy to verify—between the point of suspension of the wire and the centre of the small swinging weight. On the other hand, the number of these oscillations being mathematically connected with the length of the pendulum, and the length of the pendulum, which makes 60 simple beats a minute, being known in metrical unity with great precision, one can easily calculate a scale of lengths giving for each division a fixed number of oscillations. It must further be noted, that the pendulum once set in motion gives lesser and lesser oscillation in consequence of atmospheric resistance, but the number of beats a minute remains unchanged in spite of their diminution in extent—provided certain limits be not passed, according to the phenomenon of isochronism.

"Such are the principles on which rest Mr. Roques's solution of the problem; but a difficulty is presented in its application relative to the variations of greater

length than the simple pendulum seems to effect, in order to conform to the various movements used in music. Thus, for example, in changing from 'largo' to 'presto,' the length of the pendulum ought to change 2·236 to 0·106 mètres. Mr. Léon Roques has succeeded in avoiding these exaggerated dimensions in preserving the simplicity and precision of the indication by giving to his pendulum a length of 0·25 mètres, only as the maximum. This arrangement gives a scale of variations which at first appears very limited; but it is easy to extend it by a very simple device, consisting in reckoning for a single bar, sometimes one, sometimes two, sometimes four beats of the pendulum. A scale divided into three columns, engraved on the instrument, allows in all cases of an adjustment of the little pendulum according to the rate required, which thus can be varied from 30 to 236 beats a minute, sufficient to realise all customary *tempi* in music."

The want of good teaching in music is still occasionally manifest, despite the numerous manuals and other works designed to form a Royal road to learning. The answers to Examination Papers frequently disclose curiosities of knowledge which demonstrate a greater amount of want of perception on the part of the pupils than of care and painstaking on the part of masters. Exhibitions of incompetency are rarely displayed in the course of *vivâ voce* examinations, because the sympathies of the examiner prompt him so to frame his questions that the answers are more or less obvious. An Examination Paper is generally a plain dead thing, from which no amount of help can be obtained. The written answers remain, and the absence of expression upon its face never leads the writer into a consciousness of mistakes. The writing once delivered up stands as an unalterable memorial of the amount of information possessed by the writer. The report of the musical Examination of the Society of Arts discloses some gems of replies to ordinary questions, and there is no doubt that if other examiners would take the trouble to register their experiences some equally surprising and edifying facts would be elicited. Taking only the questions "Give a few particulars concerning the following musicians, and arrange their names in order of time:—J. S. Bach, Weber, Mendelssohn, Handel, Purcell, Gounod"; and "State what you know of the life of the composer of 'Le Nozze di Figaro.' Mention some other of his works." Some edifying facts are shown. These are portions of the answers:—Purcell was said to have written, among other things, an opera called "Ebdon and Eneas"; one writes that he was born 1543 and died 1595, that he wrote masses and reformed the church music; another that he was the organist of King's College Chapel, and wrote madrigals. One stated that he was born 1568 and died 1695; another gave his dates 1693, 1685. One said he was a German, born "somewhere in the nineteenth century," which statement another confirmed by giving his dates as 1817-1846; and, further, credited him with the composition of "The Woman of Samaria," and as having transposed plain-song from tenor to bass. Bach is said to have been the founder of the "Thames School Lipsic," the composer of the "Seasons," the celebrated writer of opera comique, born 16—, and having gone through an operation for one of his fingers, turned his attention to composition, wrote operas, and, lastly, that he was born in 1756 and died 1880, and that his fame rests on his passions. The facts about Handel are pretty correct, but we find that Weber wrote "Parsifal," "The Flying Dutchman," "Der Ring *der* Nibulengon." His dates are 1813-1883. Mendelssohn was born 1770, died 1827, studied under Hadyn (*sic*), and that he composed many operas. Gounod is said to be "a rather modern musician"; he wrote "Othello," "Three Holy Children," besides "Faust," and other works. Among the names given as the composer of "Nozze di Figaro," are Donizetti, William Sterndale Bennett, Gunod, and Sir Mickall Costa. The particulars concerning the real composer are equally interesting. (1) His name is spelt Mozzart, Mosarde, &c. (2) He was a well-known Italian, wrote "Medea," and others. (3) His first opera was "Idumea," or "Idomeo." (4) He composed "Lieder ohne Worte," "Don Pasquale," "Don Govianna" (the "Zauberfloat"), "Feuges," and his "Requiem" is the crowning glory of his "marvellious carere." (5) He was a German, "born 1756, at a very early age." If the dates given by another writer be true (born 1795, died 1659), it is certain that he must have died before he was born. The examiner is probably right when he says:—"All these things show want of proper teaching, want of revision of teaching, besides the probable use of indifferent text-books."

The full prospectus of the forthcoming Festival at Worcester has just been issued. The proceedings will commence with a Jubilee opening Service on Sunday, September 4, at which the customary sermon will be delivered by the Rev. John Gott, D.D., Dean of Worcester. A second Special Service will be held in the evening of the same day. Monday will be set aside for the necessary rehearsals, a portion of the previous Saturday will also be employed for a like purpose. The public Festival will commence on Tuesday morning, with a performance of "Elijah." On Wednesday Schubert's Mass in E flat, Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment" will be given. On Wednesday evening Gounod's "Redemption" is to be performed, and on Thursday morning Mr. F. H. Cowen's new Oratorio "Ruth" will be heard for the first time, conducted by the composer; Mendelssohn's "Hymn of Praise" will complete the morning's music. As usual, "The Messiah" will end the Festival proper. All these works will be given in the Cathedral. The daily services will not be interrupted in their course, the time only will be altered to suit the convenience of those who have to attend the Festival. Two miscellaneous Concerts will be given in the College Hall, on Tuesday and Thursday evenings, when Sullivan's "Golden Legend," Stanford's Ballad "The Revenge," with a varied selection of vocal and instrumental pieces will form the attraction. A special closing Service by the three choirs will, as it were, serve to enclose the Festival and help to give the week's proceedings that character which, under the circumstances, it is right that they should possess. The orchestra, led by Mr. Carrodus, will consist of about eighty performers. Dr. Colborne, of Hereford, will be at the organ, erected by Nicholson for the occasion. Mr. Hugh Blair, B.A., will take the organ at the special services; Mr. Done, of Worcester, and Mr. Williams, of Gloucester, are the Conductors, and Madame Albani, Mrs. Glover-Eaton, Miss Anna Williams, Miss Hope Glenn, Miss Eleanor Rees, Mr. E. Lloyd, Mr. Smith, Mr. Dyson, Mr. Barton McGuckin, Mr. Brereton, Mr. Milward, and Mr. Watkin Mills are the principal vocalists. The Rev. T. Littleton Wheeler and his father are the honorary secretaries, and a large list of stewards as guarantors testifies to the local interest in the undertaking, which, of course, will be, as heretofore, for the benefit of the Poor Clergy of the three dioceses.

THE new Mass, written by Gounod in commemoration of Joan of Arc, was heard for the first time on Sunday, the 24th ult., in the Cathedral of Rheims, in the presence of Cardinal Langenieux, the Papal Nuncio, besides a large gathering of bishops and other church dignitaries, together with many musical celebrities. The work had been carefully rehearsed, under the personal superintendence of the composer, and its performance was most impressive in effect. The composition of the Mass arose out of a suggestion by Cardinal Lavigerie, who wished the composer to write something for the Festival of Pope Urban II., celebrated through the part he took in the Crusades; but Gounod found the *genus loci* inspired his mind with more sympathetic leanings towards the story of the peasant girl of Domremy, "Libératrice et Martyre," as he calls her in his dedication of the published work. The music is designed after the models supplied by Palestrina in his immortal contributions to the music of the Church, and it is marked by passages of great beauty as well as dignity. Many of the numbers are designed to be sung without accompaniment; for although in certain places the organ part is supplied with the voices, yet the composer is particular in calling attention to the fact—"on ne doublera les voix par l'orgue qu'en cas d'absolue nécessité," or "qui si les voix ne maintenaient pas irreprochablement la tonalité." There is no instrumentation properly so called, but a fanfare for trumpets in the prelude, upon the entry into the Cathedral at Rheims, precedes and follows a passage for sopranos, which typifies the effect of the "heavenly voices" heard by the Maid of Orleans before her mission. In the Benedictus, written in his own style, there is an exquisite passage for harps, with solemn and sustained tones of the organ. In all other places the organ alone supplies such instrumental tone as is needed. The Sanctus and the Agnus Dei are fine pieces of writing in the church style. The Mass ends with a glorious outburst of harmony, symbolising the prayer for peace contained in the Dona Nobis. Gounod has many ardent admirers in England, and the work will command attention when it is given in this country.

ONE of those itinerant philanthropists, known to the vulgar as "quack doctors," but whom the local press more grandiloquently designate "peripatetic sons of Æsculapius," was wont to employ the services of a brass band to herald his approach into the larger towns on his circuit. In the lesser villages certain difficulties stood in the way of his obtaining this form of help. As he found that music was always most attractive in calling attention to his speeches, advocating the unheard of virtues of his pills, salves, elixirs, and plaisters, he decided to have a hand-organ especially made for his purposes. He gave the order to an eminent firm in Clerkenwell, stipulating only that the tone should be loud and the tunes popular. The workman who "pricked" the tunes on the barrel was an Italian, and his knowledge of English orthography somewhat limited, so that his description of the airs was rather peculiar. When the organ reached its destination the greatest satisfaction was expressed, because the "professor" found that the first melody on the barrel was "See, the corncuring hero comes."

A CONTEMPORARY journal, in noticing the performance of young Josef Hofmann on the 4th ult., prints two accounts from different correspondents. One states that the boy played "Beethoven's C minor Concerto (without book), the orchestral part being performed upon another piano by his father." The other says, "The programme was headed by Beethoven's Concerto in C major (not C minor, as stated), repeated after the great success at the Philharmonic Concert; the orchestral part to it was played on the second piano by Mr. Hofmann *père*." Did the boy play both? If not, "who shall decide when doctors disagree?" especially when they write their prescriptions in the same paper.

OF how many organists can it be said that they have attended the same church and played the same organ for fifty years? Mr. Joseph Kerfoot, the organist of Winwick Parish Church, has fulfilled that function for forty-nine years, and will complete his jubilee in December. During these years he has only missed one service, and has traversed over 42,000 miles in his journeys backwards and forwards, his residence being eight miles from the church. It is at the present time peculiarly interesting to note that Mr. Kerfoot was born in the same year as the Queen, and became organist at Winwick Church in the year of her coronation.

HER MAJESTY'S THEATRE.

MR. MAPLESON re-opened this house during the last week of June for another short and disastrous season, which failed, if anything, more completely than did its predecessor under the same roof. The *impresario*, always sanguine, may have persuaded himself into a belief that one or two performances a week with Madame Patti (who claimed nearly all the reasonably expected proceeds) would float the whole concern. If so, he must have been miserably disappointed. After some preliminary representations of "Carmen," "Faust," "Fidelio," and "Mefistofele"—in which a talented soprano, Miss Oselio, made a good impression—Madame Patti appeared (the 1st ult.) as *Violetta* in "La Traviata." There was an immense attendance, every part of the theatre being crowded, while, as a matter of course, the greatest among living singers evoked enthusiastic applause. What was the easily foreseen result? Mr. Mapleson, we suspect, received very little of the proceeds, and found his ordinary performances utterly extinguished. Even he, accustomed as he is to look upon the bright side of things, saw this, and soon suspended them, intending to open the house only on Patti nights. But the *diva* never appeared again. Her second advertised representation did not come off, because, as was said, the *prima donna* had caught cold. So sudden was this that the theatre had to be shut, in default of a substituted opera. A third announced appearance had the same result, for other reasons, into which we do not care to enter. Nothing is more disgusting to lovers of art than the squabbles of its professors, and especially the intrigues of opera. The whole thing has an evil savour, and we will only add that Mr. Mapleson, having given his disappointed public a gratuitous performance of "Carmen" and promised to return their money, shut up the house to open it no more.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. LAGO brought his season to an end on the 16th ult., having, between the date of our previous notice and that time, carried on his performances with no disappointment to the public, a negative credit which he supplemented by the very positive production of Glinka's "Life for the Czar." The manager may fairly be congratulated upon bringing out the only novelty of the Italian season, and a very interesting one to boot, because representative of the early days of Sclavonic art, and, in itself, the first result of a serious effort to assert Sclavonic talent in the face of Europe. It may be that, generations hence, "Life for the Czar" will have greater significance than now. Thoughtful minds see clearly enough that the Slavs are the "coming people," and when that race figures in art much more largely than now, the initial effort of Michel Glinka is certain to receive the attention due to the forerunner.

The earlier proceedings of the time under notice need not long detain us. They were signalised by a production of Rossini's "Guillaume Tell," upon which there is no reason to look back with special satisfaction. Rossini's

opera is an exacting one, impossible of justice when the stage is only half-manned. Mr. Lago did not sufficiently recognise this, and the great choral and spectacular effects were very poor indeed, by comparison with those to which we were accustomed, years ago, upon the same stage. The principal characters were, however, in fairly good hands; favourable mention being deserved by Miss Ella Russell (*Matilda*), Mr. Prevost (*Arnold*), Mr. Devoyod (*Tell*), and Mr. Campello (*Walter*). Mr. Prevost made his first appearance in this country. He is a tenor of exceptional capacity, having some very good, if not very robust, high notes, and a warmth of manner that served him well in the great trio of the second act, rousing to cordial approval an audience of more than Covent Garden coldness. The opera was twice performed in the face of considerable public indifference; Mr. Lago's patrons showing quite clearly that, as presented, they cared very little about it. But such amateurs as were content to hear Rossini's music with small regard for anything else, had occasion for satisfaction, and enjoyed themselves accordingly.

"Guillaume Tell" was followed by "I Puritani" (June 30), put on, apparently, for no other reason than that the principal character suited Madame Albani, who played *Elvira* to the *Arturo* of Mr. Gayarré, the *Riccardo* of Mr. D'Andrade, and the *Giorgio* of Mr. Lorrain. It would be superfluous to dwell upon a performance which belonged in all respects to the most ordinary class of Italian opera doings. "Semiramide" came after "I Puritani," with Madame Cepeda as the Assyrian Queen, Madame Scalchi as *Arsace*, and Mr. Campello as *Oroe;* the next in order being "Linda di Chamouni," with Miss Ella Russell, Madame Scalchi, Mr. Cotogni, and Mr. Carbone in parts which the reader will with ease distribute correctly. Mr. Lago then played the trump card of his season, Glinka's "Life for the Czar." Our remarks upon this work must needs be influenced as to length as well as character by the fact that the Russian opera is not likely to figure permanently in the repertory of the Anglo-Italian stage. Its interest cannot be denied, but the whole thing is too intensely national to find much favour out of Russia. The more national such a work is, the more it exercises only a local influence, and one must be a Russian to go into raptures over "Life for the Czar." The opera has a Russian subject, its predominant feeling is Russian patriotism, and its music largely bears a Russian character. This explains, to a great extent, why "Life for the Czar" has never obtained a permanent footing beyond the range of Russian sympathies. We shall spare the reader a long story anent the genesis, character, and history of the work; full particulars having recently appeared in The Musical Times in connection with Mr. Bennett's biographical sketch of the composer. It is only needful to point out that the charm of Russian and Polish national airs, great though it be, does not suffice to float an opera. Some of the solos are, no doubt, pleasing, and there is a quartet, having the characteristics of Greek Church music, which every hearer of taste and judgment must approve. The Polish dance music, too, is delightful, and was associated at Covent Garden with some first-rate dancing by a ballet imported from Warsaw. But these advantages, even as aided by a satisfactory representation all round, did not redeem the opera from a certain dulness, due, in part, perhaps, to a clumsy libretto, and still more to heavy music long drawn out. The far-stretching movements, sombre and low-toned, had their inevitable effect upon an audience fond of brightness and animation, so it happened that as the opera dragged along, like the "wounded snake" of Pope's "Alexandrine," the audience grew weary and began making a rapid exit. None the less should the performance be praised, and credit be given on account of it to Mr. Bevignani, the clever Conductor, and to Madame Albani, Madame Scalchi, Mr. Gayarré, and Mr. Devoyod, by whom the parts of *Antonida*, *Wania*, *Sobinin*, and *Sussanin* were respectively sustained. No great amount of money had been spent upon the *mise-en-scène*—a fact which should give pleasure to those friends of Mr. Lago who desire for him a course of wise economy. After "Don Giovanni" (the 14th ult.), Glinka's Opera was performed a second time on the 16th ult., when the season came to an end.

ROYAL ITALIAN OPERA, DRURY LANE.

Mr. Harris's season of Italian opera ended somewhat abruptly on the 23rd ult., being shorn of its designed proportions by one week. The *impresario* was quite right not to carry his operations beyond the limit of the season, and set his performances against the attractions of Goodwood and country life, to which everybody who could get away was hastening. But up to the date just given he worked with extraordinary vigour, and, every night, put an opera worthily upon the stage—an old one, it is true, but one that often derived new interest from the manner of its presentation. On June 27 "Lucia" served for the introduction of Miss Gambogi, daughter of the Italian tenor bearing the same name. The young lady's means did not suit so large a house, and, though she is a neat, well-trained singer, Mr. Harris made no further use of her. Miss Sigrid Arnoldson followed, with her second appearance in "Il Barbière," and about this time Mr. Harris lowered his prices from the fancy standard of Italian opera to the more reasonable theatre figure. It is safe to assume that the change was much to his advantage.

On June 30 "Carmen" presented the fine *mise-en-scène* which obtained so much approval during Mr. Rosa's English season; Madame Minnie Hauk again representing the heroine in her own inimitable fashion, supported by Mr. Del Puente, Mr. Runcio, and Miss Engle. Bizet's standard work, the popularity of which seems incapable of diminution, was followed by "Don Giovanni," Miss Sigrid Arnoldson playing *Zerlina*. We are sorry to say it, but there is no doubt whatever that the promise of the young Swedish lady's *Rosina* was not sustained. The audience even allowed one of *Zerlina's* airs to pass without an encore, and were little better than half-hearted in demanding a repetition of the other. For this reason, perhaps, Miss Arnoldson did not assume another character during the season. Her advisers may have thought that quasi-failure should not be risked just at this time. If so, they were quite right. The *Don* of Mr. Maurel was, as usual, a first-class effort, that left little indeed to be desired.

On the 11th ult. Mr. Harris made another "hit" by putting "Les Huguenots" on the stage, so as to win the hearty approval of connoisseurs, amateurs, and the general public alike. We attach little importance to his revival of the long discarded last act. It comes very late; few people stop for it, and its musical claims are not of the greatest. The manager might, therefore, have spared himself some expense, and his artists some trouble. But the fault—if so we may call it—was on the right side. The performance may fairly be described as the best for some years past, thanks to the co-operation of Miss Nordica (*Valentine*), Miss Fabbri (*Urbano*), Mr. Jean de Reszké (*Raoul*), Mr. Maurel (*Nevers*), Mr. Foli (*Marcel*), and Mr. Edouard de Reszké (*St. Bris*). These excellent artists carried Meyerbeer's great work through triumphantly, and helped to give the Drury Lane season a red-letter night of the highest value. No words of praise are too strong for the acting and singing of Miss Nordica and Mr. Jean de Reszké in the great duet. They rose fully to the occasion, and evoked a storm of applause. This revival was the last notable event of Mr. Harris's season, which will long be remembered for its liberality and thoroughness.

ROYAL ALBERT HALL.

Notwithstanding the many counter attractions in the neighbourhood, and the character of the weather which prompted out-of-door amusements, there was a very good audience at the Royal Albert Hall, on Saturday, the 2nd ult., at the grand Concert in honour of the fiftieth year of her most Gracious Majesty's glorious reign, given by the artists of the Royal Italian Opera, Covent Garden. Mdlle. Sandra took part in the quartet, "Un di si ben," with Madame Scalchi, Signor Figner, and Signor D'Andrade, who each gave solos; Signor D'Andrade making the customary effect with "Eri tu." Signor Gayarré's reading of the aria "Deserto in terra" and Salve dimora (violin obbligato, Mr. Carrodus) was greatly enjoyed and heartily applauded. Signor Campello's fine voice was heard to great advantage in the aria from Ernani, "Infelice."

Signor Carbone introduced with great ability the clever and once extremely popular Tarantella, by Rossini, "Gia la luna"; Madame Medea Mei sang the aria "Roberto tu che adoro"; Mdlle. Sandra, with the chorus of the Opera, gave a spirited, if not highly satisfying, reading of the "Inflammatus," from the "Stabat Mater"; Madame Scalchi also chose an aria of Rossini's, "Ah! quel giorno," from "Semiramide," and joined with Madame Albani in the duet "Quis est homo." Madame Albani's solos, "Ardon gl' incensi" (flute obbligato, M. Brossa), and Dr. Mackenzie's brilliant and stirring song from the Jubilee Ode, "More than crown of monarch precious," conducted by the composer, were enthusiastically received, Dr. Mackenzie receiving quite an ovation. The programme further contained the Polonaise from Glinka's Opera "La Vie pour le Czar," excellently given by the orchestra and chorus; a fantasia for clarinet upon airs from "La Sonnambula," cleverly played by M. Gomez, and Tschaikowsky's "Caprice Italien," for orchestra, performed for the first time in England. This admirably written and interesting composition should serve to introduce a better knowledge of the labours of the composer, who is one of the foremost among the rising Russian musicians. His pianoforte works are known in England, but the best expressions of his artistic mind are to be found in those of his productions in which the orchestra is employed. London amateurs will thank Signor Bevignani, who conducted with consummate skill, for having been the means of calling their attention to a new pleasure. A performance of "The Golden Legend" was given also at the Royal Albert Hall, on the 13th ult., for the benefit of the Middlesex Hospital. The soloists, Madame Albani, Madame Patey, Mr. Lloyd, and Signor Foli, were all in perfect voice, and rendered the fullest justice to their respective parts. The performance was conducted by Sir Arthur Sullivan.

RICHTER CONCERTS.

THE season ended with a performance of Bach's Magnificat and Beethoven's Choral Symphony, those works being preceded, unaccountably enough, by a piece so different as the Overture to "Tannhäuser." There was, we presume, a real or fancied necessity to have Wagner in the programme; hence a conjunction startling, incongruous, and every way to be deprecated. Both the monumental creations of Bach and Beethoven were given with care and success, under Mr. Richter's intelligent direction, the solos being taken by Miss Marriott, Miss Lena Little, Mr. Bernard Lane, and Mr. Watkin Mills. In the Magnificat the exertions of these artists met with small response from an audience quite out of touch with Bach's airs, but the splendid choruses made their wonted effect, and were heard with unfeigned pleasure. With regard to the work of the orchestra, we cannot praise in excess of deserts. Here Mr. Richter's influence was manifest at its fullest, and the result could hardly have been better. In the instrumental movements of Beethoven's Symphony, the good results of recent changes in the *personnel* of the orchestra was very apparent. It may be questioned whether Mr. Richter ever conducted a finer performance in England, the strings being heard with all requisite fulness and splendour of tone. This performance worthily ended the first season under Mr. N. Vert's management. Regarding its pecuniary success we know nothing, and are not disposed to indulge in guesses. Our hope is that Mr. Vert has made both ends meet, and that, by making the programmes as comprehensive as possible, he will go on to reap a full reward for all his risk and labour.

PIANOFORTE RECITALS.

ALTHOUGH certain artists of the first calibre who were expected this season failed to put in an appearance, doubtless for good and sufficient reasons, a number of those who, without fear of offence, may be denominated lesser lights, came forward in swift succession to the very end of the season. The first of whom we have to take note this month is Miss Martha Remmert, who somewhat rashly essayed a performance in St. James's Hall on Tuesday evening, the 28th ult. It seems to be generally recognised that Pianoforte Recitals should take place in the afternoon, and the number of empty benches suggested a lack of wisdom in the effort to induce the public to alter an established custom.. It may be said frankly, however, that Miss Remmert is an executant of remarkable ability. In respect of physical means she reminds us somewhat of Miss Sophie Menter, her execution being very powerful and, at the same time, commendably accurate. Her sympathies would appear to be with the ultra-modern school, as the two most prominent items in her programme were Weber's Concertstück, arranged for two pianos by Hans von Bülow, and Liszt's Concerto in E, also arranged for two pianos.

Another German pianist who sought for, but only obtained in small measure, the support of London amateurs, was Madame Hermann, who gave a Recital at the Princes' Hall on the 1st ult. In her instance the executive facility displayed was really the only noteworthy point in the performance. Madame Hermann went through Beethoven's "Moonlight" Sonata, Mendelssohn's Fantasia in F sharp minor (Op. 28), Chopin's Polonaise in A flat, and various smaller pieces, in a dry, soulless manner—correct as to the notes, but totally lacking in the higher qualities of pianoforte playing. It is of no use to mince matters; mediocrities are far too numerous, and should not be encouraged.

The appearance of a distinct luminary in the field of art is generally followed by a host of imitators, and the case of little Josef Hofmann is no exception to the rule. Miss Pauline Ellice, who gave a Concert at St. James's Hall on the 7th ult., is officially stated to be eleven years old, and she has therefore an advantage of a year—not two years as stated elsewhere—over her juvenile rival. We believe she is chiefly indebted for her present command over the keyboard to Mr. Franklin Taylor, and she is certainly a pupil of whom any master would feel proud. Such works as Beethoven's Concerto in C minor, Mendelssohn's Capriccio in B minor, and Liszt's arrangement of Weber's Polacca in E, constitute together no mean test of an adult pianist's ability, and Miss Ellice played them with almost unfailing accuracy. More than this it is impossible to say, and we see no special reason for the young lady's very early entrance on a public career. The orchestral accompaniments were rendered in a somewhat rough and perfunctory mannner, Mr. George Mount conducting.

Another young aspirant, whose name, however, is by no means unfamiliar to the public, was Miss Jeanne Douste, who gave a Recital at the Princes' Hall on the 9th ult. If we remember rightly, this young lady, together with her sister, Miss Louise Douste, first appeared about twelve years ago, so that she can be no longer a child, though her appearance and manner are distinctly youthful. She commenced badly, a breakdown occurring in the first movement of Beethoven's Sonata in B flat (Op. 22), but afterwards she fairly warmed to her work, and played with a good deal of spirit and energy.

Signor Giuseppe Buonamici, of Florence, gave a Pianoforte Recital at the Princes' Hall, on the 11th ult., in aid of the Liszt Scholarship at the Royal Academy of Music. Signor Buonamici, by a thoroughly artistic rendering of the F major Variations of Beethoven (Op. 34) as the opening piece, exhibited a delicacy of touch and intelligent manner of phrasing which delighted the audience. Although to the minds of many present Signor Buonamici was happiest in his performance of the quieter and more poetical passages—his reading of Chopin was as near perfection as possible—yet the boldness and passion of his execution in the "Benediction de Dieu," and some of the lesser pieces by Liszt, especially the Etude in E, *d'après* Paganini, roused the audience to actual enthusiasm. The two symphonic poems, "Hungaria" and "Mazeppa," were played on two pianofortes by Mr. Walter Bache and Fritz Hartvigson, the second pianoforte being used for the orchestral accompaniments. The efforts of both the players were greatly applauded.

MR. CHARLES HALLÉ'S CONCERTS.

Two more of these pleasant summer entertainments remain to be noticed. At the seventh Concert, on the 1st ult., Brahms's Sonata in F, for piano and violoncello (Op. 99), was given for the second time, with Mr. Franz

The Musical Times, August 1 1887.

The sun shall be no more thy light by day

ANTHEM FOR A SAINT'S DAY OR FESTAL USE.

Isaiah lx. 19, xxxiii. 17; and Hymn by the Lord Bishop of Lichfield.

Composed by the Rev. H. H. Woodward, M.A., Mus. Bac., Minor Canon of Worcester.

Moderately fast.

Soprano. *mf* The sun shall be no

Alto. *mf* The sun shall be . . no . .

Tenor. *mf* The sun shall be no

Bass. *mf* The sun shall be no

Moderately fast.

Organ. ♩ = 100. *Gt. Stop. Diap. & Dul.* *Sw. mf*

cres. more thy light by day; . . *f* nei - ther for bright-ness the moon by night, the *p*

cres. more thy light by day, thy light by day; *f* nei-ther for bright-ness the moon by night;

cres. more thy light by day, thy light by day; *f* nei-ther for bright-ness the moon by night;

cres. more thy light by day; *f* nei - ther for bright-ness the moon by night;

f *dim.*

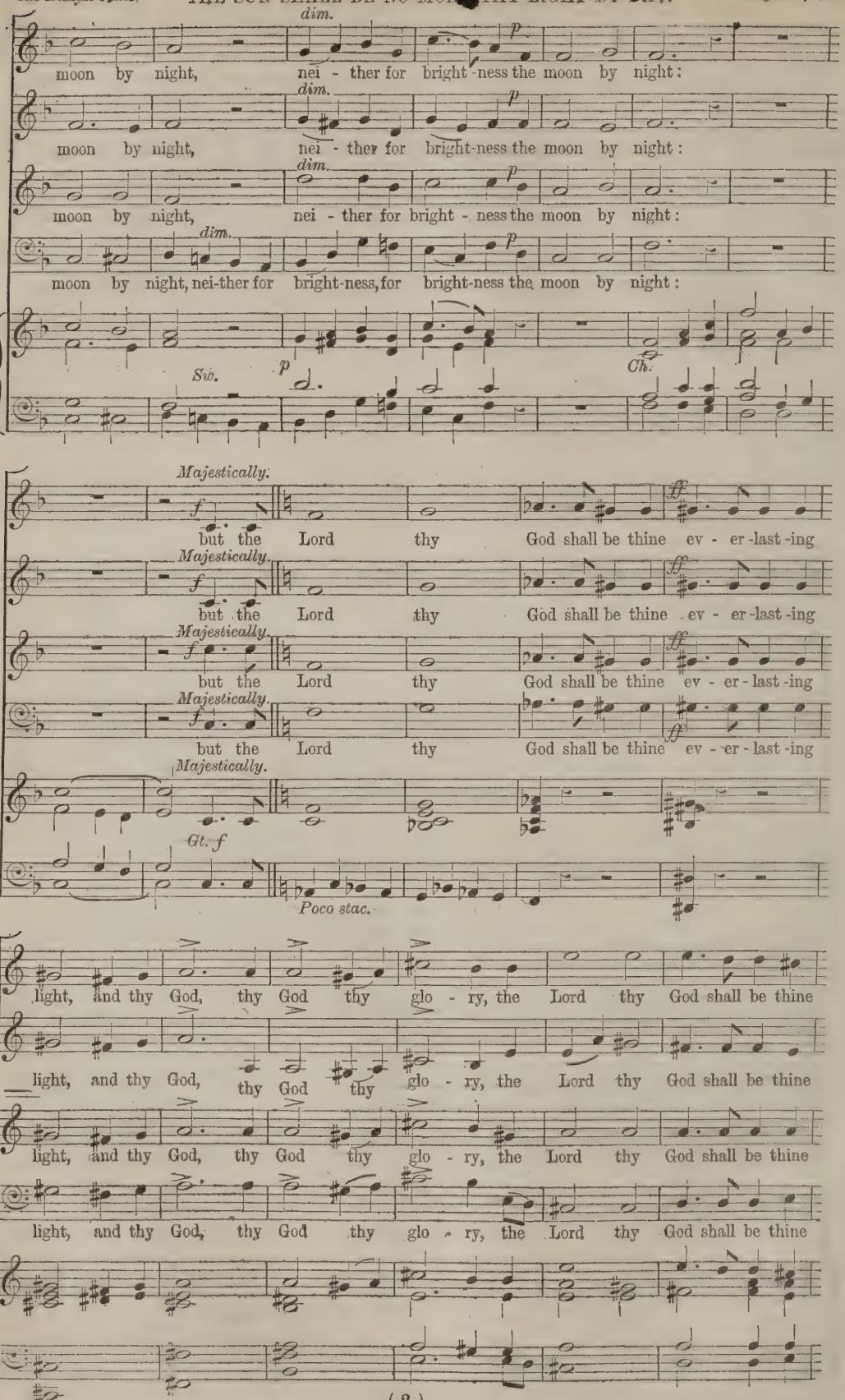
cres. sun shall be no more thy light by day, *f* nei - ther for bright-ness the

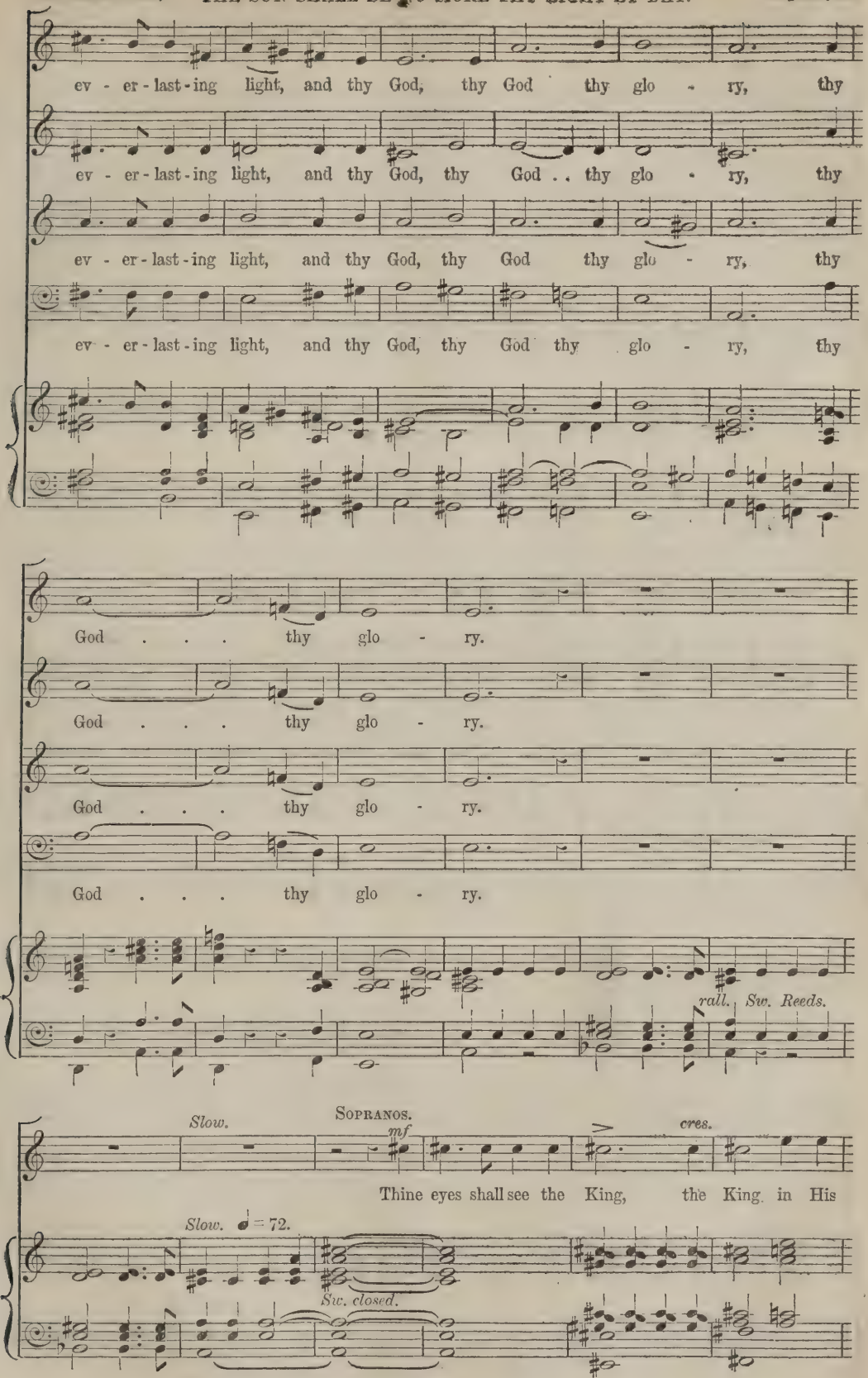
p *cres.* the sun shall be no more thy light by day, *f* nei - ther for bright-ness the

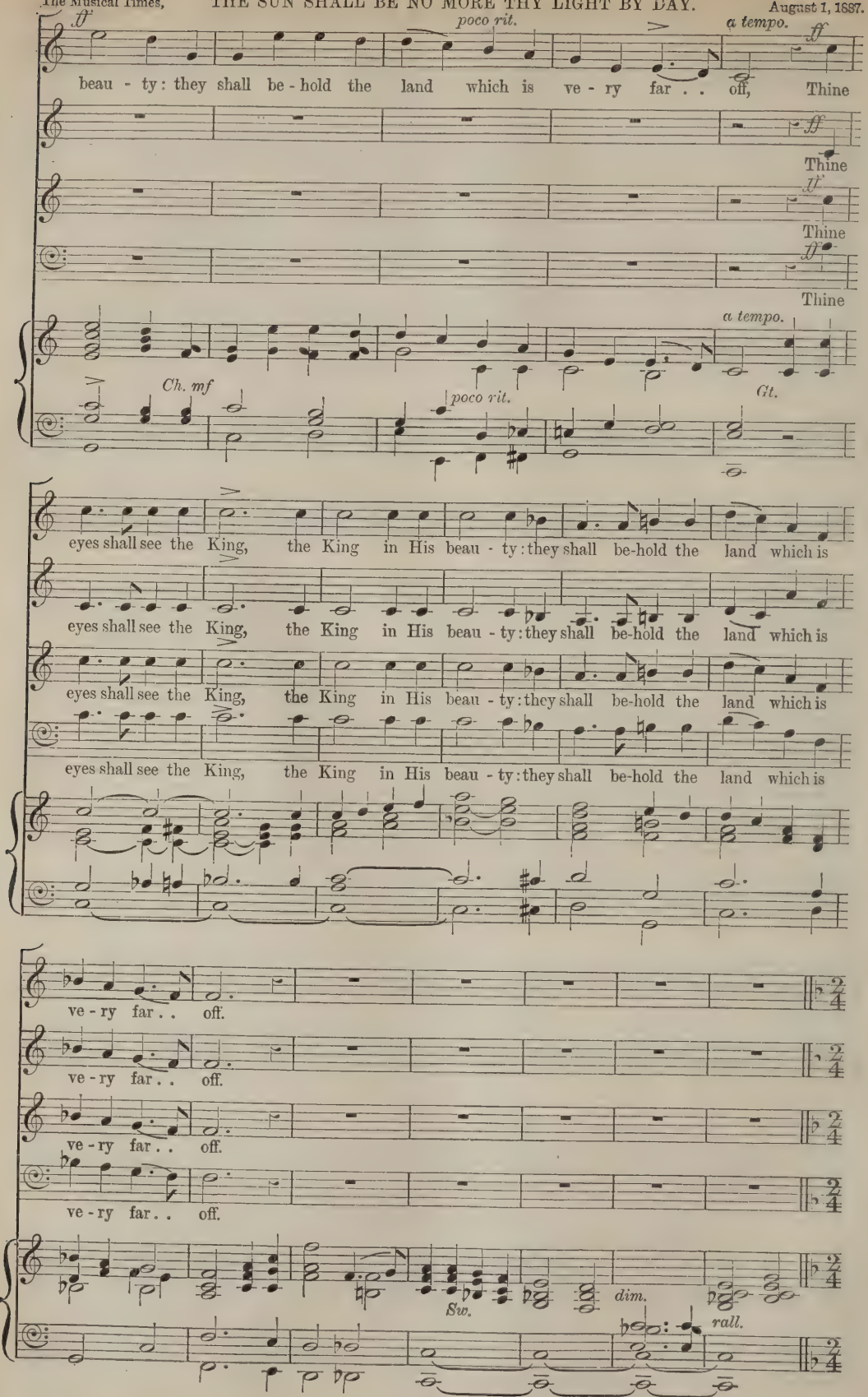
p *cres.* the sun shall be no more thy light by day, nei-ther for bright-ness the

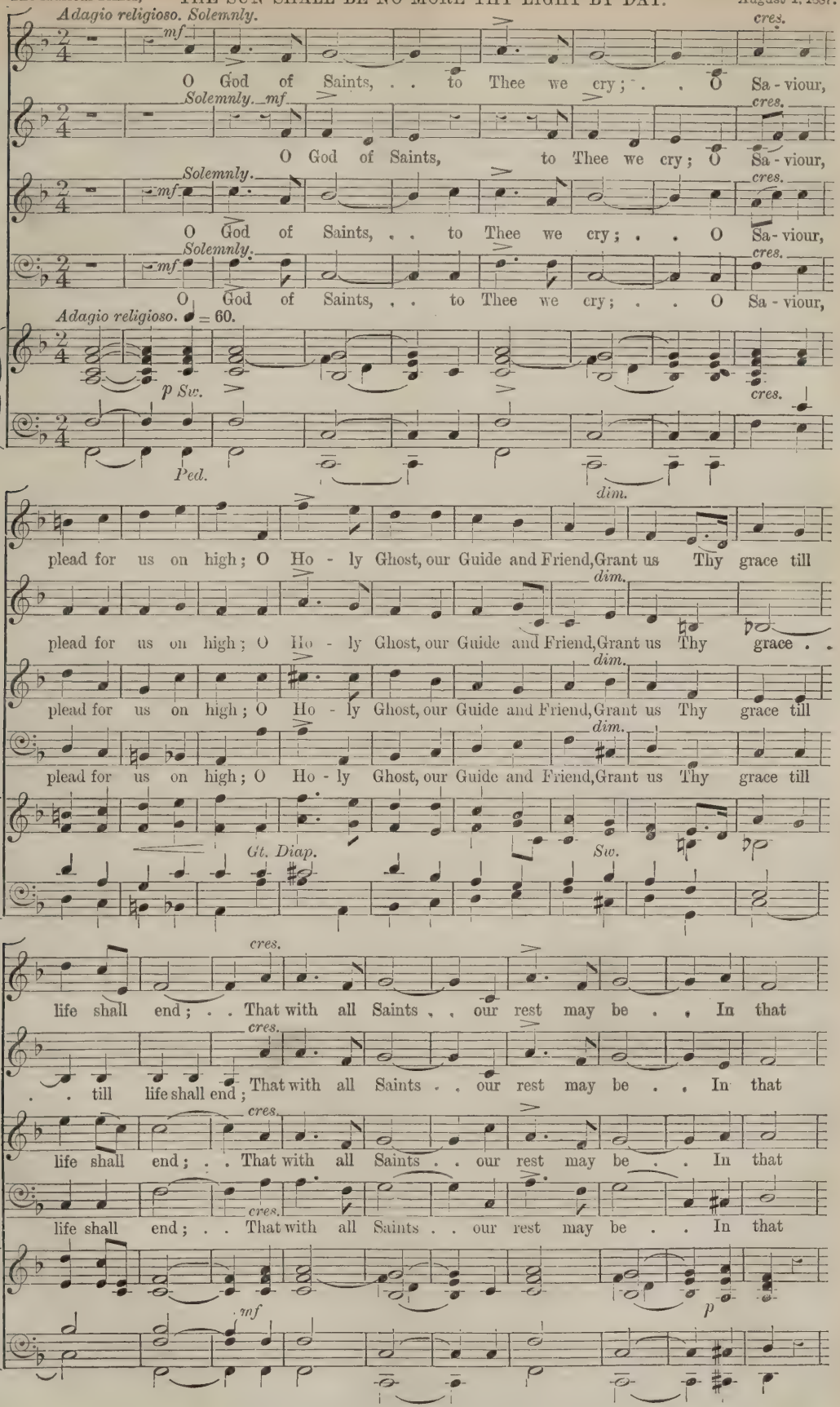
p *cres.* the sun no more thy light by day, *f* nei - ther for bright-ness the

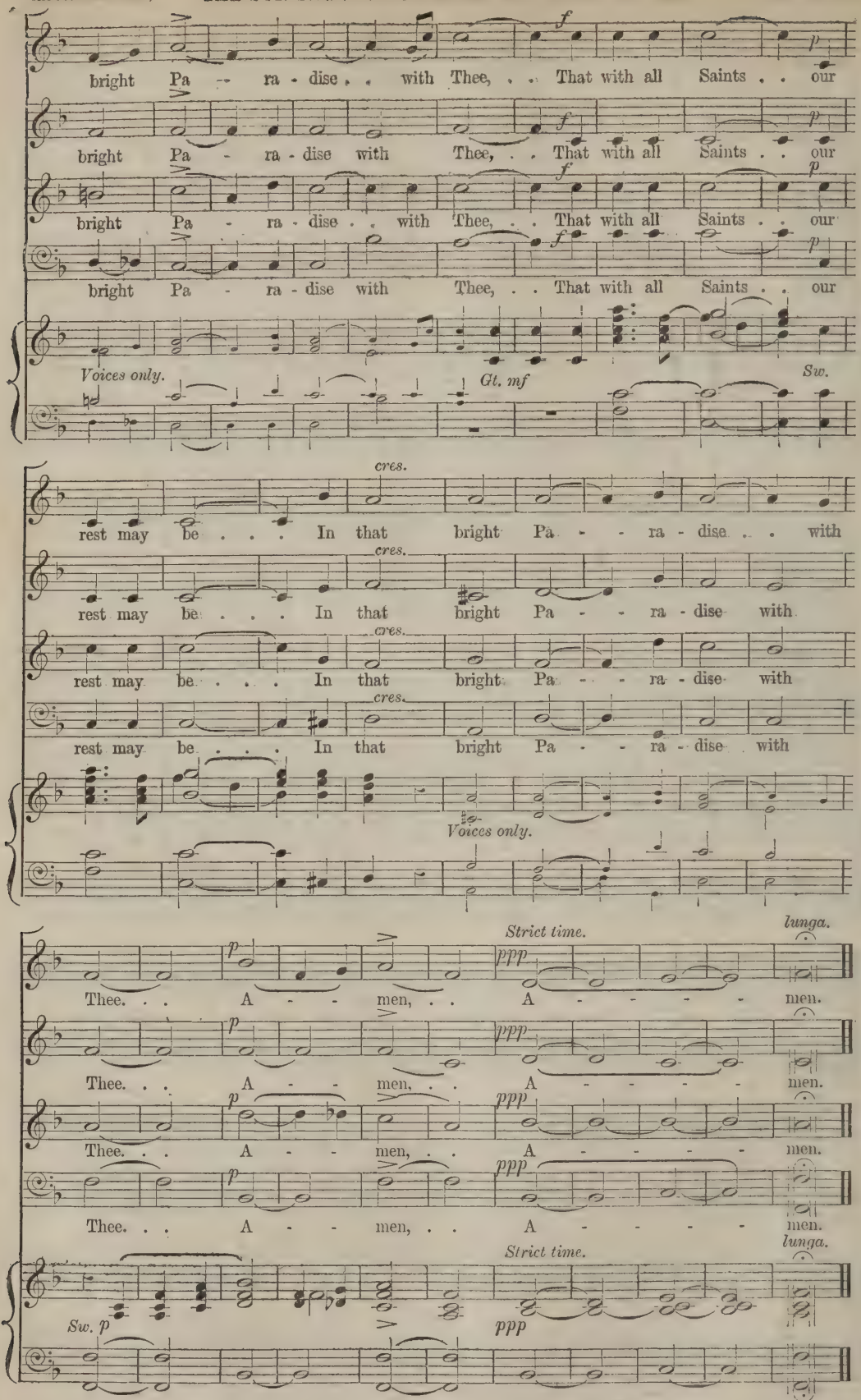
p *cres.* *Gt. f*


dim.
p
moon by night, nei - ther for bright-ness the moon by night:
moon by night, nei - ther for bright-ness the moon by night:
moon by night, nei - ther for bright - ness the moon by night:
moon by night, nei-ther for bright-ness, for bright-ness the moon by night:
Sw.
Ch.
Majestically.
f
but the Lord thy God shall be thine ev - er-last-ing
ff
Gt. f
Poco stac.
light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine


ev - er - last - ing light, and thy God, thy God thy glo - ry, thy
ev - er - last - ing light, and thy God, thy God . . thy glo - ry, thy
ev - er - last - ing light, and thy God, thy God thy glo - ry, thy
ev - er - last - ing light, and thy God, thy God thy glo - ry, thy
God . . . thy glo - ry.
God . . . thy glo - ry.
God . . . thy glo - ry.
God . . . thy glo - ry.
rall.
Sw. Reeds.
Slow.
Sopranos.
mf
cres.
Thine eyes shall see the King, the King in His
Slow. ♩ = 72.
Sw. closed.


ff
poco rit.
a tempo.
ff
beau - ty: they shall be - hold the land which is ve - ry far . . off, Thine
ff
Thine
ff
Thine
ff
Thine
a tempo.
Ch. mf
poco rit.
Gt.
eyes shall see the King, the King in His beau - ty: they shall be-hold the land which is
eyes shall see the King, the King in His beau - ty: they shall be-hold the land which is
eyes shall see the King, the King in His beau - ty: they shall be-hold the land which is
eyes shall see the King, the King in His beau - ty: they shall be-hold the land which is
ve - ry far . . off.
ve - ry far . . off.
ve - ry far . . off.
ve - ry far . . off.
Sw.
dim.
rall.


Adagio religioso. Solemnly.
mf
cres.
O God of Saints, . . to Thee we cry; . . O Sa - viour,
Solemnly. mf
cres.
O God of Saints, to Thee we cry; O Sa - viour,
Solemnly.
mf
cres.
O God of Saints, . . to Thee we cry; . . O Sa - viour,
Solemnly.
mf
cres.
O God of Saints, . . to Thee we cry; . . O Sa - viour,
Adagio religioso. ♩ = 60.
p Sw.
cres.
Ped.
dim.
plead for us on high; O Ho - ly Ghost, our Guide and Friend, Grant us Thy grace till
dim.
plead for us on high; O Ho - ly Ghost, our Guide and Friend, Grant us Thy grace . .
dim.
plead for us on high; O Ho - ly Ghost, our Guide and Friend, Grant us Thy grace till
dim.
plead for us on high; O Ho - ly Ghost, our Guide and Friend, Grant us Thy grace till
Gt. Diap.
Sw.
cres.
life shall end; . . That with all Saints . . our rest may be . . In that
cres.
. . till life shall end; That with all Saints . . our rest may be . . In that
cres.
life shall end; . . That with all Saints . . our rest may be . . In that
cres.
life shall end; . . That with all Saints . . our rest may be . . In that
mf
p


bright Pa - ra - dise . . with Thee, . . That with all Saints . . our
bright Pa - ra - dise with Thee, . . That with all Saints . . our
bright Pa - ra - dise . . with Thee, . . That with all Saints . . our
bright Pa - ra - dise with Thee, . . That with all Saints . . our
Voices only.
Gt. mf
Sw.
cres.
rest may be . . . In that bright Pa - - ra - dise . . with
rest may be . . . In that bright Pa - - ra - dise with
rest may be . . . In that bright Pa - - ra - dise with
rest may be . . . In that bright Pa - - ra - dise with
Voices only.
Strict time.
lunga.
Thee. . A - - men, . . A - - - - - men.
Thee. . A - - men, . . A - - - - - men.
Thee. . A - - men, . . A - - - - - men.
Thee. . A - - men, . . A - - - - - men.
Strict time.
lunga.
Sw.

Néruda as the violoncellist. The work is likely to be in frequent request, as it is unusually clear and concise for this composer. Spohr's Trio in F (Op. 123), performed for the first time, is in every respect worthy of the Cassel master, though it possesses no special characteristics. The best movement is the Larghetto, which is very lovely. Mr. Hallé played Beethoven's thirty-two Variations in C minor, and joined with Madame Néruda in Schubert's Fantasia in C, for piano and violin (Op. 159), the manner in which these familiar works are rendered by the artists named being well known to lovers of chamber-music. Miss Marguerite Hall, as the vocalist, made a decidedly favourable impression, her best efforts being Schumann's "Widmung."

Mr. Hallé, like his exemplar, Mr. Arthur Chappell, always takes care to bring his season to an effective termination. The special attraction on the 8th ult. was Beethoven's ever fresh "Kreutzer" Sonata for piano and violin, which of course received the fullest justice at the hands of the Concert-giver and Madame Néruda. Another item, which pleased greatly, was Haydn's Quartet in A (Op. 20, No. 6), one of the shortest and simplest of the eighty-three, but none the less interesting on that account. A set of Variations for piano, violin, and violoncello, on a theme of Schumann's, by Iwan Knorr, may be pronounced clever, but dry. Mr. Hallé's highly intellectual and technically perfect interpretation of Schumann's Fantasia in C (Op. 17) afforded a very valuable lesson to students. Miss Agnes Jansen was the vocalist, but her rendering of songs by Schumann, Grieg, and Maude White does not call for remark.

JOSEF HOFMANN.

This wonderful boy continued his weekly Recitals of pianoforte music up to the 14th ult., when the attendance was, if possible, greater than ever. We need not trouble our readers with particulars of all his performances, and it would be tedious to mention the selections in which he displayed his precocious talent. Enough that the power shown at the early Recitals were equally present in the later ones, if, indeed, the lad, encouraged by so many signs of approval and admiration, did not exert himself to even better effect. As time went on the public became more and more impressed, and we fear that Master Hofmann became the recipient of somewhat troublesome attentions. The army of autograph hunters certainly marked him down as legitimate prey, so that after each Recital the poor boy was kept busily ministering to their unreasonable requirements. Josef will return to this country in the autumn, and then undertake an extended tour in the provinces. It was the C minor Concerto (No. 3) which young Hofmann played at his Recital.

MISS GABRIELLE VAILLANT'S MATINÉE.

Among the Chamber Concerts which found place in the concluding weeks of the season that of Miss Vaillant may claim prominent mention. This was not the first appeal made by the young lady to the public, and it would seem that she has already secured a number of admirers, for the Steinway Hall was well filled on the 9th ult., despite the torrid weather. Lady violinists are becoming very numerous, but there are few among those who appear on the Concert platform who possess stronger artistic qualifications than Miss Vaillant. Her technical abilities were well tested in her solos, which included one of Veracini's Sonatas and a difficult Study by Ferdinand Hiller, and her command of taste and expression in Macfarren's Quintet in G minor for piano and strings, in which she was assisted by Mr. S. Kemp, Miss Ellis Roberts, Mr. Albert, and Mr. A. Harper. An interesting feature of the Concert was Schumann's "Märchenerzählungen" for piano, clarinet, and viola. These four "legendary tales" are among the composer's latest efforts, but they are surprisingly fresh and genial. The clarinet part was extremely well played by Miss Frances Thomas. The vocalists were Miss Adela Vernon, Madame Osborne Williams, and Mr. W. H. Brereton.

THE LONDON WAGNER SOCIETY.

Whether the members of the London branch of the United Richard Wagner Society met on June 28, in St. George's Hall, to do honour to their venerated master or merely to amuse themselves cannot be determined; in either case the proceedings, to a profane outsider, were peculiar, if not inexplicable. The meeting was styled a Conversazione; that is to say, a Concert, with intervals for conversation between the pieces. Now, the Wagnerians are not to be blamed for performing selections from the Bayreuth composer's music-dramas in concert-room fashion. Wagner himself sanctioned such performances, and there is an end of the matter. But surely under the auspices of a Society that bears his name one might reasonably expect perfect execution, musically, of the various excerpts. We need not condemn the spirited rendering of the sailor's chorus from "Der Fliegende Holländer" by the German Liederkranz, under Herr Martin Müller, and the bright, fresh voices of the Hyde Park Academy Choir, under Mr. H. F. Frost, told well in the Spinning chorus from the same opera. But the effect of the opening scene of "Das Rheingold," with a piano accompaniment, was certainly not what the composer intended, and the farewell duet in "Götterdämmerung" suffered equally, though it is only fair to say that Mr. William Nicholl, who undertook the part of *Siegfried*, sang in tune. The "Siegfried Idyll," with the horn part played on a piano, was a fitting climax to a somewhat painful evening. If the Wagnerians cannot give a stage performance of one of the music-dramas, they surely might venture upon a properly arranged Concert.

ROYAL ACADEMY OF MUSIC.

The usual orchestral Concert given at the end of the summer term took place at St. James's Hall on the 16th ult., and was more than ordinarily successful. Perhaps the most interesting feature at these gatherings is the presentation of efforts in composition by the students. On this occasion there was only one such effort, but that was of unusual importance, nothing less, in fact, than a complete Symphony. Mr. J. Edward German, the composer, probably appreciated the honour thus conferred upon him, and we are not disposed to question the course adopted by the authorities. The Symphony is undoubtedly a work of great promise, though it is somewhat unequal. The first movement is in themes and workmanship thoroughly admirable, and the piquant Scherzo is even better. But in the slow movement Mr. German indulges in the modern vice of straining after effects by over orchestration, and the result is unsatisfactory. However, this defect may be due merely to inexperience, and we have every confidence that Mr. German will develop into a composer worthy to rank with those who are already at work in the formation of a genuine English school. As regards executants, we may select for special praise Mr. H. J. Wood, who played the first movement of Prout's fine Organ Concerto in E minor; Miss Kate Norman, soprano; and Miss Hannah Jones, contralto. There were others, however, who did almost equal credit to themselves and to the Academy, notably Mr. Crowther, who rendered the last two movements of Schumann's Pianoforte Concerto tastefully. The effect of Mr. Barnby's admirable training was shown in the singing of the choir. Indeed, the rendering of Brahms's beautiful but arduous "Song of Destiny" would have done credit to any of our regular choral societies.

ROYAL COLLEGE OF MUSIC.

Emboldened by the unanimous verdict of approval which attended the performance of Cherubini's "Water Carrier" by the students last year, the authorities took a higher flight this year, and prepared "Der Freischütz," which was duly presented at the Savoy Theatre on June 27, in presence of a representative audience, including the Prince of Wales. Of course it would be idle to pretend that anyone of the young people who undertook the leading parts in Weber's masterpiece offered a presentment which would have passed muster at a regular opera house. Dramatically there was a certain stiffness, in spite of—perhaps because of—the very careful supervision of Mrs. Kendal, assisted by Mrs. Arthur Stirling, Mr. Visetti, and

Mr. B. Soutten. An easy, natural manner behind the footlights can only come with experience. Mr. Lionel Kilby displayed a promising light tenor voice as *Max*, Miss Anna Russell sang the music of *Agnes* with quiet taste, Mr. David Price did the same with that of *Caspar*, and Mr. Otto Fischer was fully competent in the dual parts of *Prince Ottocar* and *Kilian*. The greatest amount of stage aptitude was exhibited by Miss Annie Roberts as *Aennchen*, her singing and her manner being equally bright and pleasant. In one respect the performance compared favourably with that on the professional stage. The airs and affectations which are the bane of opera were conspicuous by their absence, no one leaving his or her part to acknowledge applause, or to tout for an encore. The chorus was admirable, and the orchestra, composed mainly of students, did great credit to the Conductor, Dr. Villiers Stanford.

The interest of the three concluding Concerts of the term was largely instrumental, owing to the co-operation of the orchestra at the performances of June 30 and the 14th ult. Schumann's Symphony No. 1, in B flat, was the chief feature of the programme given on the former date, and the two final movements, in particular, were excellently rendered under Professor Holmes's *bâton*. Cherubini's "Abencerrages" Overture and Beethoven's Violin Romance in F, in which the solo part was well played by Mr. Sutcliffe, and Max Bruch's "Kol Nidrei," with Mr. Squire as solo cello, were the other purely instrumental numbers, the orchestra supplying the accompaniment to Mr. Kilby in the romance "Through the Forest" ("Der Freischütz") and Miss Davies in Gounod's air "Far greater in his lowly state," in both of which the efforts of the vocalists seemed to meet the approval of the majority of the audience. Mr. Kilby was again to the fore in the Concert of the 7th ult., in which he sang two songs (MS.) by Charles Hoby, settings of words by Oliver Wendell Holmes, not wanting in a certain grace, but curiously incomplete in structure. The choice of vocal music and, it must be added, its execution at these Concerts is still on a very much lower level than that observed in regard to the instrumental selections. A welcome innovation, however, remains to be noted in the introduction of some part-singing under the direction of Mr. John Foster, who has succeeded Mr. Eaton Faning in this department. The material is good, and the tendency to run away from the beat, particularly noticeable in Bennet's Madrigal "All creatures now," will no doubt be corrected by further practice under so energetic a Conductor. The other items in the programme which call for notice were Beethoven's Sonata for pianoforte and violin, in G (Op. 96), played by Miss Annie Grimson and Miss Stone, the same master's Pianoforte Sonata in D minor (Op. 31, No. 2), well given by Miss Kellett, and, lastly, Schumann's immortal Quintet, in which Miss Osborn, Mr. Bent, Miss Elsner, Mr. Hobday, and Mr. Werge were associated with very satisfactory results. The last Concert of the term was in some respects one of the best ever given at the College. Goetz's lovely Symphony in F, recently performed for the first time at the Philharmonic Concerts, received such a rendering, thanks to Dr. Stanford's excellent preparation, as reflected the greatest credit on all concerned. The Intermezzo was played with the utmost delicacy, and the *cantilena* for the first violins in the Adagio was given with great purity of tone. Mr. Barton showed excellent taste and sympathy in his performance of the solo part of Mozart's Piano Concerto in D minor, introducing the graceful but diffuse cadences of Mr. John Francis Barnett. Sterndale Bennett's beautiful "Parisina" and Mendelssohn's "Ruy Blas" Overtures were also included in the programme, the vocal numbers being Joachim's scena "Marfa," "O had I Jubal's lyre," and Jensen's "Mürmelndes Lüftchen," sung respectively by Miss Squire, Miss Nunn, and Mr. Atkinson.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

Generally speaking, there has been a lull in the local musical world of late. There have been a few matters deserving of notice, but public attention is now strongly directed towards the forthcoming Eisteddfod at the Albert Hall, London.

At Blaenavon, on the 18th ult., an Eisteddfod was held in the Park. Mr. D. Francis Martin was adjudicator. The chief choral prize of £15 went to the Blaenavon United Choir (Mr. J. Lumley, Conductor).

Madame Patti, who sang at Brecon some time since, in aid of the local hospital, has consented to appear again in that locality on the 10th inst., with a view to establish a "Patti-Nicolini Poor Fund," the interest of which is proposed to be distributed annually at Christmas.

The Brecon Archidiaconal Choral Union, comprising about 250 vocalists, held its Festival at the Old Priory Church, Brecon, on the 12th ult. The Rev. W. Howel, was Conductor, and the Rev. W. L. Richards, Merthyrl presided at the organ.

The news of the high position again attained by the Cardiff Blue Ribbon Choir, led by their Conductor, Mr. Jacob Davies, at the Crystal Palace Temperance *Fête*, on the 12th ult., was duly received. The choir was beaten by London, Nottingham coming third, Wellingborough and Hull also competing.

According to the programme for the coming National Eisteddfod at the Albert Hall, London, it appears that on Tuesday, the 9th inst., the leading event will be the competition for £50 and a gold medal between male-voice choirs. The competitors named are—Huddersfield Glee Society, Tredegar Orpheus, Merthyr Orpheus, Cynon Glee Society, Port Talbot Choir, Rhondda Choir, Brynaman Choir, Arfonic Choir, Glyn Tawe, London Welsh, Rhondda Glee Society, and Dowlais. The chief choral competition for a first prize of £200 and a gold medal, and a second prize of £50, will take place on the following day. The choirs entered are—Aberyschan and Pontypool, Huddersfield, Nottingham, Wrexham Philharmonic, Penrhyn Arfonic, Swansea District, Abercarn, and Llanelly. Dowlais is conspicuous by its absence. At three ensuing meetings there will also be some important events. A guarantee fund is being formed at Brecon, and it is proposed to memorialise the executive of the Eisteddfod to hold the National meeting of 1889 in that town.

In a further contribution to the local press, Dr. Parry, of Swansea, gives his views of an "ideal Eisteddfod." He is in favour of offering prizes in an extended range of pianoforte music, and he proceeds to say:—"My ideal Eisteddfod would also offer prizes for the study and solo playing of each member of the orchestral family—string, wood, and brass." The writer also reminds his countrymen that more remuneration could also be obtained as a result of the additional knowledge. I must confess that on the face of it it is strange that people in Wales, whose musical instincts are so strong, and whose desire to make money is no less manifest than that of persons elsewhere, should require so much pressing in this matter.

The Prince of Wales, it is announced, will preside at one of the National Eisteddfod meetings, and will be accompanied by the Princess of Wales and his two sons. Mr. Gladstone will preside on another day.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, July 12, 1887.

The eleventh Annual Meeting of the Musical Teachers' National Association was held on the 5th, 6th, 7th, and 8th inst., in Indianapolis, Indiana. Its deliberations, and more especially the Festival which took place at the same time, form the most important of the musical doings in the United States in the interregnum between the close of the last and the opening of the next season. Among those who participated in it being Edward Fisher, of Toronto, William Barron, G. B. Sippi and Charles Sippi, of London, Ontario, and several others well known in the provinces. The business meetings were held in the Roberts Park Methodist Episcopal Church, the fine new Tomlinson Hall built last year by the city with money bequeathed to it by an old citizen being reserved for the Orchestral and Choral Concerts, of which five were given on three evenings and two afternoons, under the direction of Mr. Frank van der Stucken, of New York City. The orchestra was fifty strong, and also hailed from New York, as did the majority of the soloists. The choir was an unexpectedly fine body

of four hundred singers, organised expressly to participate in the festival.

Numerous Recitals by pianoforte players, organists, and singers were given during the festival, but the larger Concerts were the only ones which had special significance. Of these there were three, and their value lay in their educational aim. The first two, given on the evenings of the 5th and 6th inst., brought forward a dozen compositions in various forms by American composers; the third gave a hearing to works by representative composers yet alive of European countries. The American programmes were as follows:—

First Concert:—Overture, "In the Mountains," Arthur Foote (Boston); Third Part of "Messe Solennelle," F. Q. Dulcken (New York); Selections from "Tempest" music, F. van der Stucken (New York); Rhapsody for pianoforte and orchestra, H. H. Huss (New York); Movement from "Spring" Symphony, J. K. Paine (Cambridge); Cantata, "Landing of the Pilgrims," Otto Singer (Cincinnati); Festival Anthem, Dudley Buck (Brooklyn).

Second Concert:—Concert Prelude and Fugue, Otto Floersheim (New York); Ballad, solo, chorus and orchestra, "The Rose," W. W. Gilchrist (Philadelphia); Cantata, "Henry of Navarre," G. E. Whiting (Boston); Symphonic Fantasia, F. X. Arens (Cleveland, Ohio); Dedication Ode, G. W. Chadwick (Boston).

Third Concert:—Overture, "Waldmeister's Brautfahrt," Gernsheim (German); Air, "Reine de Saba," Gounod (French); Interlude from "Jason," Mackenzie (English); Scherzo, Sgambati (Italian); Concerto, G minor, for pianoforte, Saint-Saëns (French); Melody for strings, Grieg (Scandinavian); Ball Scene from "Charlotte Corday," Benoit (Flemish); Vocal Duets, Rubinstein (Russian); Slavonic Dance, Dvorák (Bohemian).

All of this music was new to the audiences that listened to it. Three additional compositions deserve also to go on the record as belonging to the class of American novelties, though they were heard at other Concerts. They were a Sextet for strings, by J. H. Beck, of Cleveland, Ohio; a Gavotte for orchestra, by Arthur Bird, now in Berlin; and a "Dance of Egyptian Maidens" for orchestra, by Harry Rowe Shelley, of Brooklyn. The works all received creditable representation and were listened to with many marks of warm approval by the assembled musicians. This was the third meeting of the Association at which American compositions of larger scope than pianoforte compositions were produced, and the exhibition of results attained was in the highest degree creditable to the American movement. Not even the most sanguine advocate of that movement expected to discern a masterpiece in the list, but the learning, earnestness, skill, and loftiness of ideal displayed by nearly all the compositions were highly suggestive of the possibilities that lie in the young school of American writers. The most prevalent defects noticeable were a weakness of fancy in the development of the fundamental ideas of the works, and a disposition to say too much. The exhibitions of skill in the handling of the technical elements of composition, notably in orchestral treatment, were numerous enough to set at rest all questions as to the studiousness of the young men who are clearing a way for the future representatives of an American school of composition.

Simultaneously with the Musical Teachers' National Association, the American College of Musicians held a Convocation. This institution is in the hands of some of the ablest musicians in the country, and is striving to elevate the standard of musicianship by means of degrees of various classes awarded to candidates who pass examinations. To show the thoughts which occupied the attention of the music teachers' meeting, a list of subjects, together with the names of those who formally discussed them, is appended.

"The Real Things of Music, and the Necessary Preparation for Teaching the Same," Henry Harding (Binghamton, New York) and Thomas Tapper (Canton, Massachusetts); "Notation and Terminology," Edward Fisher (Toronto) and A. R. Parsons (New York); "The Needs of the Musical Profession," J. H. Gower, Mus. Doc., Oxon. (England) and S. N. Penfield (New York City). Dr. Gower sent his paper in response to an invitation from the Association. "Expression in Piano-playing," Miss Amy Fay and Madame Fanny Bloomfield (Chicago); "Breathing in Relation to Piano-playing," C. B. Cadz (Ann Arbor, Michigan); "The Proper Use of Piano Pedals," Arthur Foote (Boston) and Richard Zeckner (Philadelphia); "Singing Flat and Singing Sharp," Leo Kofler (Brooklyn) and Charles Abercrombie (Chicago); "A few Practical Remarks on Singing," F. C. de Rialp (New York); "Principles of Voice Production," Dr. Ephraim Cutter (New York); "The American College of Musicians the Ally of the Competent Teacher," E. M. Bowman (St. Louis) and W. H. Sherwood (New York); "Schopenhauer's Musical Theories," Karl Merz (Wooster, Ohio); "Modernised Harmony and Specialised Sense Perception," W. S. B. Mathews (Chicago) and J. C. Fillmore (Milwaukee); "Practical *versus* Impractical Harmony," C. C. Müller (New York); "Knowledge of Educational Science a Requisite for School Work in Music," H. E. Holt (Boston) and M. Z. Tinker (Evansville, Indiana); "Science of Music *versus* Rote Practice in Schools," B. Jepson (New Haven, Connecticut) and W. T. Griffe (Logansport, Indiana); "The Musical Convention: its Utility and Abuse," H. S. Perkins (Chicago); "American Composition and its Recognition in and out of the Musical Teachers' National Association," Wilson G. Smith (Cleveland, Ohio) and Charles W. Landon (Claverack, New York); "Boy Choirs: their Training, Discipline, and Influence for Good," H. B. Roney (Chicago) and S. B. Whitney (Boston).

OBITUARY.

Death has recently removed two of the best-known teachers of music in London. Mr. J. B. Welch, whose success and popularity as a singing-master were remarkable, expired, on the 1st ult., after a very short illness. Mr. Welch studied singing in Italy under Signor Gaetano Nava, but as a baritone vocalist he did not make much way; and when he was about thirty years of age he gave up public singing, and directed his attention to the art of teaching. This was evidently his true vocation, and he soon became widely known. Many of his pupils have attained high rank in the profession, among them being Miss Anna Williams, Miss Annie Marriott, Miss Santley, and Messrs. Bridson, Brereton, and Henry Piercy. At the Guildhall School of Music, Mr. Welch's services were in extraordinary request, and a large number of the professors and pupils attended his funeral, which took place at Highgate on the 5th ult.

Mr. Lindsay Sloper, whose name was familiar in the musical world for many years, passed away on the 3rd ult. at the age of 61. A pupil of Moscheles, Mr. Sloper soon came to the front as a pianist and teacher, and in the latter capacity he was much esteemed. Of late, however, the state of his health compelled him to withdraw more and more from public life, and his death was by no means unexpected. Mr. Sloper published a number of light drawing-room pianoforte pieces, which enjoyed considerable popularity in their day.

By the removal of the celebrated Milan critic, Dr. Filippo Filippi, a familiar figure will be missed from operatic first nights. Dr. Filippi would travel to any part of Europe to witness the production of an important new opera, and he attended the first performance of "The Nibelung's Ring" at Bayreuth in 1876. Recognising the wonderful power and beauty of that colossal work, he has ever since championed the cause of Wagner among his own countrymen. The last important *première* at which he assisted was that of Verdi's "Otello," where his racy and genial conversation and fund of anecdote greatly entertained the assemblage of musical critics of all nations, and no one could have imagined the end was so near. The immediate cause of death was apoplexy. Dr. Filippi was an occasional but valued contributor to the columns of The Musical Times.

We have also to record the death of Mr. George John Bruzaud at the age of 74, who was connected all his life with the firm of Erard and Co., the famous pianoforte makers. Mr. Bruzaud was for thirty-two years the managing partner of the Marlborough Street establishment. His funeral, at Brompton, was attended by his brother, Mr. James Bruzaud, his two sons, a large number of the employés of the firm, and several well-known musicians, including Mr. G. A. Osborne, Signor Li Calsi, Herr Goldberg, and Mr. Oberthur.

"M. Camille Saint-Saëns, the composer, writes with great confidence concerning the new instrument for timing the movements of the larynx, thorax, and diaphragm during the operations of singing and breathing. The apparatus has been invented by M. Piltan, and in recommending it to the Academy of Fine Arts M. Saint-Saëns records it as his firm opinion that by its means a genuine scientific method can be applied to the art of singing. The Maëstro adds that professors of singing who, unlike M. Piltan, are not physiologists, teach by empirical methods, telling their pupils that some sounds should proceed from the stomach, others from the chest, and so forth. This, however, does not prevent good singers from coming to the front any more than do the methods of the professors, who look upon the glottis as a vibrating medium, and the larynx as the seat of sonority. M. Piltan's researches destroy the theories of the empirics and pseudo-physiologists of the singing profession. He holds, and has proved by experiment, that all the movements of the glottis, far from being voluntary, are simple reflex movements obeying the different modes of breathing, and, on that account, that respiration is the preponderating element in the act of phonation. M. Piltan's experiments also prove that the tension, more or less great, of the vocal chords is not the cause of the depth or acuteness of sounds, that the voice is the result of a shock or struggle between the inspirative and expirative muscles; and, finally, that the point where the collision takes place determines the altitude of the sound. The larynx and the glottis, therefore, instead of forming sounds, only modify them. M. Saint-Saëns does not, of course, enthusiastically accept all M. Piltan's conclusions, but he recommends them to the special attention of the members of the Academy and of professors of singing." The foregoing paragraph, from "Paris Day by Day," in *The Daily Telegraph*, relates to a most interesting discovery. If it is proved possible to apply the invention to voice production, the chief difficulty with which teachers have to contend will be removed, and the art of vocalisation will be imparted by machinery, and perhaps any number of voices of like quality may be possibly reproduced "as per pattern."

The recent establishment of the Highbury New Park School of Music, an Institution for general musical training in this neighbourhood, naturally created some interest in the Concert given by some of the staff of Professors at the Highbury Athenæum, on June 29. The audience exhibited hearty appreciation of the various items of a specially interesting programme. The Concert opened with Prout's Concertante Duet in A major, first movement, ably played by Miss C. J. Birch and Mr. Fountain Meen. Miss Hannah Jones was heard to advantage in the recitative and air "Be thou patient," from Smart's "Jacob," and "Aufenthalt" (Schubert), as was also Miss Jenny Eddison in Purcell's "Nymphs and Shepherds," and in "Nobil signor" (encored). Mr. John Probert had a hearty re-call for his rendering of "Adelaide," and Mr. Winn's fine voice made a marked impression in Sullivan's "O mistress mine." Mr. J. H. Leipold played Rheinberger's "Menuet" for the left hand, and "Toccata," with great taste; and Mr. G. H. Betjemann, who is very popular here as Conductor of the Highbury Philharmonic Society, played Alard's Fantasia for violin on Masaniello, receiving a hearty encore, when he substituted Sarasate's "Spanish Dances." The special features of the programme were, however, Schumann's Quintet in E flat (Op. 44), admirably played by Messrs. G. R. and G. H. Betjemann, O'Brien, H. Channell, and E. Woolhouse, and Beethoven's Septet in E flat (Op. 20), rendered with remarkable executive skill by Messrs. G. H. Betjemann, H. Channell, Lazarus, Steinebruggen, Anderson, Woolhouse, and John Reynolds. At the commencement of the second part Mr. Charles Fry recited Browning's "Good news from Ghent" with dramatic vigour, and gave a humorous rendering of a "Bab Ballad." Mr. A. D. Duvivier conducted throughout. Mr. Oscar Kronke, the principal of the Institution, is to be congratulated on the success of his first Concert, given with the laudable object of founding a Scholarship in the school.

On Tuesday, the 19th ult., a numerous gathering of the members of The Royal Society of Musicians of Great Britain, including those who have retired from the active exercise of their profession, and the widows and children of deceased members, assembled at the Crystal Palace to partake of a Jubilee Luncheon, provided by Mr. Thomas Molineux, a liberal donor to the charitable funds of the Society. The Chair was filled by the Honorary Treasurer, Mr. W. H. Cummings, and amongst the guests were many distinguished musicians. The Chairman proposed the toast of "The Queen," and referred to the progress made by the Society during Her Majesty's reign of fifty years. The toast having been duly honoured, the Chairman then gave the toast of "Our Jubilee King" (Mr. Molineux), whose bounty and benevolence had provided the entertainment. A gold locket, offered as a testimonial to Mr. Molineux, had been provided by the voluntary donations of the members, who heartily hoped that he might long be spared to wear it as a token of affectionate regard from all, including the widows and orphans who would hand down his name to future generations, who would bless the memory of a good man. Mr. Cummings then handed to Mr. Molineux the gold locket set with diamonds, having on one side the motto of the society, "To deliver the poor that cry," and on the other side a suitable inscription. Mr. Molineux in a few words, with evident emotion, returned thanks. The toast of "Prosperity and Perpetuity to the Royal Society of Musicians" brought the proceedings to a close.

The Annual Festival of the Croydon Church Choirs Union was held on Thursday, the 14th ult., in the fine Parish Church of Croydon, and consisted of an early Choral Communion, an Organ Recital in the afternoon (given by Mr. J. H. Wallis and Mr. H. L. Balfour, two local organists, together with Dr. H. Walmsley Little, of Tulse Hill), and full Choral Evensong at 8 p.m., in which eight choirs from within the parish of Croydon took part. The music included various hymns and Anglican chants, Gadsby's Evening Service in C, the first chorus of the "Lobgesang" for the Anthem, and "The heavens are telling," at the conclusion of the Service. A considerable uncertainty and want of steadiness in the organ part somewhat marred the effect of the service in several places, but this drawback notwithstanding, the choirs sang as a whole remarkably well; and save in the Haydn chorus, where their powers appeared somewhat overtaxed, the performance was a fine and effective one, and reflected much credit upon Mr. H. L. Balfour, the Choirmaster of the Union, who conducted. The organ accompaniments, however, as already hinted, left a good deal to be desired. The Rev. W. T. Houldsworth, Vicar of St. Andrew's, Wells Street, was the preacher.

"News comes from Baltimore of Professor Crouch, the composer of 'Kathleen Mavourneen.' He is living quietly in that city, and has just reached his eighty-seventh birthday. He has been married four times, is the father of twenty-seven children, and has a great many grandchildren. He has forwarded to the London Society of Arts his acceptance of a fellowship to which he has been elected, and with it original manuscripts of many of his compositions. Professor Crouch is an Englishman, but has resided in America since 1849." With reference to the above paragraph, which comes from an American source, we have made enquiry, and the courteous secretary of the Society of Arts, John Street, Adelphi, has replied, denying all knowledge of the matter. It is suggested that there is some "bogus" society, which for "a consideration," allows its subscribers to append an assortment of letters to their names and so delude the world into the belief that they are members of a *bonâ fide* learned or scientific society. Can any of our readers give any information concerning the body and the spirit by which it is animated?

The Sacred Harmonic Society has already begun to make preliminary arrangements for its next season, Mr. W. H. Cummings is retained as Conductor, and the Council are wise in the engagement of so painstaking a musician. It is intended next season to give six Concerts and a Conversazione, full details of which will be issued in due course. The Council specially notify that, in consequence of St. James's Hall having been engaged every Friday evening for quite a distinct purpose, it has become compulsory to hold the Concerts on another evening, and after full consideration they have decided to give the

majority of these on Thursdays instead of Fridays. The season will commence on Thursday, November 17, with Signor Bottesini's new Oratorio, "The Garden of Olivet" (composed for the Norwich Festival), and engagements have already been made with the leading artists, including Mdlle. Trebelli, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Santley, and others.

On Sunday, June 26, there were special Thanksgiving Services for Her Majesty's Jubilee at St. Agnes', Kennington Park, S.E. The Communion Service used in the morning was a Service in C composed by Mr. W. W. Hedgcock, the Organist and Choirmaster of the Church. At the offertory, Beethoven's "Hallelujah" Chorus from the "Mount of Olives" was sung, and Costa's arrangement of the National Anthem concluded the service. Best's "March for a Church Festival" was the voluntary. At Evensong Bach's arrangement of the Peregrine Tone was the Magnificat, "Zadok the Priest" was the Anthem, and Villiers Stanford's Te Deum in B flat was sung before the blessing. Sullivan's Processional March was the voluntary. The hymns throughout both services (with the exception of Ravenscroft's Old 104th, and the Old 100th to Ravenscroft's harmonies) were set to old German chorals, and on both occasions the organ was reinforced by trumpets and drums, which, being stationed on the rood screen, added fine effect.

The Epping Forest Church Choir Association held its seventh annual Festival on Saturday, the 16th ult., at Ely Cathedral. The service was fully choral. The Magnificat and Nunc dimittis were by C. H. Lloyd, in E flat, and the Anthem was Barnby's "I will give thanks." The combined choirs, numbering about 200 voices, acquitted themselves very well, especially in the Anthem, the fine choral in which was very effective. The rendering of the processional hymn, "Forward! be our watchword," to Henry Gadsby's tune, is worthy of special mention. Three cornets, a euphonium, and a trombone were very useful in sustaining the pitch and helping the accuracy of the rhythm. The service closed with Dykes's Te Deum and Stainer's sevenfold "Amen." Mr. Ullyett conducted, and Mr. H. Riding, F.C.O., assisted by the Cathedral Organist, skilfully and tastefully accompanied the service.

The Academical Board of Trinity College, London, have awarded the following Exhibition and Prizes after competition:—Henry Smart Scholarship to Louise Goldhawk; Benedict Pianoforte Exhibition to Emily A. Rivett; Sims Reeves Vocal Exhibition to Frank Swinford; College Violin Exhibition to William A. Robins; Harmony and Counterpoint Medals to Elizabeth L. Edwards and Frank Swinford respectively; the Gabriel Prize to Armitage Goodall, A. Mus.; the Turner Pianoforte and Singing Medals to Gertrude E. Corbin and Frank Swinford respectively. The Examiners were Messrs. Henry R. Bird, C. Edwin Willing, Charles E. Stephens, Michael Maybrick, Signor Papini, and Professors Higgs, Saunders, and Turpin. Medals for Regularity and Diligence were also awarded to Harold W. Tompkins and Florence Easton.

A Grand Concert was given in the Town Hall, Grahamstown, in honour of the Queen's Jubilee, on Monday evening, June 20. The Concert was under the auspices of the Cathedral Choral Union, assistance being rendered by members of other choirs. The programme included Handel's Coronation Anthem "Zadok the Priest" and the Oratorio "Judas Maccabæus." The band and chorus numbered upwards of a hundred performers. Both works were excellently rendered. The principal soloists were Miss Kitching, Miss de Beer, Miss Tidmarsh, and Messrs. Cawse and Winny. Mrs. Erpin was the pianist, Mr. Winny presided at the harmonium, and Herr Eberlein was leader of the orchestra. The Rev. F. H. Fisher, Precentor of the Cathedral, conducted.

The St. Columba's Choral Society gave a Recital of Sacred Music in St. Columba's (Church of Scotland), Pont Street, S.W., on Friday, the 1st ult., in commemoration of Her Majesty's Jubilee. The chief choral works were Sullivan's Festival Te Deum and "Domine salvam fac Reginam," and Handel's "The King shall rejoice," both of which were effectively rendered by the choir of about fifty voices, under the careful direction of Mr. John Lowe, Organist of the church. Miss Ethel Bowra sang the soprano solos in the Te Deum with much refinement. The organ was in the experienced hands of Mr. W. S. Hoyte, who succeeded in giving a good idea of the orchestral effects in the accompaniments, and played Weber's "Jubilee" Overture, and other solos.

Mr. W. Freeman Thomas announces the commencement of his sixth season of Promenade Concerts on Saturday, the 13th inst. Amongst others the following artists are already engaged:—Messrs. Santley, F. King, Barrington Foote, Walter Clifford, W. H. Burgon, Henry Pyatt, Signor Foli, Edward Lloyd, J. W. Turner, Redfern Hollins, and Harper Kearton; Mesdames Alwina Valleria, Eugenie Pappenheim, Clara Samuells, Trebelli, Agnes Larkcom, Rose Hersee, Patey, Enriquez, Helen D'Alton, Fassett, Antoinette Sterling; pianists, Madame Frickenhaus, Misses Josephine Lawrence, Florence Waud, and Mr. S. Dutton Cook; leader of the orchestra, Mr. Carrodus; flute solo, J. Radcliff; cornet, Howard Reynolds.

On the 3rd ult. a Jubilee Festival was held at St. Dionis's Church, Parson's Green, the evening service being of a very elaborate character. An excellent performance of Mendelssohn's "Hymn of Praise" was given by the choir, accompanied by a stringed orchestra and organ. The soloists were Master H. Humm, of the Temple Choir, and Mr. T. W. Hanson, of St. Paul's Cathedral. The whole of the Symphony was exceedingly well played by the band, and listened to with marked attention. The choral portions of the work was sung by the choir with astonishing precision and vigour, and reflected the greatest credit on Mr. Alfred Kenningham, their trainer, who conducted on this occasion.

The 221st Consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., at the Pimlico Rooms, Warwick Street, S.W. Miss Ellen Elton, Miss Maud Leslie, Mr. T. W. Page, and Mr. W. E. Hellawell were the solo artists, and Miss Ada Hatfield and Miss Bessie Fédarb each contributed a pianoforte solo. Part-songs by Bennett, Ravenscroft, Hatton, and Mendelssohn were well sung by the choir. The glee "There is beauty," by Sir John Goss, was very finely given as a quartet by members of the choir, and the male voices gave an excellent rendering of "Hohenlinden" (T. Cooke). Mr. F. R. Kinkee very ably presided at the pianoforte, and Mr. Joseph Monday conducted.

A special Jubilee Thanksgiving Service was held in the Church of St. John's, Fulham, S.W., on June 26. The service, which was full choral, included Tallis's Responses, Palmer's Service in F, and Dr. Bridge's Jubilee Anthem, "Blessed be the Lord thy God." The bass solo in the Choral was sung with great effect by Mr. Frank May. After the benediction Dr. Stainer's "Amen" was sung, and the service was brought to a conclusion with Costa's version of the National Anthem, with additional verse by Mr. Baring-Gould. Mr. Henry J. Wood presided at the organ, and displayed much taste and skill in his accompaniment to the service.

At Steinway Hall, on June 30, Miss Florence Crafter gave her first Concert, and made a very successful *début*. Her singing of "Winds in the trees" (Goring Thomas), and two songs by Kjerulf, "My heart and lute" and "Spring song," showed a pleasing voice, and was marked by much taste and expression, the latter song winning an enthusiastic encore. Miss Crafter was assisted by Miss Damian, Mr. Houghton, and Mr. I. de Lara's Ladies' Choir in the vocal department, and Mr. Papini (violin) and Mr. Kiver (pianoforte) played solos on their respective instruments. Mr. Albert Visetti (under whom Miss Crafter has studied) was the Conductor.

On Coronation Day, June 28, a fine performance of Jubilee music was given in St. Stephen's Church, Walworth, by the St. Stephen's Choral Society. There was a full orchestral band of thirty instruments, comprising strings, brass, and drums. The soloists were Miss Alice Patten, Madame Cockburn, and Messrs. Henry Yates, Charles Hardy, and H. Wakerell. The principal items were the Jubilee Anthems of Dr. Stainer and Dr. Bridge, Weber's Jubilee Cantata "The Praise of Jehovah," Hallelujah

Chorus, Te Deum (Jackson), National Anthem (Costa). Mr. F. J. Knapp conducted with skill and ability, and Mr. W. J. Varney rendered excellent service at the organ.

Roosevelt, the eminent organ builder of New York, has been commissioned by Mr. Isaac E. Blake, of Denver, Colorado, to erect an instrument for the Trinity M.E. Church of that city. It is to contain 3,738 pipes, distributed as follows:—Great organ, 16 stops, 1,218 pipes; swell organ, 18 stops, 1,204 pipes; choir organ, 11 stops, 638 pipes; solo organ, 6 stops, 348 pipes; pedal organ, 11 stops, 330 pipes; couplers, 11 stops; mechanical accessories, 7 stops; pedal movements, 13 stops; adjustable combination pistons, 15 stops. Total, 108 stops in all. Mr. Walter E. Hall, F.C.O.—at present Organist of St. John's Cathedral in the same city—is to be the organist.

Mr. Aguilar's pupils gave a very interesting Concert at Brighton, on the 16th ult., which illustrated the excellence of their master's teaching. The programme, made up of selections from the works of Handel, Bennett, Chopin, Nicodé, Raff, Bizet, Godard, and others, testified to the variety of the ability displayed, and the desire on the part of the teacher to accommodate the performance to the differences of skill in the pupils. Mr. Aguilar opened and closed the Concert with a Fugue by Bach and some pieces by Schumann, and between the parts addressed a few remarks appropriate to the occasion.

The members of the Grosvenor Choral Society gave their 185th monthly Concert at the Grosvenor Hall, on Friday, the 15th ult., when a selection from Cowen's "Rose Maiden," together with a miscellaneous collection of part-songs and solos by Callcott, Cowen, Marzials, Bishop, Faning, &c., were well rendered by a large choir. The soloists were Miss Katherine James (who made a successful first appearance at these Concerts), Miss Gibbs, Miss Kelly, and Mr. W. Burridge. Miss A. Daymond and Miss J. Davies gave a pianoforte duet, Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

The National Eisteddfod of Wales is to be held at the Royal Albert Hall, on the 9th, 10th, 11th, and 12th inst. The proceedings will open each day with a Gorsedd, in which Bards, Druids, Ovates, and Musicians will take part. Competitions for male voice and other choirs open to all comers; Concerts of Welsh music, with accompaniment of Harps; adjudications upon the seventeen Odes for a prize, the winner of which will be placed in Bardic Chair with all the ancient ceremonies, and other matters will engage the attention of those to whom the combination of antique customs and modern enterprise is not without interest.

On the 27th ult. very successful Jubilee Services were held in the Church of St. Saviour's, Upper Chelsea. The Service in the morning was Dykes in F, and in the evening Goss in A. In addition to special hymns and "God save the Queen," Dr. Stainer's Jubilee Anthem, "Let every soul be subject unto the higher powers," was sung at each service, the congregation joining heartily in the final choral. The solos were taken by Miss Florence M. Cross. Mr. Henry A. Evans, Organist of the church, presided at the organ.

The services at the West Hackney Church on Jubilee Sunday were of a very festal character. Both at Matins and Evensong the hymns and anthems bore particular reference to the day, and at Evensong "Zadok the Priest" and the "Hallelujah Chorus" were very finely rendered by a largely augmented choir and orchestra. The Service (Martin in G) and the hymns were accompanied by the band, the parts for which were arranged by Mr. F. L. Kett, who conducted. Mr. R. T. Gibbons, F.C.O., presided at the organ.

A Concert was given by the Choir of St. John's, Waterloo Road, S.E., at the Hawkstone Hall, Westminster Bridge Road, on Tuesday evening, the 12th ult., when a successful performance of J. F. Barnett's Cantata "The Building of the Ship" formed the first part of the programme. The second part comprised solos by Madame Belle Cole, and a reading by Mr. Gerald Wynter. A special feature of this Concert was the performance by boy sopranos of both solo and chorus work of this Cantata. Mr. Henry J. B. Dart conducted.

Miss Amina Goodwin's morning Concert was given on June 27, at the house of Sir Julian and Lady Goldsmid. She played Schumann's "Papillons" and pieces by Gounod as her solos with considerable expression and technical skill, and joined with Messrs. Peiniger and Charles Ould in a thoroughly artistic performance of Rubinstein's Trio in B major (Op. 52). Each of these gentlemen played solos on their several instruments, which were duly applauded. Some vocal pieces were contributed by Madame Rueff and Miss Hilda Wilson.

A Choral Competition will be held in the Newcastle-upon-Tyne Exhibition on September 21 and 22 next. Apart from the attractions of the Exhibition—which, by the way, is a very great success—much interest is attached to the competition, as it is the first of its kind ever held in Newcastle. As liberal arrangements are being made by the Executive Council with the various railway companies, no doubt many of the choirs in the district, from Yorkshire, and from the Midlands will enter for the prizes offered.

A new organ at St. John's Church, Bedford Hill, Balham, was opened on the 21st ult., by Mr. H. W. Weston, F.C.O., Organist and Choirmaster of the Parish Church. The instrument has been built by Messrs. Jones and Sons, under the supervision of Mr. H. W. Weston, and contains two complete manuals and preparation for the third. The two Recitals were largely attended, the organist admirably showing off the power and variety of the instrument in a carefully selected programme of standard organ works.

Mr. William Poel gave a Matinée at the Vaudeville Theatre, on the 5th ult., when he produced a piece called "Adelaide," dealing with an incident in the life of Beethoven. Miss Mary Rorke represented *Adelaide*, and Mr. Poel, *Beethoven*. He also played in a comedy called "Mrs. Deakly's difficulty." A domestic sketch, "Drifted apart," was cleverly acted by Miss Cowen and Mr. Eric Lewis, and a musical performance by the Neapolitan Quartet completed the programme.

An Organ Recital was given at St. Nicholas, Cole Abbey, E.C., by Mr. H. W. Weston, F.C.O., of Balham, on Coronation Day, June 28, to a large congregation, consisting mostly of business men. The programme contained Mendelssohn's Overture "Ruy Blas," two movements for the Organ by Niels Gade, a Concerto by Handel, and works by Guilmant and Freyer. The Recital commenced with the National Anthem and concluded with Meyerbeer's "Coronation March."

At St. John's, Waterloo Road, S.E., a Jubilee Service was held on Sunday evening, June 26, when the music comprised Tours's Evening Service in F, Handel's "The King shall rejoice," and Smart's Te Deum in F; Mendelssohn's "Athalie" March being selected for the concluding voluntary. Mr. Edmund West presided at the organ, and Mr. Henry J. B. Dart conducted the band and choir, numbering sixty performers.

Mr. F. Slade Olver, Professor of Music at St. Paul's Hall, Salem, New York, gave an Organ Recital at St. Peter's, De Beauvoir Town, on Wednesday evening, the 6th ult. The programme consisted of works by Benedict, Batiste, Olver, Beethoven, and Rink's variations on "God save the King." Mr. Taylor sang Mendelssohn's "O rest in the Lord." Mr. A. Kelly, the Organist of St. Peter's, ably accompanied the shortened evening service.

At the Commencements, held at Trinity College, Dublin, on June 30, the degree of Doctor of Music was conferred upon Mr. Charles E. Allum, Mus. Bac., Conductor of the Stirling Choral Society. Selections from Dr. Allum's Cantata, "Jehoshaphat," were performed in the College Chapel, Dublin, on Wednesday, June 29, the professor of music, Sir Robert P. Stewart, Mus. Doc., being present.

The competition at the Guildhall School of Music for the "Lady Jenkinson Prize" of £5 took place on Monday, the 4th ult., when there were fourteen competitors, and the prize was awarded to Miss Adie Curtis. The following gentlemen acted as judges:—Messrs. Li Calsi, Carl Lahmeyer, and Stephen Kemp; Mr. H. Weist Hill (principal), chairman.

The Report of the Birmingham and Midland Musical Guild for the third Session, 1886, gives a list of the members, a summary of the proceedings at the meetings, a statement of the financial condition, the rules and regulations, and other interesting matter, which points to the flourishing state of the Society and the earnest endeavours of its members to further the cause of musical art in the district.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation" in Christ Church, Somers Town, on the 6th ult. The soloists were Mrs. Stanesby, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

Mr. Tobias A. Matthay gave a Pupils' Pianoforte Recital on Saturday afternoon, the 2nd ult., at the Belmont Hall, Clapham. Two of the pupils came forward with compositions of their own. The remainder of a very interesting programme included some excellent singing.

Mr. H. C. Tonking, Sub-Professor of the Organ at the Royal Academy of Music, has been appointed to succeed Dr. Sloman as Organist of St. Luke's, West Norwood. There were fifty-eight candidates.

Among the recipients of the Degree of Doctor of Music at the University of Dublin, on June 30, was the Rev. H. G. Bonavia Hunt, Mus. Bac., Oxon., F.R.S., Edin., Warden of Trinity College, London.

The Organ Recital on Tuesday, the 5th ult., at the Church of St. Nicholas, Cole Abbey, was given by Mr. J. H. Dott, and consisted of selections from the works of Mendelssohn, Gounod, Rossini, Haydn, and Bach.

Mr. Edward Holland, the bandmaster of the Northamptonshire (48th) Regiment, has been appointed the bandmaster of the Scots Guards.

Her Majesty the Queen and H.R.H. The Duke of Edinburgh have graciously accepted copies of Dr. Bradford's new Cantata "The Song of Jubilee."

REVIEWS.

Lectures on Musical Analysis. Delivered before the Royal Normal College and Academy of Music for the Blind. *Musical Art and Study.* Papers for Musicians. By Henry C. Banister. [George Bell and Sons.]

Music, even by its most ardent admirers, is acknowledged to be an indefinite language; but this fact seems so little acted upon, that not only do discerning critics tell us the *meaning* of certain great works—even in all their minute details—but many composers, timidly conscious, we presume, of their incapacity to rely upon the intrinsic value of their musical essays, frequently give them some name, the appropriateness of which they may hope will employ the mind of the audience, and thus draw off the attention from a too critical examination of the abstract merit of the music. Few composers of high reputation have had recourse to this device; but many could be named whose works would have been better received in the absence of what is thought to be a "descriptive" title, the culminating point of which absurdity has, we hope, been reached in a pianoforte piece, published in the United States, called "Lady Godiva," the well-known incidents of which legend it has naturally somewhat puzzled the American reviewers to point out in the composition. Yet in spite of these numerous keys to the intention of creative musical artists—furnished either by the composers themselves or their annotators—there is a remarkable scarcity of works which expound to students, in simple language, the laws of musical structure, as exemplified in the compositions of the most eminent masters of the art. Here, indeeed, is a field of labour, the results of which must be of incalculable benefit to the pupil; for instead of fanciful conjectures as to the signification of a composition, attention is exclusively directed to the manner in which an artist has "built up" his movements, and we are thus enabled to discover beauties in a work which might have escaped us without the analytical remarks of an intelligent and sympathetic musician. Mr. Banister, whose occasional lectures have convinced us of his fitness for the task, has, in the first of the two books under notice, most successfully supplied the want which we have referred to; and as the many happy illustrations of the observance of the rules he gives are mainly drawn from compositions well known, or easily accessible, there can be no doubt that not only students, but the general musical public will gladly avail themselves of so excellent a guide. In his capacity as Professor of Harmony, Counterpoint, and Composition at the Royal Normal College and Academy of Music for the Blind, it was the author's custom to assemble the pupils in the evening once a fortnight, and to deliver to them a lecture upon the plan of musical compositions, illustrated upon the pianoforte: "The continued eagerness," he says, in his preface, "among the younger, as well as the elder students, led me to consider whether, if the lectures, originally delivered from rough notes, were fairly arranged in readable form, they might be useful to musical students generally, and I determined to make a selection from those delivered, and so to prepare them for the press. This volume is the result. It is offered, not as by any means furnishing a complete course of instruction in musical analysis. This would require a much larger work. But, in familiar manner, it deals consecutively with some of those elementary principles of musical structure, illustrated in the works of the great masters, with which every student should become acquainted who aspires to intelligence about the art." After defining the term analysis, what may properly be termed *first movement* form is taken to commence with, that being the model upon which is usually constructed the first movement of sonatas, symphonies, instrumental quartets, trios, &c.; and here we may well quote the clear and concise description given of this important portion of a musical work. "Briefly," it is said, "the plan, or order of ideas, in the first movement of a sonata, or similar work, is this: (*a*) *the first Subject;* then some connecting matter leading to (*b*) *the second Subject*, followed by some supplementary matter, and probably a *codetta*, finishing the *first part* of the movement, at the first *double bar*. Then comes (*c*) the *second part*, or, as some term it, the Free Fantasia, which, in the main, consists of the *development*, or *working* of the material of the first part. This leads to the *third part* of the movement, which is (*d*) the *Recapitulation*, indicated by the *return of the* (*first*) *Subject*, and the repetition, with modifications, of the matter of the first part; and sometimes a *Coda*." The excessive care with which extracts have been made from the best classical models in illustration of the plan thus explained, is deserving of the warmest commendation; and we are certain that any pupil who attentively reads these chapters will derive a very large amount both of pleasure and profit from the study. The remarks upon the *Episode*, and especially the definition of an *Episodical movement*, must also be praised, not only for their lucidity, but because they make clear to the student that there is *design* in all musical compositions of any importance, and thus lead him to dwell upon points which might otherwise escape him. The allusions to the early examples of the *Rondo* form are extremely interesting, and it is truly stated that many movements not thus named, are, in fact, Rondos, and that others which *are* so entitled have not the strict Rondo form. We are glad to find that Mr. Banister on this subject—as indeed on many others—has the courage of his convictions, and that when he finds a truth he boldly states it. The chapters treating of the *Coda* and *Codetta*, the *Minuet* and *Scherzo*, and the *Fugue* show not only that he has been a diligent student of all the forms of composition, but that he thoroughly understands how to convey the result of his investigations to others. In proof, however, of his sharing our belief that the most searching analysis can do no more than indicate how an artist has worked, we quote the concluding sentence of his book, which deserves to be taken to heart by every earnest music-lover:—"Remember that, while a true work of art has *design, plan, development*, all of which may be analysed, there remains, underlying all, permeating all, that subtle sentiment, the offspring of genius, which can neither be defined nor analysed. By training and such explanations as I have endeavoured to furnish you with, you may learn how to analyse, and, therefore, intelligently to understand and enjoy great music. But the subtle essence

appeals to your sensibilities, which may be kindled, awakened, regulated—but not imparted. All expositions will avail little unless there is, in yourselves, the sympathetic faculty to appreciate and enjoy the sublime or the beautiful."

The volume called "Musical Art and Study" contains three papers entitled respectively, "Our Art and our Profession," "Some Methods of Musical Study," and "Some Musical Ethics and Analogies," all of which exhibit a commendable desire to elevate the art in public estimation, and a keen perception as to the best method of effecting this object. In the first paper we have some acute observations upon the real, as distinct from the conventional, meaning of the words our *Art* and our *Profession*, which, as Mr. Banister truly says, should be placed "not in opposition, but in apposition, not as inconsistent, but as parallel, not with the contrast sometimes implied when profession and practice are mentioned together. Our art is our profession; we profess an art." Of course, having taken up this ground at the commencement of his essay, something must be said about the much-vexed question of the essential difference between *amateurs* and *professors*, and this, we think, is so well said that, rather than do an injustice to the author by quoting a portion of his remarks, we refer the reader to the book itself. In "Some Methods of Musical Study," the necessity of employing the mind upon classical works is happily dwelt upon, and this in no pedantic manner, but in the true spirit which should actuate a teacher desirous of producing the best result with his pupils. The advisability of studying the *theory* of the art is also earnestly insisted upon: "Counterpoint," it is said, "was once termed by Sterndale Bennett 'the gymnastics of music'; by which, doubtless, he meant that kind of exercise which is adapted to impart to the musical intellect the suppleness and strength which gymnastic training imparts to the body; the capacity to accomplish anything muscularly, on the one hand; to work subjects any way musically, on the other; but all the while ignoring any mere acrobaticism, and moreover remembering that the exercises in question are means to an end, not themselves that end." Those who so often find "Exercises" put forward as compositions will, we are certain, agree with us that, in the interest of the progress of music, these truths cannot be too often spoken. The third paper contains some excellent remarks upon the "Classical" and "Romantic" schools of composition; and although we may object to the author's assumption that the pupil will gain but little by the study of the second of these schools, we certainly believe in the absolute necessity of an early training in what may be termed the "orthodox" school, in proof of which it may be asserted that the great artists who have deviated from classical forms in their compositions are usually those who have most diligently made themselves acquainted with them. In conclusion, we cordially commend both Mr. Banister's works as most valuable aids to the true appreciation of the imperishable creations of musical art.

Congregational Church Hymnal. Edited by George S. Barrett, B.A. The Harmonies revised by E. J. Hopkins, Mus. Doc. [Hodder and Stoughton.]

The value of the Hymn Book belonging to any religious community is not always to be estimated by the likelihood of its becoming popular at the time of church service. It has a power and an influence beyond. Next to the Bible and the exposition of its truths and teaching by competent expounders, the collection of Hymns is the most powerful agent in promulgating the moral influences of religion and doctrinal instruction. Each community of worshippers recognises the importance of the Hymn Book as an element of devotional education. Out of concession to higher views on the subject which are entertained in the present day the best endeavours are made on all sides to produce a collection which shall be worthy of peculiar teaching, and of the great purpose which should be never lost sight of. It is not, however, the literary or the doctrinal character of the present beautifully printed book with which it is proposed to treat on the present occasion. Much might be said in favour of the labours of the Editor in both respects, but all purposes will be served by passing references to those matters which relate more particularly to the musical portion of the work.

The Hymnal was prepared "in pursuance of a resolution passed by a Committee of the Congregational Union of England and Wales, in April, 1883, and sanctioned by the Assembly of that year in its adoption of the Annual Report." The number of hymns was limited to about 750 (the book contains 774), and those which were selected were such as should form a book suitable to the worship of a mixed congregation, and that while true to the distinctive faith and spiritual traditions of Congregationalism, it should be catholic in feeling, and draw freely from the ample stores furnished by the sanctified genius of all sections of the Christian Church.

Thus far the spirit of the Hymnal is in perfect accord with the feelings of those who admit the unity of Christian teaching. Of the alterations made in the words and text of the hymns nothing need be said in this place, these may or may not give satisfaction to those especially interested in the questions involved. Those who admire the verses will be willing to offer the Editor praise for having given at the end of each hymn the name of the author, for stating the alterations where made, and such like particulars.

Many of the hymn tunes which have established themselves in the affections of the people have been retained, and will be found associated with the words through which their popularity has been won and maintained. Such fine old tunes as "Abridge," by Isaac Smith; "Bristol," "Darwell," "Rockingham," and others of like character, are inserted in the collection. Many of the tunes still popular with certain congregations, both of the Church of England and other denominations, which modern taste has proved to be extravagant and productive of irreverent ideas, have been wisely omitted. The selection is characterised by excellent taste throughout, and the revised harmonies to some of the older melodies are distinguished by good judgment, as might be expected, considering in whose charge this matter has been placed.

An editorial note makes due acknowledgment of the various sources drawn upon, and includes references to the obligations conferred by those who have written new tunes for the work, or have given permission for the use of those already printed in other collections. The body of the book may be described briefly as possessing all that comprehensive character which a work of this sort should present. The general Table of Contents exhibits the classification of the hymns into subjects, and defines the occasions when certain groups may be available and useful. There are other indices which display the varied character of the work, and render it valuable under several aspects. There is an Alphabetical Index to Tunes, a Metrical Index, and an Index of First Lines. The index of tunes gives the names of the several composers, and that of the first lines the names of the authors and adaptors of the words. In the names of the composers there are some curious statements, which will probably be altered in future editions. For instance, the Rev. G. P. Merrick is described in the preface as Mus. Doc., and in the index as Mus. Bac. He is further distinguished by being called Sir G. P. Merrick. This is an honour he may deserve but has not yet attained. The like title is appended to the name of Henry Smart, who is also called Mus. Doc. No authority exists for either statement any more than it does for the announcement that Sir Michael Costa held the right to any academic title. Mr. W. H. Gladstone has not taken a doctor's degree, and Jeremiah Clark had no University distinction. Barthelemon's name does not require the diphthong. "St. Anne's" tune is rightly ascribed to Dr. Croft, for it was written for and named after the Church of St. Ann's, Soho, of which he was sometime the organist. It is still an unsettled point as to whether he was the composer of the tune called "Hanover," often attributed to Handel. The Russian National Hymn, here called "Rephidim," was composed by Lvoff not Lyoff.

These matters are not alluded to in any hypercritical spirit, neither do they in the least affect the value of the Hymnal. It is one of the best collections of tunes for general use in Evangelical congregations which has been compiled, far superior to the former works of the same kind issued under the like authority. The old melodies are good, the new ones furnished by such composers as Barnby, Brown-Borthwick, Bunnett, Calkin, Frost, Elliott, Elvey, Foster, Hiles, Hopkins, Leslie, Macfarren, W. H. Monk,

Prout, Stainer, and others, speak for themselves, and the Editor may be honestly congratulated not only upon his own labours, but upon his being able to secure the co-operation of so many excellent hands in the duty he has so conscientiously carried out.

Common Praise: a Practical Handbook of Nonconformist Church Music. By F. G. Edwards. [J. Curwen and Sons.]

THIS excellent little book is compiled upon a principle instituted by Mr. Lennox Browne when he projected his work called "Voice Use and Stimulants." A schedule of about forty questions was addressed to the organists and choirmasters of respective churches in the following denominations: Baptist, Congregational, Presbyterian, Unitarian, United Methodist Free Church, and Wesleyan Methodist, in England and Wales; and the Church of Scotland, Free Church, and United Presbyterian Church, in Scotland. The replies have been summarised and largely quoted from, so that, in addition to the practical experience of the author, the reader has the advantage of knowing in a general way the thoughts and opinions of others deeply interested in the subject.

The author modestly makes no pretension to literary excellence in his work, but his very earnestness imparts a style to his labours, which brings with it a sympathetic agreement with him in his endeavours to show how that the higher forms may with advantage be aimed at in religious worship. For these reasons, the reader, be he churchman or dissenter, having the like objects in view, may derive not only profit, but pleasure from the perusal of the pages.

These pages treat of the attitude of the minister as regards music, of the organist, the choirmaster, choir organisation and management, the choir practice, congregational hymn singing, chanting, anthems, solos, services, and responses, organ recitals, concerts, special musical services, orchestral accompaniments, choral festivals, the organ and its position, organ accompaniments, and voluntaries. Besides the statistics obtained in reply to the circular, and having reference to the above subjects, the author's own views with regard to the music in "Common Praise" are instructive. He advocates the formation of voluntary choirs composed of persons of both sexes. In Nonconformist churches the opposition to the employment of women's voices in the choir does not exist, and Mr. Edwards thinks that "the objections to boys in choirs far outweigh the advantages." Where the services are arranged on a different plan to that adopted in cathedrals and large churches of the Anglican Communion, the employment of women in the choir may be advantageous; but where daily service is the rule the objection would be reversed, and women would be found to give more trouble than they are worth. Among dissenting congregations daily services are rare, and the voluntary choir is a possibility, the demands upon the time of the members are not great, and the interest in the music where it exists is keener among the congregation than in the Established Church. The observations on the "Choir practice" and "Congregational singing" are excellent, and are, for the most part, of general application. Chanting, which is a more modern practice with Nonconformists, is described and commented upon in considerable detail, and some of the remarks are shrewd and just. The use of Anthems by the congregation and choir, which is adopted by many of the churches, necessarily limits the choice to the most simple, and often to the least valuable as music. "The average Congregational Anthem-book is a very hotch-potch collection, and includes all sorts and conditions of composers and their works." Some curiosities of performance are cited, "enough to make any musical person's hair stand on end." Our author's opinion concerning the question as to whether the congregation should or should not sing in this part of the service, is expressed in the words, "Let the choir alone sing the Anthem," and while it is being sung let the congregation "make melody in their hearts." The temptation to make further extracts from this admirable work must be resisted. All who desire to find help and encouragement in the endeavour to promote the influence of common praise will gladly join in offering a tribute of thanks to the author for his wide-minded and commonsense views on the subject, as expressed in his book. Whatever be the tenets of the religious body to which they may belong, they will find in it much matter for thought, and many precepts which will strengthen and comfort them in the endeavour to advance the love for music in its employment as an aid to worship.

Original Compositions for the Organ. Nos. 56, 57, 58, and 59. [Novello, Ewer and Co.]

IN these four numbers of an exceedingly useful publication, will be found a series of pieces by Mr. H. M. Higgs, whose name is a guarantee for excellence. The founder of the modern English school of organ music was unquestionably Henry Smart, and Mr. Higgs writes very much in the elegant, refined, and scholarly style of the deceased composer. The qualities we have named are not equally prominent in every one of the present pieces. Thus, for example, in the first of the set, an *Allegro ma non troppo* and a Communion are admirable, but an Offertorium is too chromatic to be pleasing. More important than these is a Prelude and Fugue in A in the next number. The Prelude is possibly open to the charge of monotony, but the Fugue is a masterly effort worked out with equal skill and brilliancy. Dropping the scientific, the composer gives us in No. 58 three pieces in a lighter style, of which the gem is undoubtedly a remarkably piquant Pastorale, quite fresh and dainty in manner, and yet not by any means flippant. A flowing and graceful Melodie also deserves mention. The last of the series is an Offertoire in D minor in the form of a Rondo. This is a very vigorous piece, but it is not so difficult as it sounds. The first and second subjects are perhaps not sufficiently contrasted, but the necessary variety is provided in an episode in the tonic major in which the left hand has a choral-like theme for the vox humana while the right accompanies in triplets with excellent effect. Mr. Higgs's pieces are well worthy the attention of organists.

A Dictionary of Music and Musicians (A.D. 1450-1887). Edited by Sir George Grove, D.C.L., LL.D. Part XXII. [Macmillan and Co.]

THE four volumes into which this Dictionary is divided are completed with the present Part; and, looking back upon his labours, we cannot but think that the energetic editor must be thoroughly satisfied with the result. The many eminent writers who have contributed to the work are entitled to the highest commendation for the manner in which they have fulfilled their task; and if some few of the articles strike us as being too strongly coloured with the personal convictions of their authors, it must be remembered how difficult it is for those active in the art upon which they are writing to avoid classifying a fellow-worker according to their own view of the value of his exertions in the progress of the cause. As a rule, however, the most important papers are free from this objection; and a very large fund of valuable information respecting the careers of the greatest artists of the world, as well as upon music and musical instruments, has been collected, which will, doubtless, render the book almost indispensable both for professors and amateurs of the art. The illustrations and woodcuts are uniformly good, and all the musical extracts clearly and correctly printed. An Appendix and full Index to the whole work are in preparation, and will be shortly issued. On the appearance of this Appendix we shall be able to judge whether the names of several artists, whom we consider worthy of a place in a work of this magnitude, are omitted by design or accident.

Praise the Lord of Heaven (Psalm 150). By C. Villiers Stanford. [Forsyth Brothers.]

THIS work was composed for the opening of the present Manchester Exhibition, and is inscribed to the memory of the late Edward Hecht. It has served its initial purpose, but there is no reason why it should not be heard on other occasions of a festive nature, either in church or concert-room, for it is quite worthy of Dr. Stanford's reputation. A solid yet vigorous introduction in G leads to a fully developed and very spirited chorus, with which phrases for soprano solo are blended. At the words "Praise Him in the sound of the trumpet" a transition is made to the key of B, in which we have another solo and chorus, still more

energetic, and showily written for the principal voice. An effective passage for orchestra (or organ) then leads back to the original key, and a fugue is started on the first line of the tune known as Tallis's Ordinal. When this has been duly worked out the entire tune is heard in full harmony, and a short *Coda* in the same style brings the work to a highly imposing conclusion.

Magnificat and Nunc dimittis in D. By T. A. Walmisley.

This reprint, in octavo size, of the evening portion of the late Cambridge Professor's Service in D major, will doubtless, in its present cheap and popular form, prove a welcome addition to many a choir library. It is a happy example of English Cathedral music in its best form, and the part-writing, notably the arrangement of the inner parts, is specially fine and effective. Belonging, as it does, to a considerably earlier period in the composer's life than the popular setting in D minor, the Service, which has nearly reached its jubilee year, is probably well known already to the student of Cathedral music; but to those who have yet its acquaintance to make we may say that it is strictly in four parts throughout; festal in character, although short in time of actual performance, and well suited for a considerable number of voices; and as there is no break in the time in either Canticle, it will be found acceptable for occasions where there is no conductor.

As I live, saith the Lord. The Lord hath been mindful. By E. T. Chipp. Octavo Anthems, Nos. 311 and 312. [Novello, Ewer and Co.]

Something more than formal recognition should be given to these Anthems from the pen of a composer who might have appeared more frequently with advantage to himself and to church music. The first commences with bold phrases for bass solo and chorus, and ends with a very bright and effective chorus, including a capital *fugato* episode. The other starts with a very pleasing strain for sopranos in unison, which is taken up by the other voices, and developed into a regular chorus, the close of which is especially charming. Compared with the first, the Anthem is quieter, and more flowing and melodious, the influence of Mendelssohn being apparent. Both Anthems are quite within the means of ordinary choirs.

Arrangements for the Organ. By George C. Martin. Nos. 6 and 7. [Novello, Ewer and Co.]

So much original organ music of merit is appearing at present that transcriptions are not so much needed as in former days, but they are still welcome when wisely chosen and skilfully executed, as those by Dr. Martin certainly are. In the first of the present books we have the opening *Allegro* from Beethoven's Quartet in G (Op. 18, No. 2), a charming movement, and the simple Minuet and Trio from Schubert's Sonata in E flat (Op. 122). The other contains the beautiful "Eia Mater" from Dvorák's Stabat Mater, and a lovely Romance attributed to Mozart. The musicianly taste which marks each of these arrangements merits warm acknowledgment.

Hymn-tunes for Well-known Hymns. Composed by W. H. C. Malton, B.A. [Oxford: Mowbray and Co.]

The ten tunes contained in this little book are constructed upon familiar models, and those acquainted with popular hymn-tunes will have little difficulty in perceiving that the composer has not ventured into the region of new rhythms, though he has tried to avoid similarity of melody to the tunes already known in connection with the words he has chosen. He may certainly be commended for one thing, often lost sight of by composers of hymn-tunes: he has wisely confined his melodies to the limits of ordinary voices, so that there is a chance of their attaining popularity, if ever they become known out of the circle of the acquaintance of the composer.

Five Songs for Baritone. Set to music by Walter Frere. [London Music Publishing Company, Limited.]

There is a character in each of these songs which brings with it an interest beyond that which exists in the attempt to give due expression to the words. The individuality of the composer may be reflected in this character. If so, and it is not the mere result of an attempt to be quaint to suit the old-world style of the verses, the future works of the composer may command attention. The poets whose words are selected are of the Elizabethan period, and the music has a character of the formalism of that date, occasionally relieved with expressions indicating the greater freedom of modern art.

Hungarian Dances. Transcribed by Siegfried Jacoby. [Novello, Ewer and Co.]

This selection of pieces, which forms No. 6 of Novello, Ewer and Co.'s Albums for Violin and Pianoforte, will secure a hearty welcome among amateur and professional players. There are eight pieces in all, in which most of the peculiarities of Hungarian violin music will be found associated with characteristic melodies which possess a peculiarly fascinating and satisfactory effect. The chief of the work is given to the violin, the demands upon the skill of the pianoforte player being reduced to a minimum. A violoncello arrangement is also published.

FOREIGN NOTES.

Festive performances of Mozart's "Don Giovanni," in commemoration of the centenary of that immortal work, are to be given by the directors of the Mozarteum at Salzburg, in the coming autumn. Herr Hans Richter will be the Conductor, and among the vocalists engaged we notice the names of Mdlle. Bianchi (*Zerlina*), Herr Reichmann (*Don Giovanni*), and Herr Vogl (*Don Ottavio*). A similar commemorative performance is announced to take place in October next at the Paris Grand Opéra, on which occasion the original manuscript score of the work (in the possession of Madame Viardot-Garcia) is to be exhibited in the *foyer* of that institution. Luigi Bassi, who "created" the part of the *Don* on the occasion of the first production of the work at Prague, lies buried in a Dresden churchyard, and attention having been drawn to the fact by the forthcoming celebrations, the Tonkünstler-Verein of Dresden has lately caused the artist's grave to be restored, and a cross, bearing a suitable inscription, to be placed over it.

M. Vianesi, the new Conductor of the Paris Grand Opéra, assumed his functions on the 1st ult., with a performance of "Les Huguenots," which was highly approved of both by the audience and by his critics of the Press. M. Vianesi has made some modifications in the traditions established by his predecessors, including the use of the modern *bâton* in place of the violin bow hitherto adhered to.

M. Paladilhe's opera "Patrie" was the work chosen for performance (given gratuitously on that day) at the Paris Grand Opéra in connection with the National *Fêtes* annually recurring on July 14.

The Grand Prix de Rome, of the Paris Conservatoire, has been awarded this year to M. Charpentier, a pupil of M. Massenet.

M. Lamoureux has been presented by Frau Cosima Wagner with a splendidly bound copy of the score of "Lohengrin," together with some interesting autographs of her late husband, in grateful recognition of the services rendered by the eminent French conductor to the Wagnerian cause in France.

M. Leo Délibes is just now engaged upon the composition of a comic opera entitled "Cassia," for which MM. Gille and Meilhac have written the libretto.

We read the following in *Le Ménestrel*:—"An innovation highly interesting to the musical world, is being announced for the coming season—viz., the performance, *with scenery and costumes*, of the most celebrated oratorios by ancient and modern composers. Madame Marguerite Olagnier is the originator of this project, in the carrying out of which she will be assisted by Madame. Ugalde. Every Thursday, between the hours of two and four in the afternoon, are to be performed works hitherto produced only in fragments, and without the additional attractions of scenery and costumes. The orchestra and chorus will be augmented by the members of our great lyrical stages, if the permission of directors can be obtained, which, however, appears doubtful. The cycle of performances will be opened with one of Haydn's Oratorios—*i.e.*, 'The Seasons' or 'The Creation.'"

A complete orchestra of Javanese musical instruments has just been presented to the museum of the Paris Conservatoire by M. van Vlenten, the Minister of the Interior for the Dutch Indies.

The following are the operatic works which will form the *répertoire* of the Teatro Costanzi, of Rome, next season—viz., "Mefistofele," "Carmen," "Le Prophète," "Hamlet," "Les Pêcheurs de Perles," "Otello," "Rigoletto," "Gustavo Wasa," and a new opera by the Maëstro Puccini, the young composer whose "Le Willi" has achieved such great success in Italy.

A monument is to be erected at Bergamo, his native town, to Donizetti. The composer of "Lucrezia Borgia" and "Lucia di Lammermoor" was born in 1797, and died at Bergamo in 1848.

The municipality of Genoa has raised its annual subvention to the Carlo Felice Theatre, of that town, from 70,000 to 100,000 francs.

An opera, "Colomba," by the young Maëstro, Vittorio Rodeglia, has been brought out with much success at the Dal Verme Theatre of Milan.

A prize of 5,000 lire has been offered by the Municipal Council of Bologna for the composition of an opera. Only Italian composers are to be allowed to compete.

Signor Sgambati, the eminent Italian pianist-composer, who met with a most flattering reception at the recent annual meeting of the Allgemeine Deutsche Musik-Verein, held at Cologne, has decided upon a Concert-tour in Germany next winter, for the purpose of introducing his compositions.

Wagner's "The Flying Dutchman" has met with an enthusiastic reception upon its recent first performance at the Pergola Theatre, of Florence, where, in 1877, the same master's "Rienzi" was successfully produced.

A parody of Verdi's "Otello," recently brought out at the Teatro Valle, of Rome, has not met with an appreciative audience. *L'Opinione*, reporting upon the second performance, says: "The public allowed the piece to proceed to the end when, however, the performers were treated to a perfect volley of hisses. It is to be hoped that, if only for the sake of the good name of the theatre in question, no third representation will be attempted."

It is stated that the proceeds of the right of performance of Wagner's early Symphony, granted for one year to a Berlin agency (and commented on in our last number), have been applied by the composer's widow to the foundation of a Richard Wagner Scholarship which had been for some time in contemplation. Some curious details are given in the *Neue Zeitschrift für Musik* concerning the rediscovery, in 1877, of this interesting work, the manuscript whereof had been completely lost sight of after its performance in 1833, at the Leipzig Gewandhaus, when it attracted but little notice, but was favourably commented on by an eminent Leipzig critic, Herr Rochlitz.

At the Berlin Opera 264 performances have taken place during its operatic year ending June 30 last. By far the greatest number of these (viz., forty-two) were devoted to works by Richard Wagner, Victor Nessler being next in numerical order of performances with his one opera "Der Trompeter von Säkkingen," which was given twenty-five times. The theatre re-opens towards the end of this month, when the electric light will be used for the first time.

A female string quartet party has been formed at Berlin for the purpose of giving a series of Concerts of Chamber Music, both at the capital and other musical centres of Germany. The lady executants, all of them former pupils of the Berlin Hochschule, represent four different nationalities, the leader (Fraülein Soldat) being German, and the other members natives of Finland, France, and England respectively.

A new opera, "Die Jungfrau von Orleans" (The Maid of Orleans), was recently produced with conspicuous success at Prague, under the direction of Herr Angelo Neumann. The work, which is constructed on Wagnerian principles, is from the pen of Herr C. N. Reznicek, a native of Vienna, and son of a distinguished Austrian general.

A marble tablet bearing the inscription: "Carl Maria von Weber resided here in 1805," has been placed against the house, Taschenstrasse, No. 31, in Breslau, at which town the composer of "Freischütz" (then only nineteen years of age) occupied the post of operatic conductor.

The production, at Munich, of Wagner's early opera "Die Feen" has been postponed until next year, owing to he difficulties presented by its scenic mounting, which is to be on the most complete scale.

Friedrich Gernsheim has just completed a Symphony (his third) in C minor.

A new music-drama, "Faust," by Heinrich Zoellner, has been accepted for performance during the coming season both at Munich and Cologne. The book of the new work is compiled entirely from the words of Goethe's drama.

Count Hochberg, the new director of the Berlin Opera, has associated with that institution three well-known Berlin painters, Herren Bracht (landscapes), Dielitz (portraits), and Von Heyden (historical), who will assist in the scenic arrangements of newly mounted works.

Among the papers of the late Princess Wittgenstein have been found a number of letters by Wagner, Berlioz, the poet Hoffmann von Fallersleben, and other celebrated persons. Wagner's letters have been transmitted to the poet-composer's family, at Bayreuth, and those of Berlioz are to be handed over to the heirs of the latter.

Spontini's *chef-d'œuvre*, "Fernando Cortez," is to be presented, for the first time, to an American audience by the Metropolitan Opera House of New York next season, with Herr Albert Niemann in the *title-rôle*.

Verdi's "Otello" is to be produced next season at the Munich Hof-Theater.

Mdlle. Teresina Tua, the brilliant violinist, has, the *Allgemeine Musik Zeitung* states, closed a contract for an artistic tour in the United States, embracing no less than two hundred and twenty Concerts, to extend over fourteen months, and for which she has been guaranteed the sum of 150,000 francs.

An exhibition is to be opened in the coming autumn at Amsterdam of objects connected with musical art, including an extensive collection of musical instruments ancient and modern. A series of historical Concerts in connection with the undertaking is likewise contemplated.

A new theatre, constructed upon the Bayreuth Festspielhaus model, is to be erected in the Belgian capital. The sum of half-a-million francs has already been subscribed towards the undertaking.

Madame Sophie Menter has resigned her professorship at the St. Petersburg Conservatoire.

The first Scandinavian Music Festival is to be held next year at Copenhagen, in connection with a General Art and Industrial Exhibition. Herr Niels Gade is to be the musical director of the Festival.

A Mr. Gustav Becker, of New York, is the inventor of a finger-exercising machine which, by means of stretching and various other contortions, is said to render valuable assistance in the formation of the "pianoforte hand" in accordance with the requirements of modern technique.

An interesting *brochure*, entitled "Précis de l'histoire de l'Opéra Comique," has just been published in Paris (Dupret), from the pen of MM. Albert Soubies and Charles Malherbe, the joint authors also of several other meritorious publications on subjects connected with the lyric stage.

The death is announced, at Paris, of Léon Leroy, a musical critic of note, one of the first adherents of Wagner in France, upon whose life and work he published numerous enthusiastic articles in *La Liberté*, *Le Ménestrel*, and other journals.

The recently deceased tenor, Gaetano Fraschini, has left to his native town, Pavia, the sum of 630,000 francs, two-thirds of which are to be devoted to charitable objects, and one-third to the annual subsidy of a theatre bearing his name.

Friedrich Koenen, for many years Organist and Musical Director of Cologne Cathedral, died at that town on the 6th ult.

At Leipzig died Adolf Schimon-Regan, one of the senior professors of the Conservatorium, and a composer of chamber music and numerous *Lieder*. An opera from his pen entitled "List um List" was produced some thirty years since, at Dresden. The deceased was born in 1820, at Vienna.

Louis Mérante, the famous ballet master of the Grand Opéra, Paris, died on the 17th ult., at his residence at Asnières. The last time he appeared in public was at the performance given by Madame Floquet, at the Palais Bourbon, in aid of the victims of the Opéra Comique fire. Although fifty-nine years old, Mérante was still as active as a young man. His connection with the Opéra dates from the year 1848.

CORRESPONDENCE.

THE METRONOME AND MODERN COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Your Correspondent "Pendulum" speaks of "the anomalous nomenclature of Maëlzel's Metronome," of the vagueness of the Italian terms, and of reform.

We see from the Italian terms and the metronomic numbers he has quoted, that *Adagio* ranges from a Modern Composer's 54 to Maëlzel's 118. 54 and 118 what? Unfortunately, the kind of note which each pulsation is intended to represent is not given, consequently the meaning of the quotations is decidedly vague. Are we to conclude that the modern composer's note is in every case the same as that intended to be used by Maëlzel? The result of this would indeed be utter confusion. Now, if we suppose the former to be either a ♩ or a 𝅗𝅥, where the latter would be either a ♪ or a ♩, we obtain the following fairly satisfactory result:—

Adagio.	♪ = 118	= ♩ =	59. Maëlzel.
	♩ = 108	= ♩ =	54. Modern Composers.
Andante.	♪ = 138	= ♩ =	69. Maëlzel.
	♩ = 138	= ♩ =	69. Modern Composers.
Presto.	♩ = 200	= 𝅗𝅥 =	100. Maëlzel.
	♩ = 264	= 𝅗𝅥 =	132. Modern Composers.

No doubt the Italian terms are to some extent vague. Would not any other words, used for the same purpose, be vague? To a musician these terms have reference not only to the rate of performance, but also to the general character or spirit of a composition. One may say that, from a musical point of view, they have "an inward spiritual meaning," which can be only vaguely expressed in any language except music itself. For this reason I do not think they can be made totally submissive to the rule of the pendulum, so that a hard-and-fast line could be drawn with respect to where *Allegro*, &c., &c., shall either begin or end—so much depends upon the general character of a composition. The term *Andante quasi minuetto* is given as an instance of vagueness. Well, this is surely a very significant and suggestive term, for it clearly refers to the rate of performance, the spirit, and the form of a composition.

The present metronomic scale is certainly very misleading to the conductor or the performer, if there be any such who take the *tempo* of a work from the metronome, when the composer has not made use of that machine; or to the composer who adopts the plan described by your correspondent, in marking the Italian term and metronomic number to his work. One can hardly imagine a composer following this plan. He would be much more likely to mark his movement *Andante*, or *Adagio*, or whatever it happened to be, without consulting his metronome.

Some reform is evidently needed, but do not "abolish altogether the Italian terms." This, Sir, as you say, "would most certainly be taking a step backwards. The aim of all composers should be to make music a universal language." Would it not be better either to do away with the Italian table as it stands at present on the metronome, or else introduce a table showing what notes should be used in combination with the numbers, and indicating also the corresponding Italian terms? The latter plan would probably be too complicated to be included in the scale attached to the metronome.

On referring to the article on the metronome, by Mr. W. S. Rockstro, in Sir George Grove's Dictionary, I find the following:—"Some metronomes are marked with the words *Andante*, *Allegretto*, *Allegro*, &c., in addition to the numbers. This is a new and utterly useless contrivance." He further says that "the word *moderato*, without the minim, crotchet, or quaver to qualify it, means nothing at all, and it is absurd to encumber the scale with it, or with any other technical terms whatever."

I should be glad to know when, and by whom, the Italian table was added to the metronome.—Yours truly,

J. Richard Reeve.

Park Road, Moseley, Birmingham, July 2, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Referring to "Pendulum's" letter on the Metronome, it is, I believe, generally allowed that to print the Italian terms for various styles of movement on a metronome is a useless innovation; and as to the terms themselves, we were taught that it was an ignorant error to suppose that they referred to pace, except in an indirect way; thus, *Allegro* means cheerful, and implies such a pace as shall produce a cheerful effect; but it is quite true that *Allegro* in one movement may demand a pace much faster than in another; and it is most undesirable that any other sense should be assigned to such words, for that is their classical use; and pace can be indicated to a hair's breadth by the metronome figures. In the same way, *tempo di minuetto*, *di marcia*, &c., refer to style, and not directly to pace.

Concerning R.A.M.: Why does not the Academy distinguish its Fellows by the letters F.R.A.M. in the manner of other learned societies? R.A.M. would then, like R.C.M., or Trin. Coll. Cam., have its natural meaning, which is sometimes useful.—Yours faithfully, Student.

R.A.M. and R.C.M

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to thank your correspondent "A Professional Musician" for the valuable information he has given me.

It appears that all who use the initials R.A.M. are either eminent musicians who have been honoured by the directors, and who are entitled to their use, or ex-students who have no right whatever to them, and who, by their use, delude the public. That being so, it seems to me that some steps ought to be taken by "the powers that be" to prevent the continuous perpetration of the practice, for how can the public possibly know who are the honoured hundred?—Yours obediently,

July 18, 1887. Anxious.

[Several other correspondents have sent communications on the same subject. Some are tempted to wander a little out of the path, in speaking of matters not directly connected with the theme; a few would open quite a nice controversy; but as we think that enough has been said we propose to close the correspondence.—Ed. *M. T.*]

FERRIS'S "GREAT COMPOSERS."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I am pleased to be able to inform your correspondent "Musicus" that he can obtain "The Great Composers," in one volume (1s.), in the Camelot Classics, published by W. Scott, Warwick Lane. I believe the American edition is not to be had in England.

Yours sincerely,

John F. Pole.

11, John Street, Wilmington Square, W.C.,
June 29, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the interests of musical students, I beg to call your attention to an instance of most audacious plagiarism in the book asked for by one of your correspondents. It was published in Mr. Walter Scott's "Camelot Classics," entitled "The Great Composers, German, French, and Italian, by J. Ferris." The book reads superbly in parts, but a slight knowledge of musical literature suffices to show that though the voice is the voice of Ferris, the hands are the hands of various other gentlemen. It is not merely that he takes their ideas: he even appropriates their actual words. A book he has drawn very largely upon is Dr. Schlüter's "History of Music," although it is evident that he has not read the book in the original, for he uses an English translation by Mrs. R. Tubbs. He also "paraphrases" Mr. Hueffer on Wagner, and lays other authors under forced contribution. Wherever he trusts himself to row with his own oars he always catches

an atrociously bad crab. But it is dull work descanting on this clever kind of "originality"; it will be sufficient if this letter prevents any musical students being led away by it. I am, yours truly,

W. R.

Liverpool, July 14, 1887.

[Our correspondent sent us copious extracts from the work in question, arranged in parallel columns with the original works. These, which unfortunately our space will not permit us to quote, show something more than an accidental resemblance.—Ed. *M. T.*]

THE LOCAL EXAMINATIONS OF THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Seeing a letter with reference to the above in your last month's issue from "Mus. Bac., F.C.O.," I beg to inform you that the Local Examinations for this year, though beginning in February, only terminated on May 31, and that the results were published on June 18. This, if your correspondent will refer to the Academy syllabus, he will find to be a fortnight in advance of the date promised.

I am, Sir, yours faithfully,

William John Short,

Clerk of Metropolitan and Local Examinations.

95, Clifton Hill, N.W., July 20, 1887.

THE CELLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In addition to "Cello's" plea for his instrument, may I be permitted to suggest that it would be a great boon if publishers would agree as to how they will print the music for it? At the present moment I have before me four different ways of writing cello music—the bass clef, the tenor clef, and the treble clef. This last method is again divided into two, some publishers intending the notes to be played at the proper pitch, others again an octave lower than written, and in reading at sight it is often not very clear what is intended. Surely it would be sufficient to use the bass and treble clefs only, the latter always representing the true pitch of the note, and so avoiding the use of ledger lines, which are ugly to look at, and always more or less confusing in the higher positions.

July 11, 1887. Cello secondo.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was glad to see the letter of "Cello" in your July number, having myself for some time been in quest of easy concerted chamber music. I venture to suggest, if he requires something very simple, to get Pleyel's Violin Duets and Sonatinas, arranged by Hermann, and published as trios, by Augener. If he have the luck to secure an amateur tenor and flute he can have these as trios, quartets, or quintets. Then there are some charming German "Kinder Trios," by Meyer, Bergmann, Henning, and Rösler, which Messrs. Novello kindly got for me from Magdeburg, and which, probably, he would find in Berners Street. Chanot has also published some trios for violin, cello, and piano. There is a pleasing minuet, by Acraman, published by Hutchings, in Blenheim Street, and several others. These may assist him till, as he suggests, some composer will take care of progressing trio amateurs.

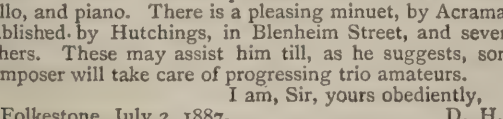
I am, Sir, yours obediently,

Folkestone, July 2, 1887. D. H.

ORIGIN OF A MUSICAL PHRASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Can any of your correspondents inform me who was the originator of the following musical phrase?—



Although this is from Schubert's "Adieu," it certainly does not *belong* to him, for Cherubini, in the Overture to "The Water-Carrier," has it almost note for note—

It appears again in Mendelssohn's "Hear my prayer," although he gives it a sacred expression—

And, lastly, it appears in Sir Arthur Sullivan's "Pinafore," but with its character greatly altered—

Thus far the idea seems to have originated in Cherubini. Perhaps some of your readers may be able to enlighten me as to whether the phrase occurs in any of the older masters.—Yours truly, Max Tanner.

57, Lancaster Road, Stroud Green, July 2, 1887.

DENMAN'S LORD'S PRAYER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Is anything known of the harmonised arrangement for the Lord's Prayer by Denman, the actor, mentioned in F. W. Hawkins's "Life of Edmund Kean"? If any of your readers can bring it to light, it will be very useful to—Yours,

July 8, 1887. Inquirer.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Correspondents are particularly requested to write their communications on one side of the paper only.

R. G. W.—*Our correspondent must make his own choice. We cannot undertake the responsibility of recommending teachers.*

J. A. P.—*Letter received. We cannot agree with you.*

J. W. L.—*We are sorry we cannot entertain your proposition.*

John Law (Melbourne).—*We shall be always glad to have musical news from the Colony.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Altrincham, Cheshire.—After a dinner to the aged people on Jubilee day, a free Concert was given in the Market Hall. A capital orchestra had been organised, which included most of the available talent of the district. The programme included songs, glees, solos, and orchestral selections. The orchestra gave a March, "Victoria Regina," composed by the Conductor, Mr. D. Colley. The work includes some interesting treatment of the Chorals, Coburg and Gotha, composed by the late Prince Consort, which were introduced with the special permission of Her Majesty the Queen, the effect of the peroration, which brings in the National Anthem, combined with phrases of the Chorals, being very impressive. This piece was received with great enthusiasm. The singing of "Auld Lang Syne" and "God Save the Queen" brought the Concert to a close. Mr. D. Colley officiated as accompanist. A vote of thanks was made to the ladies and gentlemen who kindly contributed to the success of the undertaking.

Bandon, Co. Cork.—The Queen's Jubilee was celebrated here on June 28 and 29, by two Concerts, given by the Young Men's Association, in the Town Hall. The choruses, well rendered by about

eighty voices and a large orchestra, included the Hallelujah Chorus, from *The Messiah*, "O noble Queen" (Simpson), "Royal Choral March" (Young), "Great Britain's Sons and Daughters" (Bridge), "Advance, Britannia" (West), "The Empire Flag" (Mackenzie). Solos were given by Messrs. Emerson, Poole, Williams, Vaughan, Mrs. McCarthy Morrogh, the Misses Jackson, Horsford, French, and Brown. The Band of the Royal Munster Fusiliers played selections during the evening, under the *bâton* of Mr. J. Laurie, bandmaster, which gave much satisfaction, and the War March from *Athalie* was rendered in a very spirited manner by the orchestra. The National Anthem was sung both at the commencement and finish of each Concert, the whole audience rising and joining heartily. During the interval, an address to Her Majesty, congratulating her on attaining the fiftieth year of a reign that has been marked by a broad, ready sympathy with the joys and sorrows of her people, and by a wise fulfilment of her duties as Constitutional ruler, was passed, to be presented to Her Majesty by the Earl of Bandon. The Concerts, if judged by the crowded houses and the sympathy and enthusiasm of the audience, was a great success. Mr. J. P. Mills, Organist of St. Peter's Church, conducted.

Bexley.—On June 24, special Services in commemoration of the Queen's Jubilee, and to inaugurate the opening of the new organ, were held at the Church of St. John the Evangelist, Park Hill, and were attended by a large and interested congregation. The order of the Service was as follows:—Processional Hymn, No. 5 (special); special Psalms, xlvii., lxxxi., and cl.; Magnificat and Nunc dimittis (Grey in A flat), composed expressly for the occasion by the organist; Anthem, "Rejoice in the Lord" (Elvey); followed by the National Anthem and special Jubilee prayers. After this the dedication of the new organ took place. The musical part of the service was admirably carried out under the direction of Mr. C. J. Grey, the Organist, and the fine tone and power of the new organ were generally admired.

Brampton Deanery.—The Triennial Festival of the Parish Choirs Association for Brampton Deanery was held at Lanercost Abbey on June 28. Choirs were present from Talkin, Midgeholme and Spelter Works, Brampton, Lanercost and Lees Hill, Farlam, Walton, Irthington, Nether Denton, Gilsland, Cumwhitton, Castlecarrock, Cumrew, and Hayton. Mr. Fred Willy (Organist of Brampton Parish Church) conducted, and Mr. J. H. Rooks (Organist of St. Paul's Church, Bradford) presided at the organ.

Bridlington Quay.—On Sunday, the 3rd ult., a fine new organ, which has been erected in the Primitive Methodist Chapel, was opened by Mr. T. S. Partridge, late organist of the Priory Church. The instrument is of pitch pine, handsomely decorated, and built by Messrs. Conacher and Co., Huddersfield. It has two rows of keys and a pedal organ, with six stops in the great organ and five in the swell, and a total number of 646 pipes. Under the skilful manipulation of Mr. Partridge, the power and tone of the instrument were thoroughly satisfactory.

Brisbane, Queensland.—The Musical Union, which, under the guidance of its new Conductor, Dr. Allan Walters, is entering upon a new lease of life, recently offered a prize of fifty guineas for a Jubilee Ode. Six compositions were sent in, written for chorus and full orchestra, and the prize was unanimously awarded to Mr. A. M. Nesbitt, Head Master of Toowoomba Grammar School. At the same time, high commendation was bestowed upon the work sent in by Dr. Walters as one of high merit, and the Committee decided that both Odes should be performed at the Jubilee Festival in June. The other musical arrangements for the week comprised a Choir and Band Competitions, as well as an open-air Concert by 1,000 children in the State schools, under the direction of Dr. Allan Walters.

Burnley.—At the Fulledge Chapel Anniversary Services, on June 19, the Anthems included Gounod's "Send out Thy light" and "From Thy love as a Father," and Macfarren's "A day in Thy courts." The Official Jubilee Service was sung in its entirety at the Parish Church, under the direction of Mr. Cruickshank, Mus. Bac., Organist, on June 26. Stainer's "Let every soul be subject" was selected by Bethesda Congregational Church, and Jude's "Grant the Queen a long life," was rendered at St. James's Church on the 10th ult. Sir George Elvey's Cantata *Victoria* was well rendered by the Choir of Holy Trinity on June 22 and 26. The solos were allotted to Mr. E. Hartly and Masters A. Slater and Jas. M. Simpson. Mr. Watson presided at the organ. Mr. Edward S. Massey, who is an enthusiastic musical amateur, has associated his name for some years with a chorus, which has rendered such works as *Elijah*, *St. Paul*, *Stabat Mater*, *Redemption*, and *Golden Legend*. For their adequate performance Mr. Massey has made himself responsible both as trainer and Conductor, as also by engaging splendid orchestras as his own expense. The result has been most gratifying, and it is earnestly hoped that the chorus will remain united, continue to gain further successes, and become an institution in the town. The members were invited by Mr. Massey to a pic-nic on the 2nd ult. On returning to Skipton, the choir presented him with three pieces of silver plate as a small recognition of his zealous efforts on behalf of music in Burnley. In replying, Mr. Massey expressed his hope of meeting the choir again on his return from an extended tour.——The Jubilee Service at the Parish Church consisted of the music performed at Westminster Abbey, supplemented with selections from the works of Dr. Stainer to suit the lengthened service. The National Anthem, as arranged by Sir Michael Costa, was sung morning and evening. Tallis's Festal Service was used, the Te Deum by the late Prince Consort, the Anthem, "Let every soul be subject to the higher powers" (Dr. Stainer), Dr. Bridge's "Blessed be the Lord thy God which delighted in thee," and Dr. Stainer's Magnificat and Nunc dimittis in B flat. The whole service was of the highest excellence, devotionally rendered, and reflected great credit upon the Organist and Choirmaster, Mr. Cruickshank, and his admirable choir.

Chelmsford.—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday evening, the 13th ult. The programme consisted of pieces by Handel, Chipp, Smart, Batiste, Capocci, Gladstone, and Mailly. There was a large congregation.

Douglas, Isle of Man.—The season here, from a musical point of view, promises to be one of the most brilliant ever witnessed. At the most popular resort, Derby Castle, the splendid new pavilion is being utilised for a series of Concerts which, for excellence, it would be difficult to surpass. Mr. Charles Reynolds, the well-known oboe player, of the Charles Hallé orchestra, and of other famed musical combinations, is the Conductor, and he has gathered around him a number of artists of acknowledged musical skill. Amongst the vocalists are Mr. Seymour Jackson, Miss Kate Drew, Mdlle. Vadini, and a host of others. A special engagement has also been concluded with the Blue Hungarian Band. The management has been entrusted to Mr. S. K. White, who is to be congratulated on the completeness of his arrangements, and the success which has attended them.

Eastbourne.—A very excellent Concert was given in the Town Hall on Thursday, the 14th ult., by the pupils of Miss Hardy. There was a very fair attendance. With the exception of two items, standing to the name of Miss Janet Steele, the whole of the numbers in the programme were rendered by Miss Hardy or her pupils, all of whom played in good style. The Concert closed with a piece for nine violins, played most spiritedly and with true precision. Miss Hardy exhibited her talents in various ways. She recited, presided at the piano, gave a concertina solo, and assisted in a trio with the violoncello.

Eckington.—The district Festival of the Derby Archidiaconal Choral Association for this year, was held in the Parish Church, on June 30, when the following choirs were present:—Eckington, Old Whittington, New Whittington, Staveley, Brimington, Beighton, Killamarsh, and Barlbro'. The choirs were under the conductorship of Mr. A. F. Smith, Mus. Bac., of Derby, and Mr. Edwin Keeton, of Eckington, was the Organist. The Anthem, "Fear not, O land," by Sir John Goss; the Magnificat and Nunc dimittis, by J. T. Field; and the Te Deum, by Henry Gadsby, were very effectively rendered. A sermon, by the Rector of Eckington, spoke of the advancement of church music during the last fifty years, and a selection from Haydn's No. 1 Mass, played on the organ by Mr. Keeton, ended the service.

Edinburgh.—The great feature of this summer's revival of *Rob Roy* at the Lyceum Theatre was the appearance of Mr. Sims Reeves in the character of Francis Osbaldistone. On stepping upon the stage he was enthusiastically cheered, and seemed gratified by the heartiness of the reception he received. His first song, "My pretty Jane," was given with rare sweetness and expression. His singing of "Auld lang syne" was a great treat, and the audience would fain have had him repeat it. Throughout the evening, however, he wisely set his face against *encores*. Mr. Reeves also took part with Miss Siedle—the Diana Vernon of the evening—in the two unaccompanied duets. Miss Siedle has a light sweet voice of excellent quality, which was heard to much advantage in "Robin Adair" and "Cam ye by Athol." Mr. Howard took the title *rôle* and Mrs. Howard the part of Helen Macgregor; Mr. Wyndham (Captain Thornton), Mr. Mollison (Bailie), Mr. Rainforth (Dougal), Miss Kate Sherry (Mattie), and Mr. Tom Walker (Major Galbraith), completed the cast.

Falkirk.—A highly successful Students' Concert was given by Mr J. Watson Lee in the Town Hall, which was quite filled, on Friday evening, the 8th ult. The principal items were Grand Duo for two pianos, "Hommage à Handel" (Moscheles), splendidly played; the Overtures "Son and Stranger" (Mendelssohn) and "Jubel" (Weber), arranged for two pianos (8 hands); Beethoven's 16th Sonata, Chopin's Etude in G flat, and Bach's "Præambulum" piano solos, all of which were exceedingly well played and thoroughly enjoyed. Miss Clelland and Mr. James Rule each contributed two songs. The Rev. James Aitchison presided, and gave out the certificates to the successful candidates who had passed the recent examinations in connection with Trinity College, London.

Gargrave.—The annual Festival of the North Craven Choir Union was this year held at Gargrave on the 2nd ult. The Processional Hymn was "Come, ye faithful people," set to an original tune by Dr. A. L. Peace; the Anthem, Dr. Stainer's "Let every soul be subject"; Canticles, Wesley's Chant Service in F; Hymn before sermon, "For all thy countless bounties," words by the Dean of Wells, set to music by Mr. R. Watson; and "Holy offerings" was sung during the offertory. The sermon was preached by the Rev. Canon Champneys, Vicar of Haslingden. The service was intoned by the Rev. John Thursfield, Vicar of S. Edmund's, Leeds. Mr. F. Holt, Mus. Bac., Darwen, presided at the organ, and Mr. R. Watson, of Burnley, the organising Choirmaster, conducted.

Gosforth, Whitehaven.—On the 9th ult., the fourth annual Festival of Choirs in the Rural Deanery of Gosforth, took place in the Parish Church. The service began at two o'clock in the afternoon, and above 200 choristers took part in it. Tallis's Responses were used, and the Psalms were sung to chants by Henley, Turle, and Lawes. Bunnett's popular Service in F was effectively rendered. The Anthem was Dr. Tye's "O God of Hosts." The simplicity of this composition enabled every singer to thoroughly master it, and a perfect performance was ensured. The hymn, "Rejoice to day with one accord," was sung in unison, and the effect was enhanced by two cornets accompanying the organ. The whole of the musical arrangements were under the direction of Mr. W. H. Bates, the Organist of Holy Trinity Church, Whitehaven, who had trained the choirs individually. Miss Shaw, the Organist of the Church, gave valuable assistance at the organ.

Hamilton, N.B.—Thanksgiving Services were held in St. Mary's Episcopal Church, on Sunday, June 26. The Anthem in the morning was Dr. Bridge's Jubilee Anthem, the bass solo being sung by Mr. James Steel. At the evening service, Dr. Stainer's Anthem, "Let every soul be subject," was sung, the solo being divided by Sergeants Trydell and Carroll, S.R., and as a second Anthem, after the last hymn, Dr. Bridge's anthem was repeated as in the morning. Mr. Hood, the Organist, played an Andante by Spohr; the Hallelujah Chorus, Handel; Cramer's Andante in A flat; an Andante by G. A. Macfarren; and Handel's Coronation Anthem.

Herne Bay.—On Jubilee Day a united Service was given in Christ Church. The musical portion of the service was conducted by Mr. E. A. Cruttenden with great ability, and his efforts were ably seconded by a well-balanced choir and considerable heartiness on the part of the congregation. The order of this part of the service was as follows:—Opening Voluntary, "Extempore Fanfare"; Te Deum

(Albert Lowe); Psalm xx., to a chant by Beethoven; Anthem, "Let every soul be subject," by Dr. Stainer; and a Hymn in which the congregation joined. This was followed by the National Anthem, and the service concluded with the Hallelujah Chorus.

Manchester.—The annual meeting of the subscribers to the Manchester Gentlemen's Concerts was held on the 18th ult., at the Concert Hall, Peter Street, Mr. F. Hampson presiding. The report stated that the directors desired to impress upon the subscribers that, although the treasurer's statement showed a small balance in favour of the Institution, it was not to be concluded that the funds were in a satisfactory condition. Notwithstanding the excellence of the Concerts given during the past season, a considerable number of subscribers had, at the close of it, sent in their resignations. Although new subscribers would be added to the list, and many of the resignations might be withdrawn, the directors confessed to some feeling of disappointment that the effort they had so carefully and persistently made to maintain a high standard in the character of the Concerts had not met with a more hearty response. In the ensuing season the usual number of afternoon and evening Concerts would be given, and the directors, in pursuing the policy which they had acted upon hitherto, would spare no pains to promote the best interests of the Institution. The report and statement of accounts were adopted. The latter showed that the year began with a balance in hand of £285, and ended with a balance in hand of £37.

Melbourne.—For want of the usual and highly suitable accommodation of the Town Hall, which is still in the hands of the decorators, the managers of the Melbourne Liedertafel, on May 2, gave their 186th Concert in the Alexandra Theatre. There was an efficient band of thirty players in the orchestra and the choir mustered some sixty strong. Mr. G. Weston was the leader of the orchestra; Madame D'Arch and Mr. Henry Stockwell were the solo vocalists, and the whole of the musical forces were, as usual, under the experienced guidance of Mr. Julius Siede. The first number on the programme was the well-known "Jubilee Overture," by Weber. The first three movements from the "Im Walde" Symphony, by Raff, were played in a style which was creditable to the players engaged. The remaining portions of the entertainment were of the kind common to Liedertafel Concerts. The part-singing included the "Students' Evening Song," by Fischer; "Name the day," by Pontet, arranged for chorus and orchestra; Beethoven's "Adelaide," arranged by Mr. Siede for men's voices and orchestra; "The Knight's Farewell," by Kinkel; "The Post Horn," by Schäffer, with cornet obbligato, played by Mr. Thompson; "The Star of Love Waltz," composed by Mr. Siede for voices and orchestra; and "The Dance," composed for voices and orchestra, by Zelman. These contributions were rendered by the choir with good effect, and were duly acknowledged by the audience. Signor Zelman was accompanist at the pianoforte.

Northfleet.—A Special Service of thanksgiving for Her Majesty's Jubilee was held in the Parish Church, on Thursday evening, June 23, when there was a crowded congregation. The choir was supplemented by trumpets and drums from the band of the Royal Marines. The form of service used was that specially issued, the Te Deum being sung to Woodward's setting in E flat; the Anthem was Stainer's "Let every soul be subject unto the higher powers." "God save the Queen" was sung as a Processional, and "Awake, O Church of England" as a Recessional, the full parts of the service having a very grand effect. Mr. J. Carter-Jenner presided at the organ, and played Rink's brilliant arrangement of "God save the Queen" at the close of the service.

Port-of-Spain, Trinidad.—The local celebration of Her Majesty's Jubilee was appropriately brought to a conclusion by a Concert for the benefit of the poor, which took place on June 25 in the Prince's Building. The National Anthem was sung by the Philharmonic Union in chorus, solos by Miss Donnatien and Miss Drago. The Symphony to the *Hymn of Praise* which followed was creditably performed. The choruses were rendered with vigour and precision, but the accompaniments to the solos were sometimes too loud. Handel's Coronation Anthem was well performed, and the Ode was creditably rendered. Dr. A. C. Mackenzie's Grand Jubilee Ode was the piece *par excellence* of the evening. The solos were sung by Mrs. Doorly, Miss Drago, Miss Donnatien, and Mr. Gatty. The music leading to the National Anthem, for which a new second verse has been written, has a true festive ring and a majestic solidity befitting the occasion, while in the choruses there are some bold and striking effects. The greatest praise is to be accorded to the performers and their leaders for this, one of the grandest musical efforts ever made in the Colony, and the result of which reflects the greatest credit on all concerned, but more especially on the Rev. W. S. Doorly, on whom devolved the greater part of the preliminary labour of the undertaking.

Reading.—On the 12th ult. an open air Concert was given at Westwood, the residence of S. S. Melville, Esq., by the London Male Voice Quartet, under the direction of Mr. D. Sutton Shepley. The programme consisted of glees, madrigals, and part-songs, the performance of which was very successful, there being several encores accorded.

Scholes, Cleckheaton.—At Scholes Church, on June 25, a special service to inaugurate a reredos erected to the memory of the late Mrs. R. F. Taylor, and also a lectern in commemoration of the Queen's Jubilee, was given. The members of the St. Paul's Church Choir, Manningham (a large professional choir), along with Mr. J. H. Rooks, their talented organist, had generously volunteered their assistance, and the musical portion of the service was most efficiently and pleasingly rendered. In the evening a garden party and Concert took place on the lawn attached to the vicarage. The members of the St. Paul's Church choir, and several ladies from Bradford, contributed a number of songs and glees, Mr. Rooks ably accompanying on the pianoforte.

Sheffield.—The music performed by the Queen's command at Westminster Abbey, on June 21, was incorporated in the services at St. Philip's Church on June 25. The special music on both occasions was the Processional March from Handel's *Occasional Oratorio*; Tallis's Responses, with the additional responses and versicles arranged by Dr. Bridge; The Prince Consort's Te Deum; Special Psalm, "Exaudiat te Dominus"; Anthem, "Blessed be the Lord thy God" (Dr. Bridge), and the Recessional March from Mendelssohn's *Athalie*. Under the superintendence of Mr. J. Beaumont, the Organist of the Church, this music was given in a manner praiseworthy to all concerned. To render the service complete and make it somewhat reflective of the grand Jubilee service at the Abbey, a band consisting of two cornets, three trombones, a euphonium, and drums, was employed in the accompaniments in addition to the organ. The effect of this combination was often exceedingly grand, and especially was it so in the National Anthem, which was sung as the hymn before the evening's sermon, the immense congregation joining in it with one accord.

Strone.—A very successful Jubilee Concert was given on June 30 under the auspices of the local lodge of Good Templars. The programme was excellently arranged, and the rendering of the various pieces by the choir reflected great credit on Mr. Gibson, of Dunoon, as a choirtrainer. A special feature of the programme was a jubilee song and chorus, entitled "God save Victoria," words by Mr. J. L. MacLean Watt, music by Mr. A. C. Beckett, of Glasgow. The composition, excellently sung by Mr. Gibson and choir, was enthusiastically received by the audience. It received a prize in the *People's Friend* jubilee song competition. The members of the choir also contributed solos and duets, which were tastefully sung.

Stoke Poges.—Mr. Summers has been presented with a testimonial on his resignation of the offices he had held as Organist and Choirmaster. The testimonial consisted of a very handsome gold watch, with an address.

Tunbridge Wells.—Mr. J. Maughan Barnett, assisted by Miss Lucille Saunders and Mr. Hilwen Jones (vocalists), gave his annual Pianoforte Recital in the Pump Room, on Saturday, the 9th ult. His programme included Beethoven's Sonata (Op. 31), Schubert's "Wanderer" Fantaisie, Liszt's "Rhapsodie Hongroise," and works by Schumann, Chopin, Field, and J. Maughan Barnett. The vocal selections consisted of songs by Tosti, Goring Thomas, Isidore de Lara, Hope Temple, and J. Maughan Barnett, and a duet by Gustav Ernest. Mr. C. J. Wood acted as accompanist.

Whitley.—An Organ Recital was given in St. Michael's Church on Thursday, the 21st ult., by Mr. W. T. Clark, the Organist. The programme included selections from Bach, Mendelssohn, Guilmant, Batiste, Wély, &c.

Organ Appointments.—Miss Fryer, Organist and Choirtrainer to Cathcart Street Presbyterian Church, Ayr, N.B.—Mr. Ernest R. Foster, to Holy Trinity Church, Rotherhithe.—Mr. Charles Behr, R.C.M., Leipzig, Organist and Choirmaster to St. Bartholomew's, Southsea, Hants.—Mr. J. E. Adkins, F.C.O., Organist and Choirmaster to Esher.—Mr. Robert H. Johnston, Organist and Choirmaster to the Congregational Church, Ipswich, Queensland.—Mr. G. E. Arnold, Organist and Choirmaster to Knaresborough Parish Church.—Mr. J. Westbrook, Organist and Choirmaster to Didsbury Parish Church.—Mr. William H. Stocks, A.C.O., L.R.A.M., Organist and Choirmaster to the Chapel of Alleyn's College of God's Gift, Dulwich.—Mr. Blewett Faull, to St. Paul's Church, Kilburn.—Mr. John Ellis, Organist and Choirmaster to the Parish Church, Old Charlton, Kent.

Choir Appointments.—Mr. J. W. Winkworth (Alto), to Ripon Cathedral.—Mr. H. J. J. Jones (Tenor), to Ely Cathedral.—Mr. H. J. W. Marshall (Alto), to St. Stephen's Church, South Dulwich.

DEATHS.

On June 17, at 300, Mile End Road, London, Thomas John Watson late of the Crystal Palace and Royal Italian Opera, aged 50.

On June 25, at Milan, Filippo Filippi, Musical Critic of the *Perseveranza* and the *Giove Potente*, of Milan.

On the 1st ult., suddenly, J. B. Welch, Professor of Singing in the National Training School for Music and the Guildhall School of Music.

On the 3rd ult., at 63, York Terrace, Regent's Park, Lindsay Sloper, aged 61.

On the 24th ult., at 61, Gloucester Street, Warwick Square, S.W., after a long illness, Constantine Guenther, aged 55, Professor of Music.

MR. JAMES SAUVAGE begs to announce that he is at liberty to accept ENGAGEMENTS for Opera, Concerts, &c. All communications to be addressed, 21, Poplar Grove, West Kensington Park, W.

ORGANIST desires an APPOINTMENT as ORGANIST or ASSISTANT ORGANIST. Choral Services. Highest references. W. T. K., Messrs. Novello, 1, Berners St., W.

ORGANIST.—MR. F. NORMAN ADAMS, the Organist of the American Church, Paris, will be enabled to accept an APPOINTMENT in England, September next. Address, 26, Avenue Marceau, Paris.

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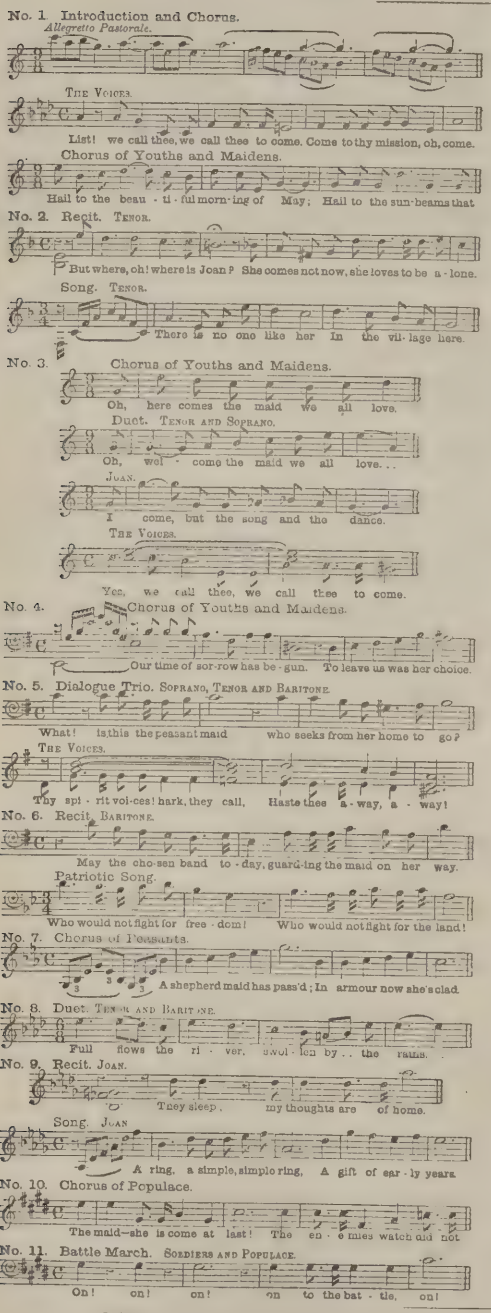
No. 1. Introduction and Chorus.
Allegretto Pastorale.
The Voices.
List! we call thee, we call thee to come. Come to thy mission, oh, come.
Chorus of Youths and Maidens.
Hail to the beau - ti - ful morn - ing of May; Hail to the sun-beams that
No. 2. Recit. Tenor.
But where, oh! where is Joan? She comes not now, she loves to be a - lone.
Song. Tenor.
There is no one like her In the vil - lage here.
No. 3. Chorus of Youths and Maidens.
Oh, here comes the maid we all love.
Duet. Tenor and Soprano.
Oh, wel - come the maid we all love.
Joan.
I come, but the song and the dance.
The Voices.
Yes, we call thee, we call thee to come.
No. 4. Chorus of Youths and Maidens.
Our time of sor-row has be - gun. To leave us was her choice.
No. 5. Dialogue Trio. Soprano, Tenor and Baritone.
What! is this the peasant maid who seeks from her home to go?
The Voices.
Thy spi - rit voi-ces! hark, they call, Haste thee a - way, a - way!
No. 6. Recit. Baritone.
May the cho-sen band to - day, guard-ing the maid on her way.
Patriotic Song.
Who would not fight for free - dom! Who would not fight for the land!
No. 7. Chorus of Peasants.
A shepherd maid has pass'd; In armour now she's clad.
No. 8. Duet. Tenor and Baritone.
Full flows the ri - ver, swol - len by . . the rains.
No. 9. Recit. Joan.
They sleep, my thoughts are of home.
Song. Joan
A ring, a simple, simple ring, A gift of ear - ly years.
No. 10. Chorus of Populace.
The maid—she is come at last! The en - e mies watch did not
No. 11. Battle March. Soldiers and Populace.
Oh! on! on! on to the bat - tle, on!
No. 12. Trio. Soprano, Tenor and Baritone.
Lead ye on the men - at - arms, With free-dom's bat - tle cry.
No. 12a. Chorus. Tenors & Basses. English & Burgundian Men-at-arms.
'Tis the witch! the fiend! a - gain!
No. 13. In the Cathedral
A - ve Ma - ri - a— Glad our thanks a - rise.
Second Verse.
A - ve Ma - ri - a, Oh! bless to
Oh! bliss to know how bless-ings wait us near,
No. 14. Chorus of Populace.
Hark . . the chant - ing swells, Hark . . the
List . to the clang . of the bells.
No. 15. Intermezzo Leading from Joy to Sorrow.
Allegro.
No. 16. Chorus of Populace.
She is lost! she is lost! They have ta-ken, have ta - ken the maid
No. 17 Joan.
Is it here that I must die? Oh! France, be - lov - ed.
The Voices Slowly.
Fret not thy-self to - day Of thy mar-tyr-dom, thy mar-tyr-dom, thy
sac-rifice; For thou shalt come at last ev-en un-to the kingdom of Pa-ra-dise.
No. 18. Finale, Chorus. Youths and Maidens.
Hail to the beau - ti - ful morn - ing of May.
Villagers, Men & Women.
Slowly
Hush'd, oh! hush'd be the song! oh! hush'd, all hush'd be the song!
Full Choir.
Pompous
But her deeds, her deeds will re - main, re -

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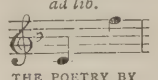

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At night I see thee with dreaming eyes.
Dreams.
The rose and the lily.
On the sea.
Gently through my bosom flow.
Omnipresence.
Thou art far.
A lifetime wasted.
Lo! he has come.
Autumn sorrow.
Will she come to-day?
Love in May.
Yea, thou art blighted.
The last tear.
Love song.
When my despair is deepest.
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Thinking of thee.
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Once and now.
Prayer.
The Loreley.
A flower thou resemblest.
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Flower and scent.
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How sweetly sings the lark.

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The Asra.
Sun and love.
The rose.
Love's presence.
Bend, fairest blossom.
Ah! could it remain thus for ever.
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A Symbol.
Nightingales.
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Alone she stood by the window.
A Memory.
The swallow's flying West.
Alone.
Return.
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Eccleshill, Bradford, Yorkshire.

MR. STUART MONCŒUR (Tenor).
For Oratorios, Concerts, &c., address, N. Vert, Esq., 6, Cork Street, W., or Keith House, Whitely Road, Upper Norwood, S.E.

MR. T. OLDROYD (Tenor).
For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. S. THORNBOROUGH (Tenor).
Répertoire: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. HENRY BAILEY (Baritone).
For Oratorios and Concerts, address, Mill Road, Kettering.

MR. WM. CLARK, L.R.A.M. (Artist, Baritone),
20, Victoria Place, Camp Road, Leeds.

MR. W. J. INESON (Baritone).
For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)
(Pupil of Signori Alberto Visetti and Franco Novara).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 2, Salisbury Terrace, West Kensington Park.

MR. FERGUS ASQUITH (Bass).
For Oratorios, Concerts, &c., The Cathedral, Wells.

MR. J. H. BARRETT (Bass).
For Oratorios, Concerts, &c., address, 86, Newhey Road, Milnrow, Lancashire.

MR. ALBERT BROWN (Principal Bass),
Preston Parish Church.
For Oratorios, Ballad Concerts, &c., 75, Church St., Preston, Lancs.

MR. J. BROWNING (Principal Bass),
Parish Church, Leeds. For Oratorios, Concerts, &c.

MR. T. L. CAMPION (Bass).
At liberty for Oratorios, Concerts, &c., address, Cathedral, Durham, or W. B. Healey, Esq., 10A, Warwick Street, W.

MR. JAMES W. CLOUGH (Bass).
For Oratorios, Concerts, &c., address, Ashley Street, Burnley.

MR. C. D. COLLET (Bass).
Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

MR. JAMES FLEMING (Bass).
For Oratorios, Concerts, Recitals, &c. Terms and Press extracts on application. Address, 166, George Street, Paisley, N.B.

MR. T. C. HOLLIDAY (Bass).
For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. THOMAS KEMPTON (Bass Vocalist)
(St. Paul's Cathedral).
For Oratorio, Miscellaneous Concerts, Church Festivals, Masonic Banquets, &c.; also for Concert Party.

MR. T. E. MACKIE (Bass).
For Oratorios, Concerts, &c., address, Cheapside, Worksop, Notts.

MR. FRANK MAY (Bass)
And the London Oratorio and Ballad Union, under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
Telegraphic address, "Iolas, London."
For list of works see p. 516.

MR. EDWARD MILLS.
Baritone and Bass Parts, &c., 24, Morval Road, Brixton, S.W.

MR. HENRY POPE (Bass).
At liberty for Oratorios, Concerts, Opera, &c., 20, Bishop's Road, W., or Mr. W. B. Healey, 10A, Warwick Street, W.

MR. WILLIAM RILEY (Bass).
For Oratorios, Concerts, &c., address, Huddersfield.

MR. EGBERT ROBERTS (Bass),
51, Pentonville Road, N.

MISS MARY CHETHAM (Violinist)
(Silver Medalist and Certificated R.A.M.).
Engagements and Lessons given. Batts Ford, Bedford.

MR. FRED. W. DAVIS (Trombone),
56, Kingsley Street, Shaftesbury Park, S.W.

HERR H. VEYD (Zitherist).
For Concerts, Banquets, Instruction, &c., address, Westbourne House, 47, Fernhead Road, W.

MISS VINNIE BEAUMONT (Soprano) is now booking Engagements for the ensuing Season for Oratorio, Classical and Ballad Concerts, Organ Recitals, Festival Services, &c. Address, Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS LEILA BAIRSTOW (Soprano) will sing at Llandudno September 3, 4, 5, 6, 7, 8, 9, 10, and 11. Address, 30, Lord Street, Southport.

MISS FANNY BRISTOWE (Soprano) is now booking Oratorio and Concert Engagements for the coming Season, and requests all communications to be addressed to 120, High Street, Oxford Road, Manchester.

MISS MADELINE HARDY (Soprano) has REMOVED to 27, Loughborough Road, Brixton, where all communications respecting Concerts, &c., should be addressed.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MADAME WORRELL (Soprano), Associate of the Royal Academy of Music, begs to announce that she has REMOVED to 69, Wiltshire Road, Brixton, S.W., where all communications respecting engagements for Concerts, &c., should be addressed.

MISS KATHERINE JAMES (Mezzo-Soprano or Soprano), Medalist and Certificate-holder of the Royal Academy of Music, is booking ENGAGEMENTS for the coming season. August 3, Crystal Palace; October 22, Leicester; December 27, Northampton (Choral Society), &c. Address, 33, Knowle Road, Brixton, London, S.W.

MISS EMILIE HARRIS (Contralto) begs to announce that communications respecting Concert or Oratorio Engagements may be addressed to N. Vert, Esq., 6, Cork Street, Bond Street, W., or to 42, Golden Hillock Road, Birmingham. *Répertoire* includes:—"Messiah," "Samson," "Judas," "Elijah," "St. Paul," "Stabat Mater," "Rose of Sharon," "Light of the World," "Fall of Babylon," "God, Thou art Great," "Eli," "Naaman," "Woman of Samaria," "Holy City," "Ruth," "Sleeping Beauty," "Rose Maiden," "Psyche," "Erl-King's Daughter," "Andromeda," "Golden Legend," &c., &c.

MISS LENA LAW (Contralto) begs to announce her return to town. For Concerts, Oratorios, &c., address, Crowcombe Villa, Ealing Common.

MISS RICHARDSON (Contralto), Pupil of the late J. B. Welch. (Guildhall references.) Oratorios, Concerts, address, 19, Victor Road, Manningham, Bradford.

MR. H. C. TONKING has REMOVED to 13, Wolfington Road, West Norwood, S.E.

MISS SANDERSON (Contralto) is prepared to accept ENGAGEMENTS for Oratorios, Concerts, &c., press opinions, vacant dates, address, Casson Gate, Rochdale.

MR. HENRY BEAUMONT (Tenor) from Crystal Palace, St. James's Hall Concerts, Carl Rosa Opera, Drury Lane, &c., is now booking dates for the coming winter: August 1, Southsea (Miscellaneous); 15, Hastings (Ballads); 18, Eastbourne (Ballads); 29, Crystal Palace ("Foresters' Day"); 30, Southsea (Ballads); September 20, Huddersfield Subscription Concerts (Ballads); March 27, Ditto (Bach's "Passion," &c.); October 3, Hastings (Ballads); 22, Bury (Ballads); 29, Saddleworth, Choral ("Samson"); November 10, Holmfirth ("Elijah"); December 9, Belfast (Ballads and Garden Scene from "Faust"); 10, Dublin, Ditto; 20, Glasgow Choral Union ("Elijah.") Address, 49, Ladbroke Road, W.

MR. VERNEY BINNS (Tenor), 65, King Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. ARTHUR CASTINGS (Principal Tenor of Hereford Cathedral) is now booking ENGAGEMENTS for the coming concert season. Dates already booked in September, November, and December. For vacant dates, press notices, references, &c., address, Cathedral, Hereford.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY-HAGYARD (Tenor) is now booking Engagements for the coming Season. Engaged: Bury St. Edmund's, September 25; Cambridge, 29; Cheltenham Musical Festival, October 24, 25, 26; Keighley ("Messiah"), December 20; Nottingham ("Elijah"), March 22, 1888; others pending. References kindly permitted to Ebenezer Prout, Esq., B.A., 12, Greenwood Road, Dalston, N.; C. Swinnerton Heap, Esq., Mus. Doc. (Conductor of the Wolverhampton Festival), Clarendon Road, Edgbaston, Birmingham; John North, Esq. (Conductor of the Festival Choral Society), Huddersfield; Sir Herbert Oakeley, The University, Edinburgh. For terms, address, Trinity College, Cambridge.

MR. SEYMOUR JACKSON (Concerts and Oratorios). All communications respecting engagements should be addressed to his agent, Mr. N. Vert, 6, Cork Street, London, W., or Old Trafford, Manchester.

MR. PERCY PALMER (Tenor), having returned to town, desires that all communications respecting engagements for the coming season be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.

MR. WALTER E. DAVIS (Bass-Baritone). Holder of Bronze and Silver Medals and two Certificates, R.A.M. For Engagements, or Lessons in Voice Production and English and Italian Singing, address, 23, Balfour Road, Highbury, N.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all communications be addressed to 71, Reighton Road, Upper Clapton, or The Cathedral.

MR. F. ST. JOHN LACY (Baritone) will be out of town until October 1. He is now booking dates for season 1887-88. All communications to be addressed, Royal Academy of Music, Tenterden Street, Hanover Square.

CHANGE of ADDRESS.—Mr. EDWARD MILLS (Baritone), 24, Morval Road, Brixton, S.W. (instead of 35, Knowle Road).

MR. FREDERIC W. PARTRIDGE, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

MR. JAMES SAUVAGE begs to announce that he is at liberty to accept ENGAGEMENTS for Opera, Concerts, &c. All communications to be addressed, 21, Poplar Grove, West Kensington Park, W.

MR. BURGON SWIFT (Baritone) is now booking ENGAGEMENTS in Oratorios, Cantatas, Concerts, &c., for the coming season. For terms, apply to Morton, Bourne, Lincolnshire.

MR. W. H. BRERETON and MISS AMBLER (Mrs. Brereton) can accept JOINT ENGAGEMENTS (or separately) this season. 6, Blenheim Road, St. John's Wood, N.W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. FREDERIC KING requests that in future all communications respecting Engagements for Oratorios, Concerts, &c., be addressed to him at his private residence, St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W.

MR. D. SUTTON SHEPLEY (Bass), Gentleman of Her Majesty's Chapels Royal, and Miss S. Riley (Mrs. Shepley), Contralto, request that all communications be addressed, 87, Malvern Road, London, N.W.

MR. FRANK MAY
(BASS),

Having been most successful in the following works, begs to announce that he is now booking Engagements for the ensuing season in the same, or for other compositions of a popular character:—

THE MESSIAH	...HANDEL.
JUDAS MACCABÆUS	"
ACIS AND GALATEA	"
WEDDING MUSIC FROM "JOSEPH" ...	"
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THE CREATION	HAYDN.
ELIJAH...	...MENDELSSOHN.
ST. PAUL	"
THE WALPURGIS NIGHT	"
LAST JUDGMENT	SPOHR.
GOD, THOU ART GREAT	"
TWELFTH MASS...	...MOZART.
STABAT MATER	...ROSSINI.
DIDO AND ÆNEAS	PURCELL.
BRIDE OF DUNKERRON	SMART.
JUBILEE CANTATA	WEBER.
THE REDEMPTION	GOUNOD.
MAY QUEEN	STERNDALE BENNETT.
CRUSADERS	GADE.
ERL-KING'S DAUGHTER	"
MARTYR OF ANTIOCH	SULLIVAN.
ANCIENT MARINER	...BARNETT.
HOLY CITY...	GAUL.
RUTH	"
ROSE MAIDEN	COWEN.
SLEEPING BEAUTY	"
FAIRY RING	CUMMINGS.
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PLACIDA	CARTER.
FOOTPRINTS OF THE SAVIOUR... ...	ROGERS.
MERRY MEN OF SHERWOOD FOREST...	BIRCH.

For terms, vacant dates, and press notices, address, Mr. Frank May, 14, Hanover Street, London, W. Telegraphic address, "Iolas, London."

MR. FRANK MAY (Bass) begs to announce that his voluminous and unprecedented Press notices on his performances during the recent Season, 1886-87, are now ready, and may be had on application to him at 14, Hanover Street, London, W. He also desires to direct the attention of Conductors and Secretaries of Choral Societies, &c. (from whom he will be happy to receive early application for Engagements during the ensuing Season) to his other announcement setting forth a list of works in which he has sung with the greatest success. Telegraphic address, "Iolas, London."

MADAME and the MISSES PORTER (the London Lady Quartet—Vocal and Instrumental, including Piano, Violin, Violoncello, Flute, Piccolo, &c.) Engagements: August—Littlehampton Bognor, Minehead, Burnham, Sidmouth; September—Exmouth, Paignton, Dawlish, Tavistock, Ilfracombe, Barnstaple, Bideford, &c. A few vacant dates after September. Address, 17, Formosa Street, Maida Hill, London, W.

BASSOON—Mr. A. KNIGHT (Leeds, Chester, and Worcester Festivals, &c.), having seceded from Mr. Charles Hallé's Orchestra, can arrange dates for next season's Concerts. Principal Bassoon or Contra Fagotto, or for solos. Press notices on application.

MUSICAL AGENCY.—Mr. Knight supplies any number of Instrumentalists for Concerts, &c. Estimates given for Bands. Address, 64, Higher Temple Street, Ardwick Green, Manchester.

THE HIGHBURY NEW PARK SCHOOL of MUSIC, Highbury Athenæum, Highbury New Park, N.—The Autumn Term will commence on MONDAY, September 26. Students' Applications should be sent in during the week, from September 19 to 24. Prospectus to be had of the Principal.

TRIO and QUARTET CLASS (Piano and Strings). Mr. and Mrs. HENRY R. STARR beg to announce that they will resume the above on Monday, October 3, at their new residence, 67, Brondesbury Road, Kilburn. Particulars on application.

PRIZE COMPETITION (£3, £2, and £1) for Whitsuntide Hymn Tunes. Manchester Sunday School Union. For conditions send stamp to J. E. Balmer, Crumpsall, Manchester.

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MISS CLARA SURGEY,
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Engagements fulfilled, Season 1886-1887:—

Leeds	Coliseum...	4 Concerts.
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Preston	New Public Hall	3 Concerts.
Halifax	Subscription Concerts	2 Concerts.
Bradford	St. George's Hall	3 Concerts.
Bolton	Albert and Temperance Halls ...	3 Concerts.
Huddersfield ...	Subscription Concerts	
Worcester ...	Subscription Concerts	
Liverpool	Hengler's Cirque	
Bury	Co-operative Hall	
Stalybridge ...	Town Hall	
Leeds	Literary Society	2 Concerts.
Blackburn	Town Hall	

&c., &c.

The *répertoire* of this Concert Company embraces selections from thirty different Operas, including "Tannhäuser," "Mefistofele," "Nadeshda," "Esmeralda," "La Gioconda," "Irene," "Carmen," "Oberon," "Talismano," "Faust," "Il Trovatore," "Martha," "Lily of Killarney," &c., &c.

The *personnel* comprises twenty-two Artists, all of whom are thoroughly competent Soloists. Selections are also introduced from the lighter compositions of Balfe, Wallace, Clay, Offenbach, Suppé, Cellier, Audran, and the Gilbert-Sullivan series.

Mr. Cantor is now booking dates for the Autumn and Winter of 1887, and will be pleased to forward full particulars, specimen programmes, &c., on application.

Address, Church Street, Liverpool. Telegrams—"Cantor," Liverpool.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class to send in their names to Miss Macirone.

F. J. HOLLAND, Chairman.

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DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O., teaches HARMONY, COUNTERPOINT, and FUGUE by correspondence. Was successful in coaching for Final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by correspondence, and prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

DR. HULTON MIDDLETON, F.C.O., L.Mus., prepares Candidates for MUSICAL EXAMINATIONS by Post. Glossop Road, Sheffield.

MR. REGINALD B. MOORE, Mus. B., Oxon., F.C.O., gives LESSONS in COUNTERPOINT, HARMONY, &c., and prepares Candidates for Examinations by Correspondence. Address, Kenilworth, York Road, Exeter.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus., T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

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MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by post in HARMONY, COUNTERPOINT, &c., and Prepares Candidates for Musical Examinations. Latest successes: Trinity College, London, 1887; College of Organists, 1887; Mus. Bac., Toronto, 1887; First, Second, and Final Examinations, with first on list in Final, A.R.C.M., 1887. Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

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HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886) gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1887.

THE LESSONS OF THE EISTEDDFOD.

THE recent gathering in the Royal Albert Hall of those interested in the maintenance of the ancient traditions of Welsh literary and musical matters had a greater significance than that which appeared upon the surface. It is no little thing, in the first place, for the Welsh people to find that the prejudices which they expected to encounter, and the amusement their old world ceremonies was likely to excite, were reduced to the smallest degree. There will always be those who indulge in silly laughter at the sight of something out of their ordinary experience, whether it be a strangeness of gait, a peculiarity of expression, the cut of a coat, or the want of cut in the hair. These are they whom Albert Smith called "the gigglers, who bring contempt upon English ways, for lack of orderly behaviour before those unaccustomed to them." The tendency of the present age is to equalise men's minds, so that they may exhibit consideration even for things they cannot at first rightly appreciate. If certain ways and habits are out of the experience of those who are looking upon them for the first time, is that a justification for ridicule? On the contrary, the laugh displays his ignorance, and his ignorance excites contempt. The customs transmitted through the Welsh people, and exhibited at the meetings of the Eisteddfodau are said to be of Druidical origin. Many people therefore believe that they should not be continued in a country professedly Christian. If it were possible to entertain such an argument, or if it were required to eliminate from our habits all that is pre-Christian or Pagan, we should be called upon to sacrifice many cherished practices, which have become insensibly interwoven into the fabric of our every day life, and now form an integral part of its texture. It is true that many Pagan customs have become modified, and have parted with their special characteristics. Their irregularities have been smoothed down, have accommodated themselves so as to fit in with other matters, with which they are constantly brought into contact. The peculiar ceremonies of the Eisteddfod, and the singularities thereat attendant have much in them which should give the Saxon, as all who are not Welsh are called, themes for reflection if not for adaptation, and from which he may, if he chooses, learn one or two useful lessons. The first is the virtue of perseverance. There is nothing to prove that the Welsh are greater as musicians than any other of the people of Europe, but there is much to show that they have been assiduous in its cultivation and practice, and nationally anxious for its encouragement among themselves for a longer period than any other nation on this side of the Himalayan mountains. Their Eisteddfodau—their sittings of learned men—have been held from time immemorial. There are records concerning them which date as far back as the seventh century of the Christian era, when King Cadwaladr presided. They were even then ancient assemblies, and they have been continued, with interruptions more or less long and frequent, into the present day. The interest excited by the meeting held at the Royal Albert Hall, in "the fortified City of Lud," will doubtless cause many enquiries to be made concerning the aim and object of these gatherings. The enthusiasm with which they are surrounded may possibly kindle other souls than those animated by the traditions and sympathies of the Cambrian race.

For the benefit of the greater part of readers who are not Welsh it may be useful to offer the explanation of the pronunciation of the word "Eisteddfod," as given by John Hullah. "A Saxon," he says, "may never satisfy the delicate ear of a Welshman by his attempts to reproduce Welsh utterances, but he may avoid making himself ridiculous, or even unintelligible to a Celt by remembering that 'ei' is sounded in Welsh as in German; that 'dd' approaches closely the English 'th'; and 'f' the English 'v'; also that, though the emphasis, as in most Welsh polysyllables, is on the penultimate, the ultimate is long. Approximately, the word is pronounced as though it were written 'Aistéthvode,' and 'Eisteddfodau' is to be rendered similarly 'Aistéthvothow.' The name 'Pencerdd,' signifying chief minstrel, may be sounded as 'Penkerth,' and 'Gorsedd,' the meeting of the Bards and Druids, as 'Gorseth.'" These are, of course, only suggested as approximate pronunciations.

The history of the Eisteddfodau is somewhat of a broken chain until the time of Edward IV., when they were revived and continued with tolerably strong connections until the reign of Queen Elizabeth, who granted commissions for the holding of Eisteddfodau at Caerwys in 1523 and 1567. Intermittent meetings were held until the year 1828, Sir Benjamin Hall, afterwards Lord Llanover, being the chief promoter. In the times previously—namely, in 1681, in 1771, and in 1819—certain of the meetings were made memorable by peculiar circumstances needless now to enter upon. The revival of the Eisteddfod, as at present constituted, is said to be chiefly due to the exertions of John Parry, the elder, a Welshman of the Welsh, and the composer of more than one of their popular tunes. They are now held annually at various places determined upon and announced "for a twelvemonth and a day" beforehand, in order to secure their customary legality. It is usual to hold a Gorsedd of Bards a short time before the intended meeting, and those who did not understand the dignity of the proceedings made merry when they heard of the preliminary meeting in November, 1886. This was held in the gardens of the Inner Temple, when the Arch-Druid proclaimed that, "when the age of Christ is 1887, and when the period of the Bards shall approach the Feast of the Solstice of Autumn—namely, the Equinox of the Harvest of Corn—after the Notice and Summons here given to all Wales, at the sound of the Trumpet from this conspicuous place, in the hearing of Country and Queen, a Gorsedd and Eisteddfod will be held in the chief city of Lud in Britain."

These quaint and archaic ceremonies may raise a smile in this utilitarian age, but as a well-informed writer says:—"The institution, its manners and customs, were once held up to ridicule amongst ourselves; in accordance with the thoroughly English idea that whoever differs from us in anything is to that extent a poor unenlightened and mirth-provoking creature. Latterly, with greater knowledge has come better sense. We laugh at the Eisteddfod no longer—all of us, that is to say, who do not care to raise a roar by appeals to bad taste; while enlightened Englishmen ardently wish that a time may come when their countrymen will take as much interest as the Welsh in all that the Eisteddfod seeks to promote."

The lesson which may be learned by musicians is an important one. It is not necessary here to enlarge upon the peculiarities of the other features of the meeting, as they are scarcely applicable to any but Welsh-speaking people. The advantage of continuing

and encouraging the study of a language and literature which practically isolates its students, cannot but be doubtful. The tongue most generally "understanded of the people" is the one most likely to be profitable as a medium of intercourse. The enlightened Hollanders know and provide for this; and in their schools, while the native speech is properly preserved, other languages are taught, so that all may have the opportunity of communicating with those who do not consider the native tongue sufficiently classical or plastic to become the basis of a universal speech. The classics of the Welsh language chiefly belong to the past, and the use of its idioms is too limited for so enlightened a nation as the Welsh is acknowledged to be. Therefore, while it is both just and proper to give all needful encouragement to its preservation for the sake of the literary monuments which exist, little profit can accrue if the rewards are offered with a hope that the language may be brought into more extensive cultivation. That part of the meeting which dealt with music and its practice commands the greater sympathies of the outside world. There, at least, is a subject which places the energetic Cambrian nation more in touch with those outside their pale. When Mr. Richard, one of the most ardent admirers of the Welsh language, literature, and customs, discoursed about the love of Welshmen for their mother tongue, and hinted at the attempts of the Imperial Government to discourage its use, he allowed his emotions to override his judgment. England has very little to gain by the preservation of a tongue which practically places a barrier between the subjects under one rule. Of course, the disappearance of an ancient tongue is a matter which every philologist must regret. But such regret is purely sentimental. It is one of the signs of the times that the peculiarities of dialect throughout the kingdom are disappearing. Those who are interested in the growth and progress of language find in this matter many subjects for "jeremiads." The social and commercial advantages derived from these changes are far in excess of those which would accrue were they retained. There were, at no very great distance of time, special languages employed in Cornwall, and by the Hull Hollanders, the retention of which helped to keep them apart from the rest of the English race. A Yorkshireman and a Cornishman can now converse without the aid of an interpreter, and read and write and speak in a manner for the most part common to all who call themselves Englishmen. There are not wanting well-meaning men who, in their endeavours to find reasons for the want of cordial reception of things pleasing to themselves, attempt to account for the matter by notions which are totally foreign, and which probably existed only in their own imagination. In speaking of the attitude of the press in former days towards the Eisteddfodau, Mr. Richard asserted that it arose from an unfounded belief that they were political institutions hostile to English supremacy. This may have been true before the reign of Edward IV., and may account for the *hiatus valde deflendus* in the continuity of the meetings. The fact that Queen Elizabeth allowed them to be held showed that she, suspicious as she was of popular movements, and jealous for the maintenance of her prerogative, could not have entertained such an idea even in her time. The presence of the Prince of Wales during the course of the meeting was answer sufficiently powerful as to the opinion of the highest in the land as to the real drift of the gathering. The position of importance which the musical portion of the ceremonies occupied in public estimation is a further evidence of the general belief in the artistic value of the assemblies, so far as the one art is concerned.

From this London should learn a new duty. During the fifty years of the reign of our beloved Queen the cultivation of music among all classes has become most extensive. It was encouraged in the belief that it would win men from baser things. This it has done in a great measure, and has exceeded the expectations formed of it. It has become more than a mere pastime, it has developed into a serious pursuit. It is bringing forth qualities which were denied as being possessed by the English race. Our choral societies throughout the kingdom are admitted to be unequalled in the world. The cultivation of the domestic virtues, which the practice of music promoted, has been extended to social virtues, and is doing much to influence the British character. The good, which is rudimentary in this pursuit, must be encouraged, and the form which the encouragement should take is suggested by the recent Eisteddfod.

Why should not such meetings be made National, or, at all events, Metropolitan? There should be no difficulty now in forming the necessary organisation, and in a rich city like London, so keenly alive to the advantages of musical culture, money should not be wanting. Private enterprise some fifteen years ago furnished enough money to justify the commencement of an attempt to establish "National Music Meetings," where competitions in solo and part-singing, choral and brass band contests, were intended to be held annually; but the time was hardly ripe for their continuance. Notwithstanding the earnest efforts of the promoter, Mr. Willert Beale, nothing serious in the way of ascertaining musical progress has been done. The "Challenge Prize," valued at a thousand guineas, is in existence ready to be competed for. This would form a fair nucleus of rewards. Open competitions would spur existing bodies to efforts which could not be otherwise than for the advantage of art and the development of musical knowledge. Let London show that she is not too proud to take a hint from her Welsh kinsmen, and demonstrate to the world how she can, in one branch at least, learn a profitable lesson from the Eisteddfod.

PRODIGIES.

The dictionaries define the word prodigy to signify anything out of the course of nature, and adapted to excite wonder and astonishment. Thus extraordinary convulsions upon the universe are so regarded, and of old were held as portents, betokening the occurrence of events to come, which should "fright men from their proprieties." It is not so much with the disturbance of order in the course of the atmospheric *phenomena* that it is now proposed to deal, as with the aberrations of human intellect which occasionally disturb the conventionalities of existence. There may be some who will consider that as the word aberration is commonly used in a depreciative sense, that it is therefore wrongly applied in cases where the wanderings from the right path are made in the higher appearances of nature in which the cause is not immediately obvious. As it is proposed in this short paper to quote certain instances where nature seems to have strayed from her customary ways in the process of maturing intellect, or in the endowment of exceptional powers in certain human beings at a very early age, the term must stand, and no further apology will be made for it. With regard to the existence of the extraordinary in human matters, we have no right to consider that because the records are silent, the occurrence of prodigies is confined to modern times. For some reason or another the ancient Chroniclers are silent concerning the freaks of nature in the early development of intellectual powers. They probably con-

sidered them due to the interposition of evil spirits, fairies, and witches, and for dread of offending those authorities, suppressed all comment concerning them. Men seem to have shrunk from the record of exceptional gifts, until the time came when the dawning of learning had discovered the weakness of superstition.

The earliest notices of unusual capabilities in the human subject dwell upon the extraordinary brain powers displayed in occasional instances in the acquisition of languages, or the possession of premature powers in mathematics.

Ludovico Ferrara, who died in 1565, at the age of forty-five, was only nine when he discovered the biquadratic mode of analysis. King Edward VI., at the age of seven, was able to write in French and Latin, and before he was fifteen he had learned seven different languages. He understood logic and natural philosophy, and could sing and play well upon the lute.

Sir Philip Sidney also displayed much ability in early life, and Prince Henry, the son of James I., was unusually talented as a child. Perhaps the most remarkable infant was Christian Henry Heinksen, who was born at Lubeck, on February 6, 1721. The account of the precocity of his talents reads like a fable, yet every fact has been duly vouched for. So soon as he had passed his first year, he not only could speak fluently, but he learned and could recite the principal facts in the first five books of Moses, with a number of verses on the Creation. He knew all the history of the Bible, the history of the nations of antiquity, geography, anatomy, the use of maps, and nearly eight thousand Latin words, before he was three years old. The history of Denmark, and the genealogy of the reigning European Sovereigns he could repeat perfectly before he was four. In his fourth year he learned divinity with scriptural proofs, could say and sing two hundred hymns. He delivered twelve speeches before the Court of Denmark, and underwent a public examination in the presence of the Syndicate of the University. He spoke German, Latin, French, and Dutch, was fond of music, and was exceedingly good natured and well behaved, but of a most delicate constitution. He never ate any solid food, but subsisted entirely on milk. He was known as the learned child of Lubeck, and died June 27, 1724, aged four years, four months, twenty days, and twenty-one hours, after having displayed the most astonishing proofs of intellectual ability. What he would have been, had he reached maturity, can only be surmised. It is very rarely found that those who give early promise of great talents are destined to long life. John Philip Barretier, born at Schwabach in the same year as young Heinksen, was master of Greek, Hebrew, Latin, French, and German before he was nine years old. He was created Doctor of Philosophy at fifteen, and after dazzling his contemporaries with the splendour of his genius, he died in his nineteenth year. The story of Chatterton is familiar to most English readers, and need not be dwelt upon. Blaise Pascal, the Admirable Crichton, Robert Charles Dallas, who wrote poems and tragedies in his ninth year; Gassendi, astronomer and preacher at the tender age of seven; Zerah Colburn, the American calculating boy, and George Bidder, another mathematical genius, born in Devonshire, offer remarkable instances of the existence of high mathematical faculties in early youth. Fenelon and Bossuet were preachers at fifteen. Salathiel Pavy, one of the children of the Chapel Royal, St. James's, in the time of Queen Elizabeth, is a noteworthy example of early histrionic talent. He died in his thirteenth year, and Ben Jonson wrote his epitaph. At the time when many of Jonson's plays and those of Lilly's, with others, were enacted by the children of the Chapel Royal and of St. Paul's Cathedral, young Pavy was famous as an actor. Rare Ben wrote his epitaph, a portion of which tells us that:—

> Years he numbered scarce thirteen
> When fates turned cruel,
> Yet three filled zodiacs had he been
> The stage's jewel;
> And did act (what now we moan)
> Old men so duly,
> As, sooth, the Parcæ thought him one,
> He played so truly;
> So by error to his fate,
> They all consented.

Early development of talent seems to have been more noticed in the instances in which the drama, mathematics, and music are concerned, and there are many who have "set the world in amazement" while they were babes, who did not wholly redeem the promises of their childhood, especially in the subject of music.

Smeaton was an engineer while he was yet in petticoats; Christopher Smart wrote poems when he was four; John Harrison, the "Discoverer of the Longitude" as he is called, and the inventor of the chronometer, made improvements in an old watch, given to him as a plaything during an illness, in his sixth year, which led to his making a clock which would not be subject to irregularities occasioned by the difference of climates and the motion of a ship. Dr. Saunderson, whose lectures formed the basis of Harrison's studies, was also clever as a child, especially in music. When he became blind he abandoned the practice of music for that of mathematics, but his ear was always so sensitive and delicate that he could readily distinguish minute shades of difference in pitch. All these became famous as men.

The power of appreciating the subtleties of mathematics, and of enjoying the charms arising from music, is more general than would at first be supposed. It is true that very few of the famous musicians exhibited any strong bias on behalf of the science of numbers; but nearly every mathematician, whether famous or not, has some love for music. Many modern mathematicians are ardent votaries of the divine art, and some have excelled as composers and exponents. The story of Mozart covering the walls and floors of his father's rooms with figures tends to show that the mathematical and the musical faculties are nearly allied. Indeed, it is a question as to whether one is not absorbed as inclination or direction has tended to the preference of the other. Mozart is of course an instance where the talent of the child was as manly as his ability as a man. Some of his early compositions are as vigorous and as original as those produced at later dates. Except for the known fact that his experience grew with his years, and that his works bore evidence of the extent of his knowledge, there is little difference in them to the casual observer. The same powerful display of ideas, the same love of form, and the same appreciation of the beauty of melody distinguishes in a general way all his labours from the beginning to the end. The mere mechanical conquest of the difficulties of the key-board was less the point of wonder to his older contemporaries than the originality and power foreshadowed in his compositions. Other young musicians have exhibited especial facilities in the performance upon musical instruments, but few have ever attained to the eminence in composition which was prophesied for him when a child.

Mozart's pupil, Hummel, is said to have been a composer and to have played in public when he was only five years old. When he appeared in London in 1791, in his tenth year, it was said of his playing of a certain piece

"That few professors would attempt to surmount the many extremely difficult and complicated passages which ran through the whole of this lesson, and which he executed, so far as could be judged by the testimony of the ear, without missing a single note." Hummel certainly justified his genius in his manhood. So also did Samuel Wesley, the brother of Charles—both remarkable for juvenile precocity. Others, like Dr. Crotch, the Earl of Mornington, John Davy, and a few more, settled down into respectable musicians, admired by their contemporaries, but known chiefly by name to the present generation. Whether there is justice in the present neglect of their works is a question it is not proposed to enter into now. The fact alone is stated. Many instances have been recorded of remarkable skill in children, and predictions as to their future have been uttered and never realised. What was the future of the boy Appleton, who in 1790 came from Birmingham to London, and astonished the connoisseurs before he was four years old by his performance of Handel and Corelli on the pianoforte and organ? Until he was three years of age the child showed an aversion to music. Suddenly he conquered that aversion, and in nine months learned to play so as to excite wonder at his powers, at so tender an age, among the experts. Is there anything known about him than the scanty story told in "Percy's Anecdotes"? Did he settle down as a teacher in a distant country town like Elizabeth Randles "the little Cambrian prodigy"? She was only twenty-nine when she died, having spent the last decade of her life as a teacher. She made her first public appearance before she was two years old, and by her precocious talent helped to support her blind father. He was organist at Wrexham, where she was born. Her biography occupies seven columns in the second volume of a "Dictionary of Musicians," 1827. Later biographical works are less liberal in their allowance of space concerning her.

The compositions of George Aspull, whom Rossini is said to have pronounced to be one of the most remarkable persons in Europe, scarcely justify contemporary opinion as to his powers. That he was a genius none can doubt, but his genius was stronger in the executive expression of his playing and singing than in the higher walks of composition. He was nineteen when he died in 1832, so it is possible that "death cut off the promise of his youth." Like young Josef Hofmann, whose powers set men wondering during the past season, young Aspull delighted those who saw and heard him by his appearance and behaviour, which did "not differ from those of other children of the same age"—this was in 1821—"but his manner, when performing upon the pianoforte, is that of a person deeply attentive."

It is not necessary to multiply instances of precocity or to repeat the well-known stories of the early exercise of the genius of Pelham Humfreys, Henry Purcell, Henry Bishop, and Mrs. Billington in the past, and of that of others still living, who have displayed their musical powers at a very early age, and continued to delight the world by the exercise of their gifts in after life. The events which have most lasting influence upon humanity are not always those of sudden growth, but rather those which take time in building. Nature may occasionally assert its privilege to depart from the ordinary paths, but art can only be fostered by continuous efforts in a common direction, so that ordinary minds may profit. Precocity of intellect or of special ability can only be advantageous to the generality when it appears in such forms as are exhibited by a Mozart or a Liszt. There the early genius of childhood was the foreshadowing of still greater excellence in manhood. Nature is not so chary of her special endowments in particular cases as to effect little else by them than the excitement of the world's wonder. But it is continuous perseverance that makes the great child a still greater man. The flattery of mankind will cause many clever people to be satisfied with the means that provoke the praise. If, by natural inclination, swerved by the carelessness of friends, no effort is made to develop the powers with developing years, failure is the result and disappointment the reward. Young people are apt to be daunted by the display of superior skill by those of their own age, and are tempted, in despair of ever equalling them, to abandon pursuits in which they might excel were they to persevere. Knowledge, like wealth, must be worked for. The wild sloe of the woods is a wild sloe for ever, but by careful and painful cultivation it is developed into one of the most sought after of many fruits. Genius rises unexpectedly and is able to command admiration. The world is not wanting in talented people, but it is only those who have learned to make the best use of their gifts who are able to enlist the sympathies of their fellow workers, and to enjoy the respect of those with whom they may be brought into contact.

Artistic prodigies may serve as artistic portents when they show the way to the attainment of higher efforts. In this light the occasional appearance of young people gifted with abilities beyond their years may point a moral which can be turned to advantage by those engaged in the slow struggle to attain eminence.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIII.—FÉLICIEN DAVID.

Félicien David was born on April 13, 1810, at a village named Cadenet, Department of Vaucluse, France. He lost both parents at an early age. His mother died not long after giving birth to her fifth and most gifted child, and the father followed her some five years later. David *père* lived long enough, however, to perceive the bent of his little son's taste, and to encourage it in a material degree. Some writers have even seen, in the circumstances of his career, that which had a determining influence upon Félicien's music. Every amateur knows with what zest and with how much success the composer addressed himself to the picturing of tropical scenes and events. Nearly all his best works are connected with sunny lands, among them the "Désert," "Moïse au Sinai," "Eden," and "La Perle du Brésil." This is a fact which no biographer would overlook, and the writers in question have discovered a reason in another fact—the elder David lived for some years in St. Domingo, then a French colony, and became so much of a Creole that he "creolised" his children, imparting to them sympathies with the warmth, and colour, and passion of the tropics. The explanation is certainly ingenious, and there may be something in it; but no doubt whatever can exist as to the stimulus given by the example and precepts of the father to the musical instincts of the son.

The elder David was himself an amateur musician, and played passably well upon the violin. Often, when listening to the paternal exercise, at a very tender age, little Félicien imitated the tones of the instrument with such precision and fluency that the father would say, "Hearken to Félicien; he will be a good musician some day." At four years of age the boy could sing romances well enough to make him the wonder and admiration of all who heard him. He furnished the after-dinner entertainment on

special occasions at his father's house, where, covered with kisses and stuffed with sweetmeats by delighted guests, he ran the double risk of having the simplicity of childish nature and the efficiency of youthful digestion seriously deranged. When the boy was seven years old chance—if there be such a thing—brought to Cadenet the first oboeist of the Paris Opéra, and advantage was taken of an opportunity to obtain an authoritative opinion upon Félicien's talents. M. Garnier met the lad, heard him sing, put him through various tests, and decided that his vocation was music to all intents and purposes. Garnier gave the little fellow's family most excellent advice, counselling them to obtain for him admission into a choir where his musical and general education would be conducted upon the best principles. Acting upon this, what remained of the David household removed to Aix, and, with little or no trouble, gained for Félicien entrance into the choir of St. Saviour's. At that time the boy was seven and a-half years old.

Whatever education the *enfants de chœur* of St. Saviour's may have received, it certainly was not comprehensive; being limited to reading, writing, the elements of Latin, and *solfeggi*. But this was enough for our little hero—more than enough, since he would have devoted all his time to music, the passion of which raged within him, excluding every other. He made rapid progress. In two years he could read whatever was put before him, but all the time he remained simply a vocalist. The reverend fathers who conducted the education of the choir had no notion of turning out musicians. It was enough for them that the boys sang well; when their voices broke they had to leave, and make up as best they could for deficiency in general knowledge. This partially accounts for the fact that David knew little or nothing of the pianoforte till he was twenty years old. One of his biographers—M. Azevado—tell us that this was rather a gain than a loss. He says: "Great talent as a pianist urges those who possess it to search after complications, and to the tolerance of a certain hardness of style. Mozart excepted—unique and immortal exception which proves the rule—one may say absolutely that this pianistic talent is incompatible with the art of writing well for voices. Moreover, it must have a bad influence upon orchestration. One is naturally tempted to employ the style, and produce the effects which are familiar, and it is often found that that style and those effects, when applied to other instruments, lead to deplorable results. If pianists of the first rank, such as Mozart and Beethoven, have been wonderful symphonists, it is because they have never regarded the pianoforte save across the orchestra." We leave M. Azevado's ingenious argument to the reader's appreciation, merely adding that, to the end of his days, Félicien David remained a poor executant upon the pianoforte. Under his hands, nevertheless, it charmed all hearers by effects which were those of a poet-musician if having little in common with the product of a virtuoso's talent.

Young David made a conspicuous figure among his comrades of the choir. He had a delightful voice, and managed it with so much taste and expression, that people came from far and near to hear him sing. It is even said that his performances were marked by a measure of sympathy rarely present at so early an age—that he anticipated, in this respect, an experience of life and human passions which, as a rule, only comes with maturity. His knowledge was limited, at this period, to the religious music of Haydn, Mozart, and Cherubini, but he found enough stimulus to the artistic fire burning within, and sought with ardent effort to follow in the footsteps of those masters. Although he had not received a single lesson in harmony, Félicien wrote motetts, hymns, &c., in which, it is said, good judges have discerned real merit and abundant promise. A string quartet, composed at the age of thirteen, still exists in the library of the choir at Aix.

In course of time David's beautiful treble voice failed him, and his place at St. Saviour's knew him no more. But the clergy did not throw him aside as of no further concern to them. They placed him in the Jesuits' College of their city, where, without cost to his family, he completed his general studies. The choice of institution was specially happy. They made good music at the College, and gathered the materials from any and every source, sacred or profane. It was nothing to the reverend fathers that certain airs belonged to opera, and were allied to sometimes questionable words and situations. In short, they believed with Rowland Hill, that the devil had no exclusive right to pretty tunes. Hence it was that their new student made acquaintance for the first time with the finest melodies of secular art. Nor was this all of immediate advantage. David had taught himself the violin in such fashion that he was quickly promoted, by the college authorities, to the rank of *chef d'attaque*, and second *chef* in the orchestra of the institution. Thus favourably situated, it might have been supposed that he would have obtained from the fathers every facility for acquiring knowledge and experience. But he was not even free of the College *répertoire*. The reverend personages in power were jealous on the question of their musical possessions, and would allow nobody to approach them. Under these circumstances David tried to evade rule by stratagem, and partially succeeded, thanks to a memory of rare retentiveness. Getting the violin part by heart, he would listen carefully to the other instruments, and, when the exercise was over, make haste to commit to paper all that he had carried away. He thus secured copies, more or less complete, of many works not otherwise obtainable; with these feeding an insatiable appetite for study and self-improvement.

In respect of other studies, young David was not quite so happy. It is easy to imagine him grudging every minute given to the "humanities" and general knowledge, making little progress with them, and incurring the displeasure of his superiors. All this duly came to pass. The lad existed only for music, and his real professors, as has been well said, were not the reverend fathers but Mozart, Cherubini, and others of the same illustrious company. There is reason to believe that, while David's superiors regretted his inattention to all but one subject—and punished it sometimes by taking away his ruled paper and music books—they saw clearly enough that the delinquent was in a fair way to shed glory upon their College. Hence their abstention from severe measures, which, however well intentioned, might have done infinite harm to a precious charge. It must not be supposed, however, that David was wholly neglectful of duty apart from music. It is on record that he finished the rhetoric course in four years. Not his own will, nor that of his superiors, severed him finally from the College. In 1828 the Government of France closed every Jesuitical institution throughout the realm. That at Aix was shut up with the rest, and its pupils scattered. Félicien David was then eighteen years old.

The young man now found himself in an unenviable position. He had no friends and no resources, his musical attainments, such as they were, could do little for him of a satisfactory nature without more regular training and larger experience, and he stood apparently helpless and alone. In this position the youth had sense enough to see that he must take

whatever in the way of musical occupation he could get. It was not for him to choose, but to be thankful for the smallest mercy. In this spirit he went to the little theatre of Aix, where they played vaudevilles, and offered himself as a violinist. The work was of the humblest and the pay matched it, but it meant bread and our hero was under the supreme necessity of living. Imagine, therefore, the joy with which he found his offer accepted. But no one could have been less fit for the post. Brought up in choir and college, and familiar with sacred music only, he was as ignorant of the vaudeville as of life and the world. His rawness made him, of course, the butt of countless practical jokes, and he felt himself degraded by the task of accompanying actors destitute of every musical qualification, and who took all manner of liberties which far better artists than themselves were bound to endure. David's whole soul revolted against the position wherein he found himself, but he stuck to it bravely. It was at any rate a living, though a poor one, and it gave opportunity for gaining experience such as might prove of value later on. After six months of vaudeville work at Aix, an incident took place which threw our young musician again upon the world. It appears that one of the actors, being hissed by his audience for a fault, pointed significantly to David as the real offender. Upon this the public turned their wrath in the direction of the innocent violinist, who, bursting into tears, left the theatre never to return.

A second time thrown on the world, and now not knowing what to do, or where to go, as a musician, David sought and obtained a post as junior clerk in the office of M. Pellegrin, an advocate practising at Aix. The poor fellow must have been very "hard up" before thus abandoning, even for a time, his beloved art, and, naturally, he thought much less of his quill-driving labours than was altogether acceptable to his new master. M. Pellegrin, however, seems to have been a good sort of man, and, possibly taking in all the circumstances of his junior clerk, was pleased to overlook much that otherwise would have brought about unpleasant correction or dismissal. While matters were in this state the post of music-master at the cathedral fell vacant, and David, without stopping to review his qualifications for such a post, at once became a candidate, in opposition to M. Sylvestre, a musician of name and standing, who came armed with incontestible ability and a host of powerful recommendations. In ordinary course, David would have had no chance against so formidable a rival, but this M. Sylvestre was no ordinary man. On ascertaining the forlorn position of the advocate's clerk, and his strong musical tendencies, he begged to retire in his favour. Sylvestre's noteworthy and most generous act had the instant result of putting David at the head of the music in the church where he sang as a boy, and of giving to the Aix cathedral a capellmeister who had never received a lesson in harmony or counterpoint.

At last the young musician was happy. The means of living were assured by gratuitous board and lodging and a salary of 800 francs. But better than this was the duty of composing works for performance in the church—a duty upon which David entered with all the energy and devotedness of a man who sees himself for the first time in a position indicated by nature and his own prepossessions. For every *fête*, or other special occasion, the new chapel-master was ready with a freshly-composed motett or hymn, accompanied, now by an organ only, now by an orchestra. Some of these pieces were published at a later period, after proper revision, and proved to the world what exalted feeling and true expression, and what prescience of subtleties into which he had never been initiated the young untutored man possessed.

We now come to an event which exercised an immense influence upon David's career, and marked the beginning of a change that ended in the transference of his energies and talent from sacred music to profane. One evening three of his friends took it into their heads to go and sing under his windows a piece by M. Roux Martin, entitled "Tendre fruit des pleurs de l'Aurore." At its conclusion David begged them to repeat it, and the next morning showed them the entire composition written out from memory. Thus came a first impulse towards the creation of similar things, and, in about a month, David had completed fifteen serenades for three or four voices. Some of these got abroad in the old city, which now was quite awake to the fact that a remarkable man had appeared. So far, well; but the admiration of Aix could not satisfy an ambition which grew with every success, nor could it remove from David's mind a strong conviction of the truth that he had very much to learn before qualifying himself for victory on a larger field. Clearly he must go to Paris. That was the place to learn, to achieve, and to enjoy. But a familiar stood between the young man and the fascinating city. David had no money, either for travel or support at the end of the journey. What was to be done? Our hero considered the question, and, as a forlorn hope, made up his mind to borrow, if he could, from a wealthy uncle, known to be a most unfavourable subject for such an application. Hard alike to himself and others, knowing nothing about art or the exigencies of artists, treating as ridiculous the notion that making notes on music-paper could bring in money, and destitute of the faintest sympathy with aspirations after fame, this uncle of David's was about the last man likely to extend a helping hand. Many persons of influence did what they could in the way of intercession, but the man was as hard as a stone, and "No" his only reply. It chanced, however, that on one occasion he heard an "O Salutaris" written by his nephew for three voices, a quartet accompaniment and violin solo. The work had a great success, the composer was embraced with effusion, and even the uncle felt that he must do something in recognition. But his avaricious nature stopped at fifty francs a month. He would give his relative so much, and so much Félicien was glad to get. It would, at any rate, keep him from starvation in Paris. With the light heart of twenty years, therefore, he made his arrangements, bade his family and friends farewell, and started for the great city and the unknown future—made roseate by hope—which it had in store.

On reaching Paris David wasted no time in sight-seeing. The attractions so dear to provincials were none at all to him. He wanted admission into the Conservatoire, and to the Conservatoire he went straight away, taking with him some of his compositions. Cherubini saw the young man himself, and M. Azevado gives an account of the interview worth translating:—

"Enter the candidate, *naïf* and timid, who, for the first time in his life, found himself face to face with one of the venerated masters whose works had been his models, and he the scholastic and irritable Florentine, who had found thousands of faults in Spontini's 'Vestale.' Every time that Cherubini discovered an error of counterpoint in the instinctive essays of the young man—and assuredly there were many to find—he beat with his foot, made frightful grimaces, and cried, in that voice, strident, dry, sharp, which no one who heard it ever forgot,

'You know nothing! You make only mistakes! This is not music. Your master was a stupid ass!' In vain the unfortunate David declared that he never had a master, and that he had come to the Conservatoire to obtain what he wanted. Cherubini, without listening, continued his chase after faults, his foot-beatings, his grimaces, and his amiable remarks, till at length the young man gave way to despair and wept. Then, by one of those sudden transformations so frequent with Cherubini, who had a good heart and a just nature under repelling forms, the scene changed its aspect. 'Don't be down-hearted,' said he to Félicien David; 'your "Beatus Vir" is not bad. I will put you into a class for counterpoint.' 'But, Monsieur,' answered David, very little reassured, 'since I know nothing, why is it that I begin with counterpoint?' 'You are quite right,' said the master, and he followed up his words by handing Félicien over to Millaud for harmony."

David now entered upon serious work in the only spirit that can win success. He laboured strenuously and continually, and was led by very ardour to take lessons from Reber on another system than that taught by Millaud. Clashing, however, did not lead to confusion. Taking what was excellent in both methods, David made for himself a third which was better than either. The pianoforte also entered into the round of his studies, and only the fact of age in excess of the limit laid down prevented him from competing for admission to the Conservatoire class with a sonata of his own writing. His study of the instrument was as persevering as his temperament and musical passion could make it, and he was making rapid progress all round, when news arrived that the uncle had stopped his miserable grant of fifty francs a month. Remonstrances and prayers had no effect upon the determination of this provincial miser, and once more poor David found himself without resources. How he bore up against so great a disaster, and by what means he contrived to live on in Paris, we must take another opportunity of showing.

(*To be continued.*)

A FORGOTTEN BOOK.

III.

(*Concluded from page 469.*)

APROPOS of the season of 1824, Lord Mount-Edgcumbe mentions the appearance of Madame Colbran Rossini in her husband's opera of "Zelmira," "containing, as I was told, some of Rossini's *noisiest* pieces, of which I subsequently heard one at a concert: it was stunning." We need hardly explain that the "old amateur" does not employ this adjective in its modern slang acceptation. He adds that Rossini had to pay forfeit for not composing an opera he was engaged to write for the theatre, so much absorbed was he "in pleasures and convivial meetings." Catalani acted five or six times this season in her favourite comic opera of "Il Fanatico per la Musica," in which she introduced some new song every night. Ronzi continued to be a favourite, but was soon eclipsed by Pasta, who, after attracting little notice as "second woman" with Camporese, had now risen to the top of her profession. The season of 1825 opened inauspiciously, owing to a panic caused by the reported insecurity of the Opera House. After a temporary sojourn at the New Theatre Royal, Haymarket, the Opera returned to its regular domicile. Pasta paid these shores but a flying visit; Ronzi fell ill, lost her voice, and returned to Italy; Vestris seceded to the English stage; Caradori, an excellent *seconda donna*, was for the time being *hors de combat*, so the gap was filled by a *débutante*, a mere girl, the daughter of the tenor Garcia, known afterward by her married name of Malibran as one of the most gifted and fascinating singers of the century. "Her extreme youth [she was only seventeen at the time], her prettiness, her pleasing voice and sprightly easy action as *Rosina* in the 'Barbiere,' in which part she made her *début*, gained her general favour." In the following year she went to America with her father, and when she next returned to England had fully verified Velluti's prediction that she would rise to the front rank of her profession. For this year was remarkable, as we have already mentioned, for the arrival after the lapse of some twenty-five years of Velluti, the last male soprano who ever trod the boards in opera in this country. "Unusual precautions," says Lord Mount-Edgcumbe, "were deemed necessary to secure a somewhat partial audience, and prevent his being driven from the stage on his very first entry upon it." This we may remark parenthetically is denied by Ebers in his "Seven years of the King's Theatre," p. 267, though certainly more credit attaches to the testimony of Lord Mount-Edgcumbe. Velluti made his *début* in "Il Crociato in Egitto," an opera "by a German composer named Meyerbeer, till then totally unknown in this country. The music was quite of the new school, but not copied from its founder, Rossini; it was original, odd, flighty, and might even be termed *fantastic*, but at times beautiful." The season of 1826 began with the same opera company. Caradori was "unaccountably removed" to make room for a mediocre singer, Bonini, a pupil of Velluti's. Velluti himself, already declining in popularity, brought out for his benefit an early work by Rossini "Aureliano in Palmira," in Lord Mount-Edgcumbe's opinion one of the best of that master, "as he had not yet in his efforts at originality fallen into that wild unnatural style which characterises so many of his works. There are in it many beautiful melodies and but little of the extravagant ornament and cramped passages he subsequently delighted to introduce." Pasta returned, but Velluti would never appear with her, preferring Bonini, trained in his own method, to a singer who would have overpowered him by the strength and volume of her voice. The author gives a full account of Pasta in her famous *rôle* of *Medea*, from which it appears that he considers a great deal of her genius consisted in the art of taking pains. "She is really a first-rate performer, both as singer and actress, and that by mere dint of talent without any very pre-eminent natural qualifications; for though a pretty woman, her figure is short and not graceful, and her voice, though powerful and extensive, is not of the very finest quality, not free from defects." Her performance in "Medea" both surprised and delighted Lord Mount-Edgcumbe: "None since Banti's had equalled it, and perhaps she even excelled her great predecessor as an actress; though in quality of voice she infinitely falls short of her." He particularly mentions Pasta's singing of "Di tanti palpiti" as surpassing that of all her rivals. She took it much more slowly, so "doing away with its country-dance like character"; and he adds in a note that this altered *tempo* was more proper, "as the *motivo* is taken from a Latin Litany, which Rossini has not scrupled to adopt as his own. His other favourite cavatina 'Di piacer mi balza il core' is a wild air sung by the Sicilian peasants; so much for the *originality* of his two most popular songs."

The events of the season of 1827, so far as the *prime donne* are concerned, are neatly summed up in a quatrain which occurs in one of Praed's most charming pieces, his "Good-night to the Season,"

his estimate exactly tallying with that of Lord Mount-Edgcumbe when he sings—

> Good-night to the season!—the Toso,
> So very majestic and tall;
> Miss Ayton, whose singing was so-so,
> And Pasta divinest of all.

Praed's *vers de société*, we may incidentally remark, contain a good many allusions to the chief stars in the musical firmament. Another favourite poem, "My Partner," must have been written about this time, for in it the speaker describes how he "hoped Ronzi would come back again." We trust we may be readily pardoned for this passing allusion to a writer the tunefulness of whose verse must always endear him to musicians. As one of his biographers puts it, "his rhymes ring truly, like a chime of bells." Lord Mount-Edgcumbe speaks of Toso as a brilliantly handsome girl, and if Brambilla, another *débutante* with a fine contralto, was as attractive looking as the engraving of her in Ebers' "Seven years of the King's Theatre," the deaf and the blind must have been equally charmed this season. There is a long digression at this point in these "Reminiscences" on the subject of the mismanagement of the King's Theatre. The season was now divided into portions, and singers engaged accordingly, some for three months, some for less, with the result that the public might be "deprived of their greatest favourites and of the most admired opera in the height of their popularity, and others substituted not so well approved." He notes that Pasta got for three months double the amount that Banti ever received for a whole season, and after pointing out the obvious advantages, apart from economy, attaching to the older system of small but efficient and continuous companies, proceeds to give, in the form of a retrospect, a great deal of interesting information relating to the gradual rise in the subscriptions to the opera and the alteration in the character of the audience frequenting the various parts of the house. The whole passage is a *locus classicus* in its way and may be thus briefly summarised: In the old days, 1770-1790, the price of a subscription to a box for fifty representations was twenty guineas. This was a saving of five guineas to serial subscribers, admission to the pit being half-a-guinea, and full dress *de rigueur* in both. The boxes were fewer, more commodious, and, as well as the pit, filled with the "best classes of society." All these frequented the coffee-room at the end of the performance. Over the front box was the five shilling gallery for respectable folk not in full dress, and over that again the three shilling gallery. The rise in price took place in Catalani's second year, when the price of a whole box of six seats was raised from 180 to 300 guineas for sixty performances. *Hinc illæ lacrimæ*. Persons of moderate income could no longer afford the luxury. Subscriptions were now halved and sub-divided, few persons having the sole ownership of a box. Boxes came to be let for the night, and single tickets sold when not used by the proprietor. A regular system of speculating in boxes thus arose, those not taken for the season being often put up to auction; while, on the other hand, the value of pit tickets was unduly depreciated. The system of giving free passes or even boxes to create the appearance of a good house dates from this epoch. "The pit has long ceased to be the resort of ladies of fashion." He adds, however, that it has been "improved since, by parting off the front rows into single seats, called *stalls*, which may be had for the night, or for a longer period." The abuses which Lord Mount-Edgcumbe exposes, and for which he suggests judicious remedies, have lasted almost without intermission to our own days. Wherever improvement has been perceptible it has been by yielding to that democratic spirit by which, in the sphere of creation, nearly all the best modern work has been animated; but we cannot share Lord Mount Edgcumbe's regret that the pit should have ceased to be the resort of ladies of fashion, holding as we do that precisely in the pit and gallery are to be found that section of musicians with whom rests the future of English music.

The season of 1827 ended disastrously, but with 1828 an improvement was perceptible. There was a good company with "Pasta *permanently* at its head," and in contrast with the "labour in vain of the ballet so sadly deficient in stars," lamented by Praed in his stanzas on the preceding season, there were a good set of dancers, and, most important of all, the luckless Ebers was replaced by a manager "much more likely to conduct the concern with judgment and, consequently, with success." Sontag, preceded by extravagant eulogium, made her *début* with immense success in the "Barbiere." Lord Mount-Edgcumbe pronounces her voice to have been of "great extent, brilliant clearness, and correct intonation," but wanting in feeling and expression. It was to her credit, however, that though unsurpassed in the execution of elaborate *fioriture*, she was eminently moderate in the display of such vocal ornamentation. This season was remarkable for the fact that three of the chief singers were Germans—Sontag, Caradori (*née* Munck), and Madame Schutz, a good mezzo-soprano. The operatic novelties, none of which were very successful, were only three in number—Meyerbeer's "Margherita di Anjou," "La Rosa Bianca e la Rosa Rossa," by Mayer, and Bellini's "Norma," all nominally connected with English history or scenery. What a strange circumstance it is that it should be left for foreign composers to choose subjects from English history, while native writers sedulously avoid them! Dr. Stanford's "Canterbury Pilgrims" furnishes an exception to a rule, which we cannot help thinking more honoured in the breach than in the observance, particularly when there is now such a genuine demand for operas in the vernacular. Lord Mount-Edgcumbe winds up this section by observing that there was never within his memory so large a number of eminent singers assembled at once in England. Besides those engaged at the opera, there were Velluti, Ronzi and her husband, De Begnis, Toso, and other good concert singers. Futhermore, Catalani was shortly expected, being engaged for the triennial festival at York. "The rage for music," he goes on, "is revived throughout all classes, and certainly the taste of the public is much improved, good operas by Mozart, Salieri, Weber, and other excellent masters having been performed in English with great success."

The supplement which follows is prefaced by a brief statement as to the nature of these final additions which, with the exception of a detailed account of the Festival held in Westminster Abbey in 1834, were founded more on the reports of others than on the writer's own observations. He only went to the Italian opera twice in the years 1829-1834. Still, he heard some of the chief singers at private concerts, and in many ways kept in touch with the musical world. Of Malibran, who replaced Pasta in the year 1829, he relates the following agreeable anecdote. After stating that she excelled in the comic opera he adds that she "actually condescended" to take the third and least important part in Cimarosa's "Matrimonio Segreto." "From an insignificant character she raised it to a prominent one, and very greatly added to the effect of that excellent opera, which was then performed admirably throughout." "Semiramide," in which the writer heard Malibran, bored him by its length, and as though it was not enough,

it was followed by one act of the "Barbiere," in which Sontag appeared and sang Rode's "Variations" with astonishing neatness and accuracy. It is satisfactory to find in Lord Mount-Edgcumbe a vigorous opponent of the practice of giving these "strange medley performances." This season was noteworthy as that in which Lablache appeared for the first time before an English audience. "His voice," says Lord Mount-Edgcumbe, "was not only of deeper compass than almost any ever heard, but when he chose, absolutely *stentorian*, and he was also gigantic in person." On the other hand, his dramatic talent was considerable, a rich vein of humour rendering him invaluable in comic parts. For several seasons Pasta and Malibran shared the honours, no other *prima donna* of note appearing, while of the tenors, Rubini was *facile princeps*, the performance of Bellini's "Sonnambula," in which both he and Pasta sang and acted to perfection, being especially memorable in the annals of the opera. The season of 1832, unsuccessful so far as the achievements of the Italian opera were concerned, was remarkable for the success which attended the visit of a German company, which gave several operas of the best composers in that language. The first produced was "Der Freischütz," already a great favourite; but the success of the season was "Fidelio," with Madame Schroeder-Devrient, "one of the most striking and effective performers I ever saw," in the title *rôle*. "The whole opera was throughout well sung and acted, . . . but it was in the choruses, especially, that the excellence of the German singers was most displayed. These were performed in a manner quite new to an English audience." He adds that the Prisoners' chorus was repeated every night, and assigns as the cause of this greater excellence "the very superior knowledge of music possessed by the Germans, who study it more scientifically than any other nation." Next year he saw the "Zauberflöte" and Weber's "Euryanthe," in which latter Devrient shone. In the following season, however, she would not revisit England, and the German opera collapsed. A French company, headed by Madame Damoreau, had also come over in 1832, in order to perform Meyerbeer's "Robert le Diable," which the "old amateur" denounces with amusing vigour as a type of the immorality and impropriety of the French stage. "I saw it acted at Covent Garden, and never did I see a more disagreeable or disgusting performance; the sight of the resurrection of a whole convent of nuns, who rise from their graves and begin dancing like so many bacchantes, is revolting; and a sacred service in church accompanied by an organ on the stage not very decorous. Neither does the music of Meyerbeer compensate for a fable which is a tissue of nonsense and improbability." Tamburini appeared for the first time in England at the close of this season, but his efforts, and even those of Malibran, came too late to repair the losses of the manager, who became bankrupt, the singers not even receiving their salaries. The season of 1834, which began unfortunately, was redeemed from failure by the advent of Giulietta Grisi, who at once came to the front, "combining every requisite for the situation. . . . She is an excellent singer and excellent actress, in short, is described to be as nearly perfect as possible, and is almost a greater favourite than even Pasta or Malibran." The male singers were unusually strong also, comprising Rubini, Tamburini, Zuchelli, Curioni, and a good Russian tenor named Ivanhoff. Only one novelty was produced, Rossini's "Siege of Corinth," of which Lord Mount-Edgcumbe remarks that "it has in it but little originality, though a great deal of noise; a siege and Turkish music giving ample scope for the brass instruments." Of the new Italian operatic composers he speaks slightingly, with the exception of Bellini. All the rest either feebly imitated Rossini or outdid him in extravagance. "The modern German composers," he continues, "are decidedly better than the Italians, and even the French have latterly produced works which may claim precedence over them."

At this point the record of the writer's experiences as an opera-goer is brought to a close, the remainder of his pages being devoted to a very full account of the Musical Festival in Westminster Abbey in 1834, as compared with those given half-a-century earlier. The original festivals were held annually from 1784 to 1787, then interrupted by the King's illness, and resumed in 1790, that of 1791 being the last. Lord Mount-Edgcumbe readily admits the improvement in the instrumental department, and the high standard of merit maintained by the choruses, but declares that there "are not now to be found singers of such excellence as then existed, while of the most eminent of the present day few are now in England. . . ." "The good singers for solo parts were few in number, not one transcendently excellent, and those whom it was possible to collect were not employed as much or as advantageously as they might have been." The series consisted of four Concerts, the supreme direction resting with Sir George Smart. Two-thirds of the Abbey was filled with holders of tickets at two guineas, and the seats for the rehearsals fetched frequently more than double the regular price of half-a-guinea. "The arrangement was incomparable; there was neither hurry, crowd, nor confusion." On the occasion of the former performances in 1784 and the following years, the ladies all wore full dress: "now the permission, or rather the direction, to wear morning costume detracted much from the grandeur of the spectacle," although the King, his suite, and the directors were all dressed in splendid uniforms. "The female singers, following the example of the audience, appeared in dishabille (*sic*), hardly respectful in presence of their Majesties." The disposition of the performers, again, seems not to have been so judiciously planned as on former occasions, and Lord Mount-Edgcumbe cannot altogether acquiesce in the adoption of the Continental practice of substituting a conductor with a *bâton* for a leader. He could not even see the leader: "Sir George Smart alone was conspicuous, and he was rendered more so by an opening left in the centre of the front seat, for no imaginable reason but to exhibit the conductor's back to all the auditors. . . . In that central point formerly sat Madame Mara; the gap recalled her to the minds of those who remembered her there, and seemed to be left vacant because nobody was worthy to fill her seat." Lord Mount-Edgcumbe entirely endorses Dr. Burney's account of the overpowering effect produced by the earlier performances on many auditors, and compares Mara's power over the sensibility of the audience to that of Mrs. Siddons. "In the present instance," on the other hand, "I am sorry to observe that I neither witnessed nor experienced any similar feelings. I saw no tears, no faintings; nor did that general thrill pervade the hearers which then was manifested by signs so unequivocal. Admiration was expressed with calmness and moderation, without excitement, without emotion." It is only fair to urge in explanation of this more tranquil demeanour on the part of the audience that while it is undoubtedly true that as people become more highly civilised they learn to keep their feelings more under control—particularly in a race like ours, where reserve has always been considered to constitute an integral part of good breeding—it should also be borne in mind that the thoughts which lie too deep for tears are precisely

those which are evoked by listening to music. The works performed at this Festival were chiefly those of Handel. Selections from Mozart, Haydn, and Beethoven were also given, but while a great admirer of the two former, he gives Handel the preference over them all "on such an occasion and in such a place." As to Beethoven, he frankly confesses that he is but slightly acquainted with his works. The exertions of the soloists in the main failed to please him, the allotment of parts being also open to grave question. The directors were met by a serious obstacle in the lack of a "prima donna assoluta." Neither Malibran nor Pasta were available, and Catalani had retired. Decidedly the most prominent amongst the singers, in the author's opinion, was Braham, who, though advanced in years, was in the full possession of his powers, and filled the Abbey with ease, while no fault could be found with the taste and judgment of his performance. Amongst the women, he considers Caradori to have been incontestably the best. "She sang with her usual excellence, . . . was well heard . . . and gave universal satisfaction, but was employed much too little, having only three songs allotted to her in the course of all the concerts." Second in order of merit he places Miss Stephens, who left her retirement for the occasion. Her voice had lost in volume and flexibility, but still gave pleasure in songs of moderate compass and easy execution. Third came Madame Stockhausen, a very good singer and musician, though "hardly strong enough for the higher style of music." Of the rest, Mrs. Knyvett, a very good second, was alone deemed by him worthy of mention, though no less than fifteen other principal female vocalists were engaged. Three or four belonged to the playhouses, the majority of the rest being pupils of the new Academy of Music, amongst whom Miss Clara Novello, "a very young girl with a clear, good voice," was by far the best. Amongst the men there were some *passés* favourites, like Vaughan and Bellamy, while of the less known performers, Sapio, a fine tenor, Seguin and Phillips, both good basses, alone deserved notice, and might well have had more allotted them. "*Numerically* no concert certainly was ever so well provided with vocalists," but, as he insists, numbers do not make amends for want of excellence. Of principals there were forty, exclusive of five opera singers—Grisi, Rubini, Ivanhoff, Zuchelli, and Tamburini. Of the latter Tamburini alone did well. Grisi broke down at rehearsal—how unlike, he adds, the former generation of Italians, who sang Handel to perfection! "So entirely does the bad modern opera music unfit singers for everything that is good." The first day's performance opened with the Coronation Anthem "Zadok the Priest," and was followed by Haydn's "Creation," which, though singling out some numbers for high praise, he pronounces to be in parts very languid and insipid. "With verdure clad," as sung by Caradori, was quite the feature of the concert, and "The heavens are telling" produced a great impression. The third part of the day's performance was a selection from "Samson," in which Braham distinguished himself. The second day opened with an extremely miscellaneous selection, consisting of fragments from various works by Haydn, Mozart, and Beethoven. Against this "mangling system" Lord Mount-Edgcumbe inveighs with just severity, saying that it is impossible to conceive a greater patchwork than the first part of this Concert. The other two parts consisted wholly of Handel's "Israel in Egypt," with a good deal of interpolation in the words and music, some of the latter not even being written by Handel. The third day began with Haydn's "Hymn to the Emperor," "a soft and pleasing melody," the whole of the rest of this part being occupied by Handel's "Judas Maccabæus." In connection with the cello accompaniment, played by Lindley to the air "O Liberty," Lord Mount-Edgcumbe offers some interesting and pertinent remarks on the abuse of cadenzas *ad libitum*. "It was to be wished that he (Lindley) had not finished his symphony with so long a cadence, not quite in accordance with the air. I would here, by the way, remark that not only instrumental, but vocal performers also are much too apt to indulge in the bad habit of tediously spinning out their cadences to an unreasonable length. In the latter, especially, there cannot be a greater fault. When cadenzas *ad libitum* invariably closed every song, it was a positive rule to confine them, shake included, to one breath. A cadence *a due fiati* was by the Italians considered an undisputed mark of a bad singer. I counted no less than four respirations in one cadence, the deepest taken just before the shake, disjoining it from the passage of which it is the natural and expected close. The effect of this is indescribably bad. To compress these extemporaneous effusions into a short compass and so to sustain and husband the breath as to effect it, requires more skill than all the lengthened desultory wanderings which are now sometimes heard." The second part of the concert was miscellaneous, beginning with a Motett of Mozart's "in that sort of Latin verse in doggerel rhyme common in Roman Catholic services, but very offensive to English and classical ears." Lord Mount-Edgcumbe comments on the use made of two boy choristers in Pergolesi's "Gloria in excelsis" in the following terms, which are well worth quoting: "Boys can never sing really well; and though their clear bell-like tones have often a charming effect in the cathedral services, they are not sufficiently formed to be brought forward as principals on an occasion like this. Such exhibitions are like schoolboys reciting their lessons in public, a thing not to be done except before select and partial audiences." Braham's performance of "Deeper and deeper still" and "Waft her, angels," he pronounces to have been perfect, and, perhaps, the best performance of the Festival. Then followed a double chorus by Leo, and airs from two Litanies by Mozart, the Latinity of which was a sore trial to Lord Mount-Edgcumbe. Of the last piece, he remarks, that the Latin, crabbed as it was, admitted of a very simple rendering—*Transubstantiation*. The remainder of this part was taken up by a selection from Beethoven's "Mount of Olives," "parts of which were very beautiful." The third part consisted of Anthems by Purcell and Pergolesi, airs from Handel's "Solomon" and "Joshua," a Sestet from Haydn's first Service, in which Clara Novello distinguished herself, and a Quartet by Himmel, led by Tamburini, in which he was so prominent that it practically resolved itself into a solo. The fourth and last concert consisted solely of "The Messiah," the error complained of before—the little use made of the best singers—being more conspicuous on this than on any of the preceding days. Braham, Caradori, and Miss Stephens had only one air apiece, while the bass songs were divided amongst three singers, Seguin, the best, getting none. It is curious to us to be told that owing to the lack of a good counter-tenor, "He was despised" was, *faute de mieux*, assigned to a *female* contralto, who also gave "He shall feed His flock." Lord Mount-Edgcumbe adds that "on one of the former occasions it was executed to perfection by Rubinelli." Summing up his judgments in the light of his recollections of the earlier festivals, he says that though the instrumental part now was nearly as

good as it could be, the choral resources available appeared to him less strong; while in the department of principal vocalists there certainly was no comparison. The last few pages are occupied by some curious criticisms and forecasts. He apprehends that Handel's popularity has already gone out of fashion, though he cannot himself acquiesce in such a verdict. Of the new works introduced in deference to the demand for novelty, "much was dull, much insipid. . . . If even Haydn's *chef-d'œuvre*, the 'Creation,' which is so beautiful in many of its parts, failed of making an impression, nothing else could." He would have preferred the admixture of old English church music as better suited to the style of Handel. And then, he adds, all the music would have been Protestant. For if it were objected that this latitude was due to the inability of Italian performers to sing in English, this excuse was overborne by the fact that the former generation of Italian singers in many cases spoke English like natives, and could all sing it creditably. And so, after a few other criticisms, the "old amateur" bids his readers a kindly farewell, remarking that in his case first impressions have been the most lasting and indelible.

Where a writer expresses himself with such engaging sincerity as the author of these "Reminiscences," it is obviously unfair to point out in what respects his predictions have been falsified or his verdicts reversed. Lord Mount-Edgcumbe would doubtless be glad to find that his apprehensions as to the hold of Handel upon the affection of the English people have proved unfounded. On the other hand, the popularity of Rossini, though undoubtedly impaired, has stood the test of time more successfully than Lord Mount-Edgcumbe anticipated. Our aim in stringing together such extracts as seemed most likely to interest our readers has been to avoid gratuitous comment, and to let the author speak for himself as much as possible. When a writer approaches his subject with such impartiality, such long experience, and such enthusiasm as the "old amateur," the result can hardly fail to be attractive to those who are interested in the history of musical criticism. A great many of his strictures on the license adopted by executants are just as pointed and appropriate now as when they were penned more than half-a-century back. Even where we differ from him *toto cœlo* it is impossible to help admiring his loyalty to the old Italian opera and standards of art long since grown obsolete. A cultivated, if not a profound, musician, endowed with a very keen appreciation for purity of style, and a corresponding distaste for meretricious ornament, Lord Mount-Edgcumbe is able to read the present generation many wholesome lessons. Exempt from the influences which too often assail and bias the judgment of professional musicians, he viewed the musical events of his time from the disinterested standpoint of an amateur—using that term in its fullest and most honourable acceptation—and has left in the pages summarised in these columns a record of those events, which for entertainment and instructiveness is not to be surpassed by any work of the same nature and compass in the department of English musical literature.

MUSICAL PORTRAITS.

III.—THE PRIMA DONNA.

In giving this sketch of the famous singer, Madame Corsetti, I am beset with misgivings, lest any of my readers should believe the portrait to be intended for some other person. Certainly the lives of eminent vocalists are curiously alike, but I take this opportunity of declaring emphatically that these "Musical Portraits" are only intended to apply to the persons therein named. People seem to think that I am always satirising something or somebody. It is really most annoying.

We have all read in the papers and musical dictionaries, over and over again, the story of Madame Corsetti's early life. How, when she was a little Italian peasant girl, her parents used to send her into the streets to sing; how Mr. X——, the great *impresario*, happened to be wandering disconsolately through the little village of Pearsoapoli, after having vainly scoured Italy for a new "star." He heard this girl singing in the street, and stopped to wash her—to watch her, I mean. Struck by her marvellous talent he rescued her from her wretched condition, put her for three years at Milan under the best of masters, Signor *Z*——, and having thus kept and educated her at his own expense, was repaid by giving to the world one of the greatest singers it has ever known. Unfortunately for this admirable specimen of puffery, there is not a word of truth in it. In the first place, Madame Corsetti is not an Italian at all. She is an American by birth, and her name was Miss Lacey. Her parents, Mr. and Mrs. Tite Lacey, were shrewd, hardheaded people, who kept a boarding house in Chicago, and finding that their daughter had a good voice, they invested their savings in her purely as a business speculation. They sent her to Italy at the age of seventeen to study, and the girl, a chip of the old block, made the best use of her time and talents. Her *début* took place some five years later, at Brescia; I could give all the details, but, as they are not very edifying, and I should probably not be believed, I refrain. Suffice it to say that the young artist suffered sad humiliations, to use a mild term, and the affair cost her parents some £200. The investment, however, proved a sound one. Miss Lacey, or rather Mdlle. Corsetti, obtained at once small paying engagements and rapidly rose to fame. A year later, she came out at the Scala. In the first act the audience yelled, hooted, and assailed her with fearful abuse. In the second, could they have reached the stage they would have torn her to pieces. They had to content themselves with throwing vegetables and other missiles at her, one of which, an old shoe, struck her in the face, and caused her cheek to bleed slightly. She afterwards said that she was only saved from breaking down by a superstitious fancy that the shoe would bring her luck. And it did, for the brave girl, mastering her feelings after a moment's terrible struggle, resumed her part and sang as she had never sung before. It was like the spur to a racer, and she proved herself "true grit," as her people say. An almost inevitable reaction set in among the fickle, emotional Italian audience. At the end of the Opera, jewels instead of cabbage stalks were thrown upon the stage, the people screamed and wept with delirious rapture. Men hurled themselves under the wheels of her carriage as she drove home in triumph, her hotel was besieged all night—in fact, Mdlle. Corsetti was *made* from that hour.

Her career, however, suffered a temporary check almost at the outset, for before she had been more than the comet of a season the public were startled and chagrined to hear that she had married an Italian nobleman, the Duke of Monte Carlo, and retired from the stage. She was but human, and it is only to her credit that a simple domestic life (for her noble husband was poor) should have seemed to her more attractive than the brilliant but hollow triumphs of her profession. However, less than a year elapsed before the bright star shone out again.

Madame Corsetti's first appearance in London (in *Violetta*, of course) was a very tame affair compared

with her *début* at La Scala. Here there is no venal press to be bought, no hired *claque*, and no organised opposition. But her genius commanded from the first almost universal recognition, and her fame never wanes. Her enemies indeed sneer at the persistent manner in which she puts forward one or two rather ordinary songs composed by influential critics, but what of that? Rightly looked at it is merely a token of her gratitude (which has been defined as a sense of favours to come) for their championship of her cause. Besides, perhaps she really likes the songs, unlikely as it may seem. Still, as I say, she has really been accepted on her merits here, and though she makes occasional foreign tours, is too sensible a woman of business ever to leave England for long. Some seven years after her advent to these shores she married her business-agent, mainly, I suspect, to keep the titled fortune-hunters at bay. Her husband adores her, and she has found, when least expected, the domestic bliss for which she formerly made so vain a sacrifice. The greater part of her life is passed uneventfully in London, but this is made up for during her provincial and foreign tours, when she would seem to enjoy an endless round of exciting adventures. Thus I find by the papers that she has had no less than forty-seven carriage accidents in the last ten years and has been robbed of her jewels (chiefly in America) thirty-six times during the same period. Anecdotes illustrating her amiable character abound, and the Religious Tract Society has a beautiful large coloured picture (price one shilling, mounted on card, with a loop of green string for hanging up) representing the touching incident, said to have happened in many different places, of the great artist singing hymns to a dying cottager, having broken an engagement at Marlborough House for that purpose. A worthy woman indeed; the idol of the public. Her wealth is said to be fabulous. The daily papers—surely an unimpeachable authority—have stated that when she was in Calcutta, the Rajah of Pawnpore presented her with a set of diamonds valued at £40,000 as a pledge of his esteem, and when she sings at Osborne she receives the more precious reward of her sovereign's personal thanks.

Writing as a musician, I cannot help asking what Madame Corsetti has done for art? The inevitable answer is—Nothing whatever. She sings in "Lohengrin" and "Fidelio" because these are popular operas, but she prefers "La Sonnambula" and "Norma" because here there is less to distract attention from herself. Her concert repertory consists of some half-a-dozen hackneyed Italian arias and two or three threadbare English ditties. She has never assisted in the success of a new work, nor sung a new song unless heavily paid for so doing. But in these particulars she is only like her compeers and is not to be blamed. The mission of a great singer, or a great performer of any kind, is to excite wonder and enthusiasm in the breasts of the unlearned, thereby giving them a respect for art which its higher manifestations would fail to evoke. Great performers are the mane and tail of Pegasus, the plumage of the Phœnix, glittering ornaments with which we in these degenerate days deck the chaste forms of the Muses.

IV.—THE PRIMA DONNA'S HUSBAND.

Few people know how much of Madame Corsetti's success is owing to her husband; few people so much as know his name. This relieves me from the necessity of mentioning it. He was and still is a dramatic and musical agent—that is, a man who earns his living by taking upon his more capable shoulders the whole active career of those "artists" who are unequal to any exertion beyond opening their mouths. Not that Madame Corsetti is one of these, but an agent is an undeniable convenience, especially to a lady; and this particular one is a model for his class. He watched the interests of his client with Argus eyes even before she became his wife, but now managers literally tremble before him. At every fresh success scored by the great singer, does he not wait upon the *entrepreneur* with a demand for more salary? And if the receipts have fallen off instead of rising, who so skilful as he at evading all prayers for a reduction of Madame's terms? Who but he arranges the extra advertisements which the fond public imagines to emanate from the management? Who but he works that now threadbare mystery, the bouquet-throwing trick? Who but he causes the thrilling accounts of Madame's jewel robberies and carriage accidents to obtain "the largest circulation in the world"? Nay, has he not been known even to arrange spurious comedies and tragedies with trustworthy and well-paid myrmidons unto the furtherance of his spouse's fame?

For instance: Scene, a town in the Far West. Madame being hospitably entertained by the "judge" and other notabilities. Enter honest farmer with a canary bird in a cage. It is his one treasure, left him by his dead wife—he would back its singing against all creation. Some one has told him that the "Eyetalian singer marm can see thet there bird an' go one better," so he wants to "plank down his bottom dollar and call her," or in plain English hear her and stake his fortune on the result. Madame Corsetti smilingly accepts the challenge, farmer listens till his eyes "bug out," then dejectedly wrings the neck of his bird and casting at the lady's feet a huge bag of silver dollars, departs chapfallen. This story is vouched for by many respectable witnesses, but I regret to say that the farmer was a trustworthy and well-paid myrmidon and the bag contained only stage-money—that is, buttons.

Again: Little girl comes to hotel at seven a.m. and insists on seeing Madame. Refused admittance. Disturbance. Madame wakes and sends out to enquire. Child is a street singer, has heard that Madame was one once, and wants to hear her sing. Great artist, touched, complies, to the edification of the hotel *employés*. Child delighted. One more favour to ask. Has a deaf and dumb sister. Will Madame come (it is only through a mile or so of slums) that the afflicted one may *see* her sing as she cannot hear? Every one affected to tears at child's simplicity. Subscription got up for deaf and dumb sister. Story goes the round of all the papers. A very touching anecdote and it grieves me deeply to be obliged to state that the child was the baggage keeper's little girl who used to play the infant *Arline* till she got too big, and the deaf and dumb sister was a myth. So too with the incident of the factory hands who on several occasions have taken the horses from Madame's carriage and drawn her home themselves, while others formed a procession with torches to escort her. I saw the property man once preparing those torches, and if you should ever see the "hands" drawing the carriage you would be surprised at their business-like and unenthusiastic demeanour. The band of red Indians which attacked the train in which Madame was crossing the Plains, in order to secure her as a squaw for their chief Red Gum, and the Nevada miners who stopped the performance of "Lohengrin" by firing at *Frederick* and *Ortrud* with their revolvers and insisting on *Elsa's* giving them "The old folks at home," were all, I fear, trustworthy and well-paid myrmidons of the prima donna's husband.

The ingenuity displayed in these and other similar artifices has created an awe of him in the opera

company almost ridiculous in its intensity. He is regarded as a sort of Mephistophiles with a boundless power of swaying men and events and turning them to his own purposes. If a singer or an opera fails, the prima donna's husband is always believed to have brought it about, and every secession from the company is "his work." People are seldom credited with good acts, so none of the successes (except his wife's) are put down to the p. d. h. Yet they might reasonably be so, for he is one of the most amiable and charming of men, popular in every class of society, courted and genuinely liked by nearly everyone, save his natural enemies, the managers. Some prima donnas' husbands occasionally run off with their wives' pretty pupils, or create heartburnings in the company; this one never does. He idolizes his wife, to whom he is so attentive that her maid's place is almost a sinecure. Alas for the gilded dukes and wicked earls! Their occupation is gone. They have no chance now-a-days in an opera house, where prima donnas have husbands like this. No, great singers are no longer the Circes that lady novelists still delight in portraying, and the once wicked opera house is fast turning into a temple of all the virtues, under the beneficent influence of the prima donna's husband. F.C.

MUSIC IN EMBRYO.

THE expansion of music into its civilised form from first germs is not a process which the advance of human art is leaving in the past like the development of a manufacture. The most primitive stages of music-making can still be found in the world, notwithstanding our four thousand years or so of art-life and our strides of culture in the last century.

It differs, however, from many analogous processes of growth, by one very marked peculiarity. It is not uniformly progressive, advancing imperceptibly like the growth of a plant. Civilised music, as we know it, is distinctly duplex in character; and the assumption of what may be called its second factor is as distinct an event as the addition of acid to alkali to produce an effervescing draught. If we may take a parallel from natural growth, it might be found in the crab, the frog, and other animals whose embryonic type is distinguished by essential features from that of maturity.

In regarding music as a science, this requires clear recognition; and an acquaintance with almost any of the crudescent music of uncivilised races brings out the point with striking distinctness.

The two ingredients—if we may so define them—of civilised music are the expression of human emotion and the employment of a numerical or mathematical scale by which it is governed. This may sound trite enough, but it constitutes an absolute line of demarcation between what we may call infant and adult music. In uncivilised music we find the emotions controlling the scale; while in cultivated music the scale commands the emotions. The introduction of the scale element as its basis lifts embryo music at one step into a new phase, and the period when this occurs is as definite as the effervescing of a Seidlitz powder or the evanishment of a tadpole's tail.

And it cannot be maintained that the absence of scale extinguishes the attributes of music. There are peoples in the world at this moment very far from devoid of musical perception and talent, whose use of tones is wholly unregulated by scale; and in some respects their rendering of the emotions is forcible to a degree not easily attained under the rule of a scale, however much license may be taken with it. I have listened for hours to dramatic recital in non-graduated music; and although it conveys to the educated ear a peculiarly barbarous and unsatisfying impression, no artist would consent to say that it is not music at all. When, in the midst of such a performance, the limitations of a scale lay their hand on the reins for a moment, the effect is intensely captivating. In the torrent of chromatic extravagance which, but for the words it carries, would be utterly wearisome, there suddenly floats up an unlooked-for suspicion of familiar melody, vanishing again like a dream just as it is grasped. And this is how the law of diatonic scale enters and gains its hold. The echo of the scale-melody may have fallen from distant civilisation as the bird drops seed on the coral islands; but it takes root and perhaps lives on for a generation before chance sends another to supplement it.

Only the lowest grades of human intelligence are really not receptive of the scale-method; and there is many a central African savage who never sang three consecutive notes of a diatonic scale in his life who yet will pick up a "catching" melody as readily as a trained chorister.

Perhaps the most interesting evidences of this grafting of the scale-method into embryo music are to be found, at the present day, among those nations whose *locale*, both physically and in history, lies upon the threshold of civilisation. The northern and western littoral of the African continent presents such a condition; and especially along the Europeanised seaboard of the Mediterranean. The jealously exclusive temper of the races dominated by the faith of Islam has held them for ages next door to actual barbarism, while the pressure of civilisation close at hand has continually brought the "Kafir" and his new-fangled notions within their boundary. So, whether as Spanish invader, French politician, or English scientist, trader, or Christianiser, he has come and gone, and has left the memory of his scale-measured songs wherever he passed. Here and there it has held the fancy of the keen-eared Berber, who has woven it into his wild recitations of love and peril, and transmitted it to his children's children.

The imitative faculty is prompt and sympathetic. Over and over again, in remote corners of North-West Africa, I have hummed or played on strings a distinct octave or other interval, with the express purpose of testing this in localities where scale-music was unknown. I have heard it instantly and intelligently repeated, showing how its responsive character was felt, and the nature of the scale perceived without being understood.

The presence of the scale, or even traces of it, in barbarian music is a certain indication of the proximity of civilising influence in some shape. The ecclesiastical official known as the *muddhen* or muezzin, whose duty it is to announce the prayer hours from the mosque tower, illustrates this throughout Mahommedanism. In Cairo or Constantinople his cry is a chant of what we should call tuneful cadences; in Fez or Morocco it is an unmeaning howl. He will not introduce a Christian amendment into his custom if he can help it, but let his ear once have the opportunity of appreciating scale-tones, and he will use them instinctively in spite of himself.

The present Emperor of Morocco, after the organisation of his infantry corps and body guard was undertaken some years ago by an English officer, determined on the formation of an instrumental band. The material for this was, of course, native talent of the least cultured order, and the reader's imagination of the early efforts of a brass band under such circumstances will perhaps raise a smile. Yet a listener could not deny that the performance of "God save the Queen," as given by a good ear *combined* with an imperfect recognition of scale tones, was even more interesting than laughable. In a

surprisingly short time the scale-idea was fully grasped, and the result was most creditable.

If, however, we thus regard the musical scale as an exotic, and its grafting-in as a distinct epoch in the local existence of music, it is natural to enquire what is the origin of graduated tones; and on what occasion, or on how many occasions, they have been introduced into the world *de novo*. To answer such a question with precision is, of course, impossible. The number of individual intelligences which either have, or could have, originated the diatonic scale is perhaps very limited. Nature provides the octave, but art has cut it up; and the curious convention of perceptive faculty which is only satisfied by its division into eight unequal steps, hardly justifies us in saying that barbaric "ungraduated" music shows no sense of any scale at all. The necessity for precision in man's means of communicating with his neighbour has evolved language; and the same sympathetic need in music has evolved the scale. When therefore the cultivated man has presented to his more backward fellow this conventional foot-rule for expression in music, he has merely given him a *grammar* which moulds his tone-utterances into a language. Without the grammar his music is a Babel—but still music.

Before leaving the consideration of embryo musical art, I will notice one or two curious distinctive features of scale-less music which are widely spread.

One of the primary demands of our own perception of melody is that which requires us to bring it to a full close (either actually or by implication) on the tonic of the scale in which it opened. In a vast majority of instances the barbaric musician has adopted a different idea. He brings his subject to a close on the supertonic, or "second" of his key—conveying to our mind an effect something like that of ending a story with half a word and a hyphen. After constant observation of semi-savage music, I believe this *da capo* arrangement to be evidently designed to express the fact that the melody admits of being revolved *ad libitum*, like a Thibetan prayer-wheel. It is often further emphasized, vocally, by the singer concluding with a sort of *glissando* plunge, downward through an uncertain interval, which it would be very difficult to express in musical notation; but clearly intimating that he could go on again if required. The origin of this may perhaps be found in the species of dramatic recitation which is the vehicle for most music of that class. The conclusion of the story is always heralded by a wild rush of the repeated melody at double time, after which the effect of the full close on the supertonic, dropping down with a huge gasp to nowhere, is most vivid and characteristic. It is a feature not wholly extinct in remote parts of Spain—an apt, but backward country in musical culture.

Another noticeable feature of "wild" music is the prevalence of triple time. It is said that if a child elects to use triple time by choice it is an evidence of superior musical capacity; if so, we must grant the same credit to the barbarian. The triplet is suggested by several natural sounds—such as the gallop of a horse or the cry of a bird—and he therefore is readily led to reproduce it on the strings of his "gimbri," or on his drum. By such adaptations the talent of the "native" announces itself. As a rule, he has a healthy frame, keen senses, and often a discriminating ear. Add to these the common emotions of humanity, and you have a ready pupil in the grammar of expression.

One of the most curiously incongruous impressions of barbarism I can recall from scenes of travel was that of hearing a very eminent Moor, who had probably never uttered a word in his life in any tongue but his own mongrel Arabic, doing his best to say "Birmingham." Yet in every instance where such efforts were made to acquire the pronunciation of an English word, the imitative faculty was keen and the ear correct. With two or three attempts the rough Arabic tongue always mastered the most intractable words with accuracy—why not, then, the less complex utterance of the common chord or simple diatonic scale? O. H. H.

A RUMOUR has been spread abroad that an order has gone out from the Horse Guards to the effect that no army band would, in future, be allowed to accept an engagement outside the district in which it might for the time be stationed. As a colourable support to this statement it is known that the army bands have cancelled many engagements into which they had entered because they were beyond a certain radius, and the report has thus been seemingly confirmed. Be the statement true or not, it has given rise to discussion as to whether or not it is right to allow State-paid men to be brought into competition with those who have not that advantage. There are numbers of brass and other wind bands who are ready to accept engagements at *fêtes*, &c., who complain that their chances of employment have been restricted in consequence of the preference for military bands. The question as to whether the decree has been issued in order to give civilian bands opportunities of obtaining work may be dismissed at once, for the reason is more or less sentimental, and the authorities of the Horse Guards do not act on emotional motives. It is usually understood that the members of the several bands are only exempted from certain portions of their military duties in consideration of their accomplishments by courtesy of the officers, for whose gratification they are chiefly employed. The instruments are paid for by the officers, and the expenses of the band are provided for out of a voluntary subscription. The only musical instruments recognised officially are, for infantry, fifes and side-drums, with bagpipes for Scotch regiments, and bugles and trumpets for artillery and cavalry. Permission has hitherto been freely granted by the colonels commanding for the bands belonging to their several regiments to perform at festive gatherings, &c., the custom taking its rise some half-a-century back, at such times when the female relatives of the officers took part in some fancy fair, some *fête champêtre*, or the like. These may have been held either in the neighbourhood of the depôt or elsewhere. Permission for the band to play all over the country has rarely been refused, for the men have striven to show themselves worthy by their performances, and the officers have gained a sort of reflected honour. The men have been paid, of course, and the money so won has helped to purchase comforts they could not obtain out of the barrack allowances. The existence of these military bands led to the formation of amateur bands, and contests for superiority have become frequent. These, which are annually undertaken, are many in number, and all tend to the advancement of musical knowledge, the cultivation of refinement in execution, and the improvement of musical instruments. The imitation of the military bands, the pioneers in this form of artistic enterprise, was at one time looked upon as a harmless eccentricity on the part of the lovers of music. The rise of the Volunteer movement gave a further impetus to the work, and the worthy efforts of many of the large manufacturers of the North of England to encourage the pursuit of peaceful and elevating practices among their work-

men has developed the whole thing into a serious business. Brass instruments are not only imported in quantities into the country from abroad, but a large and increasing number of workmen are employed in various factories in England in the fabrication of metal musical instruments. One way and another, there are probably nearly ten thousand brass bands, amateur and professional, in the kingdom. There are several journals especially conducted in their interests, of which the *Brass Band News* of Liverpool is at the head. There are many professional bands quite as well organised as the military bands, and in not a few instances they are equal, if not superior, to many for their musical qualifications. They will probably look upon the new order with some degree of gratification, as it will doubtless give them more ample means of employment than they have hitherto enjoyed. It is not at all unlikely that at present they may feel that they are brought into unfair competition with bodies who, being already provided for by the State, can afford to undersell them in the market. It is not for a moment urged that this is the case; it is just as likely that the military bands can command higher *honoraria*. There is, however, the prestige gained by the military bands, thanks to the careful training they have been able to obtain, and the attraction the service offers to good men. Few civilian bands can compete against this, even though their interpretation of music may be far superior to the military bands, as it is in many cases. There is, however, this prestige to contend against, and many of the bands have complained against the preference of the military. However, there is good in all changes to those who know how to look for it. Whether the order exists or not, now is the time for the professional and amateur bands to prove their worthiness. The military bands have started an industry; let those who practise that industry show how and to what extent they have benefited by the example, and how far they have improved upon the patterns set. If the order restricts the use of military bands and causes them to cancel many engagements, there will be plenty of work for other bands. Let those other bands enter the lists, and by the excellence of their work gain honour for themselves. The apprentice ought not to complain of his master if, when he first sets up for himself, he finds that customers still believe in the older man. So soon as he can show that he is competent and capable, work will be found for both, according to their abilities and the varied aspects of belief in them.

THE wearied critic, constantly obliged to ring the changes upon a limited number of stock phrases and conventional epithets, must feel grateful to any writer who coins some new and original word applicable to the needs of his situation. Such a feeling has been excited in us by a perusal of a work entitled "Only a Curate" (T. Fisher Unwin), in which the writer, from the point of view of a Colonial cleric, unburdens himself of his grievances against the English Church. The "desecration" of churches and cathedrals by the performance within their precincts of instrumental music with full orchestral accessories is one of his grounds for complaint, and we extract from page 52 of this work a passage descriptive of a rehearsal in St. Paul's. "The Conductor waves his *bâton*. One, two, three. A simultaneous crash of the whole orchestra deafens the ear, the effect being increased by the thud of the kettledrums. A pause. A few bars of less noisy music, and hush! All is still for a moment, and then, quavering and semiquavering (*sic*), like birds twittering and warbling some unknown note of melodious song, the movement proceeds. The dulcet tones of the flute are followed by those of the clarinet, the brass instruments joining in concert; and finally the whole of the band, accompanied by the organ, burst into one wild, weird strain of magic melody and bewildering music. It was an overture. Egomet's senses were incomprehensibly affected as the performance culminated in a loud burst similar to the opening. Different selections, vocal as well as instrumental, followed. The female soloists warble deliciously. Aerial notes strike the ear in echoes from the dome above, like larks mounting the skies, whilst their songs are heard on earth below." Later on, in the course of this singular autobiography, we read how Egomet, the hero, called upon his churchwarden, and how the following episode occurred:—After observing that his hostess had a magnificent instrument, he went on, "Perhaps you will favour us with some old English ballad?" "She will, with pleasure," said the host, rising and opening the instrument. Laying aside the embroidery, she rose, and taking a seat, commenced playing a selection from "Tannerhaüser" (*sic*). It may be the case that "Tannerhaüser" is the name of an old English ballad. It is certainly *not* the name of a modern German Opera.

THOSE who remember *Punch's* "Guide to Bradshaw," published a few years ago, may be tempted to think that some such amusing paper might be written in explanation of the words constantly used in musical notices. It is true that professional artists may guess pretty accurately, from the context, the true words—as experienced travellers may, by turning over page after page of "Bradshaw's Guide," find out how to go from place to place—but it is on behalf of the general public that we speak, and we confidently affirm that many who read, as we have recently done, that a pianist performed a "pat pourri," that the solo part for the "comet" was very brilliant, that a vocalist sang "Nan pui andrais," that two numbers were played from the "Whal temperit clavier," or that a first-rate organ, with "foot-notes and seven stops," is to be disposed of, would be much puzzled to discover what the writers really mean. A record of these absurdities reminds us that we are in arrear with our "Curiosities of Criticism"; and from our store, therefore, we select the following:—Speaking of Henry Smart's "Lady, arise," a critic tells us that "The beautiful serenade whose masculine passion is brought so well in the common time used, was the best thing done in the part-singing," and that the duet "Oh, that we two were maying" is "a pretty composition, which the altos fully proved." In another notice it is said that the organist presided at the instrument in a masterly manner, "the overture calling forth a special word of praise, which is in itself a difficult solo to perform." But the following, in reference to a rendering of "The Messiah," which appears in a newspaper, in the form of a letter to the conductor of the work, is unique, as a specimen of "fine writing." After speaking of the pride he must have felt in holding "spell-bound the talent ready to burst forth each in its own particular," the author says "It is more than forty years since I heard the like strains from stringed instruments. They were seraphic. Their preludes and symphonies so encouraging—their refrains taken up like the joyous melody of the myriads which float in the summer air, and particularly your first viol. The bow descended on the strings so instant and tremulous—like a bee, filled with fright, dashing its nose against a glass barrier."

WE do not know whether the attention of pianoforte manufacturers has ever been drawn to the requirements of the Burmese in selecting an instrument, but certainly if that nation should ever become decidedly musical, we have the authority of the author of "Myam Ma"—"The House of the Burman"—for some information which should be well pondered before our English makers submit specimens of their skill to the pianists of the country, and especially to the Burmese Minister, whom we may presume to be a high authority on musical matters. It seems that this exalted personage had received a present of a splendid grand pianoforte; and although fully appreciating the value of the gift, he immediately proceeded to "improve" it. A quotation from the book already referred to tells us how this was effected:—"It was placed upon the bare floor, the legs having been removed, and the black notes sawed off. On expressing surprise that the beautiful instrument had been so ruthlessly maimed, we were informed that the raised notes obstructed the fingers moving smoothly over the key-board, and one had only to remember the Burmese mode of sitting to realise at once the reason why the legs of the instrument had been dispensed with." Were the demand for pianofortes sufficient to warrant the experiment of constructing some especially for Burmah, no doubt the trouble of removing the legs and sawing off the black keys might be saved by making pianofortes without either of what we here consider such necessary portions of the instrument. Not being acquainted with the salient characteristics of Burmese music, we cannot say whether the native compositions would be at all deteriorated by the absence of the black keys; yet we cannot but think that the performer's position at the key-board would be materially improved if he would consent to retain the legs, and thus necessitate the introduction into Burmah of so novel a piece of furniture as a music-stool.

THE idea of an English Eisteddfod is thus spoken of in the *Globe*:—"Rumour has it that the recent apotheosis of Welsh music and poetry at the Albert Hall has suggested to some philanthropic souls the idea of 'adapting the system to the genius of the Saxons,' and making it, in some way or other, 'an instrument for elevating the masses.' It is suggested that the existing Sunday-school organisation would supply the agency by which the Eisteddfod might be represented in every parish in England, and it is supposed that in this manner the problems of 'secondary education and healthful indoor recreation for the people' might be partially solved. In the meantime, all this is rather vague. At first blush, it is difficult even to conceive an English Eisteddfod, and there are those who shy instinctively at the very mention of the 'elevating-the-masses' phrase. Not very clear, either, is the possible connection between Sunday-schools and harp-playing, prize poems, and the like. But we may presume that, if ever there is to be an Eisteddfod for 'the Saxons,' the leading features of the Celtic variety will be largely modified. Perhaps for the harp there will be substituted the concertina, which is undeniably the favourite instrument of the plebs—unless it be the barrel organ. And, in either case, public competitions between experts would be charming. As for the prize poems, it is certain at least that the entries would be numerous, for if ever there was a country of mute, inglorious Miltons, it is ours. Choral singing is a different matter. With "secondary education" an English Eisteddfod could scarcely have much, if anything, to do; but any institution which would promote the study of vocal art among our people would be welcome. In time, what there is of distinctive in English music might become as familiar in the cottage as in the villa, and then, perhaps, our composers would begin to write again in an English style."

THE Tenbury Musical Society, in a modest little pamphlet, has set forth the amount of work done in an unobtrusive way in propagating a knowledge of certain of the Classics of Music in its own area during a period of seventeen years. In sacred music: Oratorios by Handel, Sullivan, Ouseley, and Sterndale Bennett; Cantatas by Astorga, Gaul, Gounod, Hiller, Mendelssohn, Mozart, Ouseley, Schubert, Schumann, Spohr, Stainer, and Weber; Motetts, choruses, etc., by Armes, Crotch, Haydn, Hummel, Mendelssohn, Mozart, Rossini, Smart, and Walmisley; Secular works by Barnett, Bennett, Dvorák, Gade, Gadsby, Handel, Locke, Macfarren, Prout, Schumann, Alice Mary Smith, and others too many to name, with a large number of symphonies and overtures among the instrumental works, all testify to an activity and cosmopolitanism of taste not always found in provincial societies. The example thus offered by the Conductor, the Rev. John Hampton, has found a following in various parts of the world into which some of the members have gone. The enthusiasm of the Conductor communicates itself to the members and conscientious and even excellent readings of the several works produced have distinguished the meetings.

DR. MACKENZIE'S JUBILEE ODE IN AUSTRALIA.

IT will certainly interest many of our readers to know how this work was received at the Antipodes—as far, that is, as the fact can be ascertained from public criticism. We have pleasure in now condensing the opinions of a few of the leading newspapers; premising that the Ode was performed in the Exhibition Building at Melbourne, by the Philharmonic Society, under the direction of Mr. George Peake, the solo parts being taken by Madame Boema and Mr. Armes Beaumont. There was a very large attendance, and the occasion had something of State dignity and importance.

The Melbourne *Age* occupied a position of some difficulty with reference to Dr. Mackenzie's work; the reason being that a second Jubilee Ode, produced at the same Concert, was from the pen of its musical critic, Mr. Plumpton. We assume, of course, that Mr. Plumpton did not write the article now lying before us, since he could scarcely criticise his own doings or those of a man with whom he was, for the moment, in personal rivalry. But Mr. Plumpton's substitute was also in a condition of some embarrassment, and we have no right to be surprised at the fact that the tone and spirit of his remarks upon the work written by the critic of the *Age* differ somewhat from the tone and spirit in which Dr. Mackenzie's effusion is treated. But, while not surprised, we are compelled to take into account the circumstances just stated. The *Age* opens its article with some examples of comprehensive condemnation, and proceeds to details with severity. In fact, the tenour of the whole criticism is adverse; wherefore, we are entitled to lay all the greater stress upon such passages as indicate approval. The *Age* pronounces the melodies to be, "for the most part, graceful and pleasing"; the principal theme of the opening chorus is "worked up chorally in a solid and musicianly manner"; the orchestral opening of the Pageant Chorus is "short, but effective, and the number as a whole contains original ideas," "the accompaniment to the African Chorus in particular being quaint and characteristic of savage nations," while the introduction of the National Anthem, prior to the advent of the Australians, is "highly effective." The soprano air, "More than crown of Monarch" (replaced in the home edition by another setting), is described as "certainly the musical gem of the piece"; the "Amen" of the choral is "prettily worked

up," and the dramatic structure of the entire Ode "leaves nothing to be desired, being equally correct and felicitous." With the foregoing encomiums the *Age* tempers somewhat the character of an article which cannot be called in any sense friendly.

Turning to the *Argus*, we find its critic taking each number of the work separately, and avoiding general remarks. He describes the opening chorus as "a grand greeting, developing in breadth and earnestness as the work proceeds; it consists of many spirited phrases, which are effectively used for the harmonised voices, and well supported and enforced by full and skilful instrumentation in the orchestra." Referring to the tenor solo, "O Queen," the *Argus* observes: "Here the musician rises into tuneful strains of great beauty, charmingly sustained on a soft accompaniment of reed and string instruments, which pulsates and gives fine vitality to the lofty apostrophe which the singer has to declaim." In the Pageant chorus, "The peoples of various countries, Canada, Australia, Africa, and India, are shown by means of most ingenious tone-painting in the instrumentation of the elaborate and most attractive orchestral accompaniment. This chorus is in itself a complete work, and might be listened to at any time for the intrinsic beauty there is in it." The soprano solo, "More than crown of Monarch," is pronounced "graciously tuneful" and "a gem in musical creation," while we are told, of the final number, that "the *soli* and chorus—to which there is a fine instrumental introduction in B flat—lead on by finely progressive passages, in which elemental strains of our great National Anthem are heard—these rise in cohesiveness and growing fervour until, by perfectly good, musicianly development, 'God save our gracious Queen' is reached, in all its severe purity of musical structure and grandeur of effect."

After dealing separately with the numbers of the Ode, the Melbourne *Daily Telegraph* critic sums up as follows:—"As a whole, the work is a worthy piece of good workmanship. The ingenuity and fancy and undoubted power shown in scoring on every page are worthy of admiration. The choral work is massive and well thought out, and the frequent employment of unison may be explained by the nature of the work, which to a great extent warrants it. Dr. Mackenzie has produced a composition which only a master could have written, and that the solos do not show him in quite as happy a light as some of his exquisite songs is not to be wondered at in a piece where, from its very nature, the choral writing is of primary importance."

Here our extracts must cease. Putting one thing with another, it is clear that Dr. Mackenzie's Australian repute has gained largely by the Jubilee Ode.

THE WELSH NATIONAL EISTEDDFOD.

If the Eisteddfod ceremonies in the Albert Hall on the 9th, 10th, 11th, and 12th ult. served no other purpose, they did something towards bridging over the musical hiatus in London which usually extends from the end of July to the end of September. The question naturally occurs why our Welsh compatriots should elect to hold their annual art meeting in what they are pleased to term "the city of Lud." As a matter of fact, this is by no means the first time they have done so, and there is no reason why it should be the last. There are sufficient Welsh residents in London to form a goodly sized town, and it is only right that their convenience should be studied now and then, should they desire to take part in Eisteddfod ceremonies. It is only within the last few years that the English feeling of contempt towards an institution which seemed a mixture of barbarism and unjustifiable pretentiousness has given way. We have become more tolerant, not to say sympathetic, because we have discovered that, underlying their somewhat exaggerated regard for antique forms and customs, our brethren of the Principality cherish a sincere regard for art, and that the Eisteddfod is by no means without its usefulness as a means of promoting art culture among the common people of Wales. One danger has to be guarded against. To prevent the extinction of Cambrian literature by perpetuating a knowledge of the Cymric tongue is good in its way; but to discourage the use of English, and so fatally handicap the youth of Wales in the race for wealth and position is to commit a grievous wrong, deserving of severe censure and strenuous opposition. With this matter, however, we need not concern ourselves at present, our business is chiefly to speak of the musical competitions, which certainly formed the most interesting and valuable feature of last month's ceremonial. They were also instructive to those who had no previous knowledge of the special manner in which the art is cultivated in Wales. It was hoped that Mr. Gladstone would have been present to deliver the inaugural address on Tuesday morning, but he was prevented by hoarseness from keeping his promise, and the Presidential speech fell to the lot of Lord Mostyn, who was brief and to the purpose. The audience at this hour (11 a.m.) was very sparse, and not at any time on the opening day was the Albert Hall well filled. The competitions then commenced, but neither on this nor on any other day did they proceed without pre-arranged interruptions intended to entertain the assemblage, and prevent a feeling of weariness and monotony. One of the diversions was Pennillion singing, in which "the harpist plays over the tune, and the vocalists sing as suits their fancy, beginning with the third, fourth, fifth, or even with the last bar of the tune, and while the harper gives way to his imagination in different forms of variations of the tune, the singers take care to keep in correct harmony and to end exactly with the last note of the melody." Then, whenever a delay occurred through the non-arrival of a competitor or some other cause, Mr. William Abraham, M.P., would address a few chatty remarks to the audience, occasionally in English, but most frequently in Welsh. His native humour was evidently much appreciated by those who could follow his words. To an outsider the whole proceedings savoured of a huge family gathering. The visit of the Prince of Wales afforded a welcome pleasure to all. The first competition was one for contraltos, the test piece being Handel's air, "Hence, Iris, hence away." The prize of £5 was borne away by Miss Lucy Clark, of Cardiff. Then followed the principal business of the day, a choral competition for male choirs of fifty to seventy voices each, open to all comers, the prize being £50 and a gold medal to the Conductor. One English Choir, the Huddersfield Glee Society, presented itself against ten Welsh rivals. This was rather discouraging, but fortunately the Yorkshire singers proved worthy to represent the Saxon portion of the kingdom. The test pieces were the chorus "Where is he?" from "The Mount of Olives," and Sullivan's part-song "The Beleaguered"; and the adjudicators were Sir George Macfarren and Messrs. Randegger, Joseph Bennett, John Thomas, D. Emlyn Evans, and David Jenkins. The first choir to present itself was the Cynon Glee Society, under Mr. W. E. Davies. Here was a fine body of working men under perfect discipline, and evidently devoted to the vocal art. Neither they nor their Conductor used any music, but the singing was admirable as regards precision and observance of light and shade. In mere power the Merthyr Orpheus Society surpassed them, but were inferior in finish. The London Welsh did not appear to advantage, and neither the Brynaman Choir nor the Tredegar Orpheus Society came near the Cynon. But the Rhondda Glee Society, under Mr. T. Stephens, at once distanced all its earlier rivals. The magnificent tone both of the basses and tenors, and the splendid attack and spirit of these singers, astounded their hearers, and a roar of applause when they had finished testified to the impression they had made. The Glan Tawe Glee Society sang well, and so to a less extent did the Dowlais. Then came a pause, Dr. Roland Rogers, the Conductor of the Arvonic Choir, not having arrived; and the ever-ready Mr. Abraham suggested that all present should sing the old Welsh hymn "Crowned with a thousand marvels." Taking the lead himself, he kept things well together, and the effect was very impressive, the numbers having greatly increased since the morning. The Arvonic Choir was very unfortunate. A finer body of singers never faced judges, power, quality, and style being alike admirable; but the Conductor took both pieces at an absurdly slow pace, and this, according to the adjudicators, put the Choir out of the running. The Port Talbot Society were obviously not in the first division and there only remained the Huddersfield Choir under Mr. John North, their singing rendering the task of selection exceed-

ingly difficult. The Rhondda men were more noteworthy for power aud dash, but the beautiful tone and perfect finish of the Yorkshire singers had to be taken into consideration, and in the end the judges could not agree. They therefore resolved to divide the prize and allot a medal to each Conductor. This decision gave rise to some expressions of disapprobation, but Eisteddfod audiences are apt to express their opinions pretty strongly, and therefore no particular significance need be attached to this demonstration. In the evening there was a Concert of Welsh airs and choruses, with which were mingled some pieces by Mr. John Thomas. There is no occasion to speak of the programme in detail, and the attendance was wretchedly small.

Matters considerably improved on Wednesday, much interest evidently being felt in the choral competition for mixed voices of from 200 to 250 in each choir. This was also open to all comers, and the prizes were £200 and £50. Some minor competitions and adjudications were first proceeded with, the results being generally unsatisfactory. Thus, out of seven overtures for full orchestra, not one was considered worthy of a prize, and some competitions in pictorial art fell through in like manner. By the time the chief event was reached the hall was well filled, and the excitement was very great. Two English and six Welsh choirs entered the lists, the number of the former being, perhaps, disappointing, especially as London was entirely unrepresented. But in August our Metropolitan amateurs are dispersed over the face of land and water, and could not be called together for a competition or any other purpose. The test pieces on this occasion were Bach's Motett "I wrestle and pray," Handel's "Wretched lovers," and Mendelssohn's "Come with torches," from "The Walpurgis Night." With the exception that Dr. Joseph Parry replaced Mr. David Jenkins, the adjudicators were the same as before. The first to appear was the Huddersfield Choir, and when it had finished it was difficult to perceive how it could be beaten. Rich, powerful tone, pure quality, and admirable phrasing, characterised the efforts of Mr. John North's splendid phalanx of amateurs, and Yorkshire fully sustained its reputation for first-rate choral singing. By comparison, the Nottingham Choir, the sopranos excepted, was weak and slipshod, but its imperfections were due, we understand, to the illness of the Conductor and the consequent want of sufficient rehearsal. The only absolute failure, however, was made by the Pontypool Fire Brigade and Abersychan Choir, which should not have been entered for the competition. The sopranos and contraltos were mostly boys and girls, and the singing only merited the praise due to good intentions and earnestness. The Llanelly Choir seemed to be immensely popular and they certainly sang with much spirit, but were distanced by the Wrexham Philharmonic Choir in purity of tone and general refinement. This last society was one of the best in the list, and its occasional unsteadiness appeared to be due to the tame beat of its Conductor, the Rev. C. H. Hylton Stewart. On the other hand, the Swansea District Choir has evidently a model leader in "Eos Morlais," whose Saxon patronymic is, we believe, Robert Rees. The vigour and dash with which "Come with torches" was rendered by this body was almost electrifying. The Abercarn Choir sang well, if somewhat coarsely, but its effects were marred by a bad accompaniment. Last of all came the Penrhyn Arvonic Choir, which literally covered itself with glory. More magnificent sopranos and tenors were surely never heard, and the contraltos and basses were scarcely inferior. Dr. Roland Rogers ought to be proud of this superb body of voices, which is an honour to Wales. It was scarcely surprising that the judges were again unable to agree as to the absolute superiority of any choir, and their decision to divide the first prize between the Huddersfield and Penrhyn Societies and to allot the second prize to the Swansea Choir was, however unsatisfactory, the best that could have been made. The petulance and ill-humour displayed by some of those interested showed a sad want of taste and dignity, for which probably the offenders are now heartily sorry. Before quitting this central feature of the Eisteddfod, we may remark that while a few of the Welsh singers used old notation, and a few others Tonic Sol-fa parts, the vast majority dispensed with music altogether. This naturally gave rise to the suggestion that they had learned the pieces by rote, and we think it would be well to introduce a simple sight-reading test in future competitions, if only to prevent such an uncomfortable idea. In the miscellaneous Concert, on the same evening, the winning choirs took part, but they only repeated the trial pieces.

The remainder of the Eisteddfod may be briefly dismissed. On the third day the principal ceremony was "Chairing the Bard," but this quaint custom seemed to arouse but little interest, the attendance being very sparse. A number of literary adjudications were made, but unfortunately the principal musical prize—namely, £25 for a sacred Cantata with orchestral accompaniment, was not awarded, only one composition, and that of a very poor nature, being received. A prize of £7 for a vocal trio was, however, carried off by Mr. Thomas Price, of Merthyr-Tydvil. Another meeting was held in the evening, when several musical awards were made. Only one entry resulted from an offer of £30 for the best rendering of the Overture to "Le Nozze di Figaro." This was the Cardiff Orchestral Society, which gave such a good account of itself as to merit the prize. Mr. T. Price, of Merthyr-Tydvil, took £10 for a congregational anthem, Mr. R. T. Hughes, of Bethesda, £5 for a soprano song, and Mr. William Davies, of Bangor Cathedral, £5 for a baritone song. On the other hand, a sight-singing competition was a disastrous failure. Again, at the final meeting on Friday morning, a string quartet competition only secured one party from Cardiff, to whom half the prize was given. The proceedings closed with another choral competition for Welsh choirs only, of from 120 to 150 voices each. Two choirs entered, of whom the first, namely, the Brymbo, Broughton, and Bersham Choral Society appeared to the listeners by far the best; but the adjudicators thought the Gyrn Castle Choral Union deserving of equal recognition, and divided the first prize between them. Thus in every case the choir competitions resulted in a dead heat. A third miscellaneous Concert of English and Welsh music was held in the evening, in which there was nothing to deserve note. On the whole, Wales has a right to feel pride in the manner in which vocal art is cultivated within its boundaries; but instrumental music, creative and executive, is obviously in its infancy. The Eisteddfod next year will be held at Wrexham.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE National Eisteddfod at the Albert Hall has been the greatest topic of conversation. South Wales, it is felt regretfully, has not taken such a position as local musicians could have desired. It is unfortunate that the Dowlais choir, which was at one time looked upon as a probable competitor for the chief choral prize, did not, after all, enter the lists. Swansea only followed Huddersfield and a North Wales choir in the great event, and in some other respects South Wales has not achieved great things.

The visit of Madame Patti to Brecon, on the 10th ult., did not perhaps give rise to the same amount of enthusiasm as when she last repaired to the old town on a mission of charity, but she was received with considerable demonstration, and her motives in starting a "Patti-Nicolini" fund for the benefit of the local poor was held to be very praiseworthy. She was supported at the Concert by Signor Nicolini, Miss Georgina Ganz, Mdlle. Thérèse Castellan (violin), and Signor Bonetti and Signor Tito Mattei (pianoforte), Mr. W. Ganz being conductor. The Mayor and Mr. J. P. Gwynne Holford offered thanks to Madame Patti for her charitable work, and the compliment was acknowledged by Mr. Spalding (who gave a recitation in the course of the programme). Some attempt has been made, it is rumoured, to induce the celebrated vocalist to give a Concert at Merthyr in aid of the new hospital now being raised in that town.

An interesting Eisteddfod was held at Taff's Well, near Cardiff, on Bank holiday. The Mayor of Cardiff, now Sir Morgan Morgan (one of the Jubilee Knights), presided; Rev. C. T. Thomas was Conductor, and the adjudicator was Mr. W. T. Rees, Llanelly.

The annual Festival of the Choral Association of the Archdeaconry of St. David's was held at the Parish Church, Tenby, on the 10th ult. The choir, furnished from various localities, consisted of nearly 350 voices. The service included the rendering of "The heavens are telling," with full organ accompaniment, Mr. W. T. Jenkins presiding, as usual, at that instrument. The solos were rendered by Miss Williams (St. Florence) and Mr. Dickeson (Tenby). Conductor and trainer, Mr. Cook (Carmarthen).

It is, perhaps, a question whether much financial gain resulted to the promoters of the Eisteddfod at Merthyr in aid of the English Baptist Chapel building fund at Noedyrhiw. The proceedings took place on Bank holiday, when there were so many counter-attractions. The Abercwmboy, Ebenezer (Merthyr), Blaenavon Harmonic, Hirwain United, and Brynmawr United Choirs competed for a prize of £20 (and a gold medal for the successful conductor) for the best rendering of "Then round about the starry throne." Mr. D. W. Lewis, musical adjudicator, awarded the prize to Ebenezer (Mr. J. Harris, Dowlais, conductor). The prize for the best rendering of the bass solo, "Honour and Arms," was taken by Mr. J. Broad, Treorky. The Dowlais Minstrels (Mr. W. Hughes, leader) received the prize of £4 for their rendering of "The Young Musicians." The conductor was awarded a silver medal also. There were several interesting solo competitions. The President was the Rev. S. Davies, Abercanaid, and the Eisteddfod Conductor, Rev. H. Richards.

OBITUARY.

SIGNOR LUIGI CARACCIOLO, the well-known song composer, died in London on July 22. He was born at Andria, near Bari, in the district of Naples, in 1849, and was a pupil at the Royal School of Music, Naples. In early life Caracciolo wrote several works of pretension, among others an opera, "Maso il Montanaro," and a cantata, "Godfrey under the walls of Jerusalem." In 1876 he went to Dublin as a teacher, but he afterwards settled in London, where he practised as a professor of singing, and became popular for some charming Italian songs, many of which have attained no inconsiderable share of favour among professional and amateur vocalists.

MR. WILLIAM HENRY HUSK, one of the oldest members and the honorary librarian of the late Sacred Harmonic Society, died on Friday, the 12th ult., after a fortnight's illness. A familiar face and figure will thus be missed in all the large musical gatherings. He was the author of a number of biographical articles for the "Dictionary of Music and Musicians," numerous prefaces to the books of words of oratorios, "An Account of the Musical Celebrations of St. Cecilia's Day in the Sixteenth, Seventeenth, and Eighteenth Centuries," a collection of carols called "Songs of the Nativity," &c. He was an accurate and painstaking historian, and a careful and generally trustworthy writer. He possessed a vast fund of knowledge of music, of musicians, and of collateral matters which was always at the disposal of earnest students. He was born in London in the year 1814, consequently he was in his seventy-third year at the time of his death. His funeral took place on Friday, the 19th ult., at Brompton Cemetery. He was followed to his last resting-place by many old friends, colleagues, and officers of the old Sacred Harmonic Society, among whom were Messrs. Henry Littleton, George Mence Smith, Raphael Costa, F. W. Willcocks, J.P., G. W. Donnison, J. N. Frye, S. Sumner, J. Peck, Henry Wright, and H. M. Dalton, solicitor, with whom and his father Mr. Husk was chief clerk for fifty-three years.

JULES ETIENNE PASDELOUP, the eminent French Conductor, and founder of the Paris *Concerts Populaires*, died at his residence at Fontainebleau, on the 13th ult., in his sixty-eighth year. Born in the French capital on September 15, 1819, the son of a violinist of considerable ability, he entered the Conservatoire at the early age of ten, and, four years afterwards, carried away the first prize for pianoforte playing, he being a pupil on that instrument of the celebrated Zimmermann. After a short period spent in travelling, concert-giving, and teaching, the young artist was appointed *régisseur* of the Palace of St. Cloud by the Provisional Government of 1848, which post, however, he resigned in 1851, devoting himself henceforth solely to the organisation of enterprises connected with his art. In the latter capacity he became the founder, *inter alia*, of the "Société des jeunes Artistes," but at first his concerts were on a limited scale. It was in 1859, when Pasdeloup conducted the monster concert, organised by the German residents in Paris, and held in the covered arena of the Champs Elysées in commemoration of the centenary of the birth of Schiller, that the idea is said to have first occurred to him of establishing concerts of classical music in a similarly spacious locality. Thus, in 1861, the enterprising conductor, supported by influential patronage, inaugurated a scheme of "classical concerts" at popular prices at the Cirque Napoléon. His success was truly surprising, and it may be said that to these admirable concerts it is mainly owing that French audiences were familiarised with the works of Mozart, Beethoven, Weber, Schubert, and many others of the classical school, hitherto accessible only within the academical walls of the Conservatoire. This is M. Pasdeloup's undying merit, and although rival institutions sprang up in the course of time in the French capital, which eventually outbid the original institution in the matter of popularity, the founder of the *Concerts Populaires* has secured for himself an honourable place in the annals of French musical history, which the non-success of his artistic undertakings during the latter end of his career can in no way eliminate.

THE general Committee of the Norfolk and Norwich Musical Festival held a meeting at Norwich Guildhall, on Saturday, the 13th ult., to receive a report from the subcommittee respecting the arrangements made for the approaching Festival. The report, read by Mr. C. R. Gilman, the honorary secretary, stated that arrangements had been made for holding the Festival on the 11th, 12th, 13th, and 14th of October, and that the principal vocalists engaged are Madame Albani, Miss Liza Lehmann, Miss Annie Marriott, Miss Hilda Wilson, and Miss Lena Little; Mr. Edward Lloyd, Mr. Charles Wade, Mr. Barton McGuckin, Mr. Santley, Mr. Alec Marsh, Mr. Brockbank, and Mr. Barrington Foote. Dr. Bunnett is the organist, Dr. Hill is chorus-master, and Mr. Alberto Randegger is the Conductor. The programme is as follows:—Tuesday evening, October 11, "Jubilee Ode" (A. C. Mackenzie); Psalm xix., "The Heavens Declare" (Camille Saint-Saëns); "Hymn of Praise" (Mendelssohn). Wednesday morning, October 12, "The Garden of Olivet" (Bottesini), a devotional Oratorio composed expressly for this Festival, and conducted by the composer; "Stabat Mater" (A. Dvorák). Wednesday evening, October 12, a miscellaneous Concert. Thursday morning, October 13, Oratorio "Isaiah" (Luigi Mancinelli), composed expressly for this Festival, and conducted by the composer; "Fourth Mass" (Cherubini). Thursday evening, October 13, Symphony in F minor, "The Irish" (C. V. Stanford), conducted by the composer; Cantata, "The Golden Legend" (Sir Arthur Sullivan), conducted by the composer. Friday morning, October 14, Oratorio, "The Messiah" (Handel). Friday evening, October 14, dramatic legend, "Faust" (H. Berlioz).

THE second Examination for the Degree of Bachelor in Music of the University of Oxford will commence on Tuesday, October 18, at 10 a.m., in the Schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Beethoven's "Fidelio" (including the E major Overture *only*) and Mozart's Symphony in E flat. Candidates are required to bring the scores with them. The Examination for the Degree of Doctor in Music will commence at the same time and place as the above. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are required to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 1, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous examination.

ON Monday evening, the 15th ult., the Church of St. Michael's, Folkestone, was crowded to hear an address by the Rev. E. Husband, Incumbent, who is also Organist and Choirmaster, on the subject of "Gounod's Church Music." The address commenced with a short account of the life of the great French composer; and in speaking of the religious spirit with which M. Gounod is endowed, referred to the fact that at one time in his life he had contemplated taking orders in the Church. However, the idea was abandoned, and Gounod was destined to preach the Gospel to his fellowmen, not from a church pulpit, but through the ministry of music, much of which can never die. But Gounod's religious spirit helps to inspire his music. His whole soul is in what he writes. It differs from much that we meet with in the present day which is called by the name of music. But Gounod is no copyist, no imitator, no mechanical musician. He is invested with an individuality and originality which always accompany true genius. "There is the genius of individuality about his compositions which make them just Gounod's music, and a distinct and separate expression of musical inspiration. Of course of Gounod's compositions for the stage, such as his immortal 'Faust,' it is not the place here to speak. I am only to-night speaking of those compositions which have emanated from his fertile pen for use in church. And they are many, and to think of them is at once to bring the soul, as it were, into a garden of the choicest flowers. Who can forget the wonderful orchestration of his works, how an orchestra in his hands becomes an inspiration; such marvellous instrumentation; such solidity of structure; such breadth of tone; such boldness of contrast; such variety of colouring. And who amongst living composers is such a master of melody and of harmony as he; with such startling progressions and modulations, and what I may call harmonious discords. If the orator has the smiles and tears of his audience at his will, so has Gounod, standing on the higher platform of music, a still greater power to move the heart to rejoicing or to tears. So greatly has Gounod's music the power to do this, that sometimes we have heard people say that 'the music is too luscious to be used in church,' or 'too operatic,' whatever they may by these expressions mean. I cannot agree with them. I am not blind to the occasional defects of Gounod's music, nor to an excessive exaggeration at times of style, such as you meet with, for example, in the second part of 'Mors et Vita'; but notwithstanding all defects, Gounod stands out before me as *the* great living composer of the present day, who has, and is still bequeathing rich legacies of music to the world, that will take their place for all time amongst the classics of musical compositions." Mr. Husband then proceeded to give illustrations of Gounod's music, which were finely sung by the large choir of the church, including "Gallia," "O day of Penitence," "Beside the Cross remaining," from "The Redemption"; "By Babylon's wave," "Judex," from "Mors et Vita"; and a short selection from the "Messe Solennelle." In conclusion Mr. Husband said:—"I hope our rendering of these anthems by the greatest composer of the day will tend to show you that anthems sung in church ought not to be regarded as mere musical performances to be listened to, but that they are preachers of the Gospel, teaching great spiritual truths; full of deep meaning and religious instruction." It may interest our readers to know that since St. Michael's Church was first opened in 1873, Mr. Husband has occupied the exceptional position of being Organist as well as Incumbent of his church, and for this reason the keyboard of the organ (a fine instrument of three manuals, built by Messrs. H. Jones and Son, of South Kensington) has been brought to the side of the Incumbent's stall. Mr. Husband has himself given over 150 Organ Recitals in the church, and the choir, which at the present time numbers nearly fifty voices, renders the best of our Cathedral music in a way not often surpassed by a parish church country choir. We may add that on the 29th ult. another musical Service took place, when Mendelssohn's "Lauda Sion" and Gounod's Thanksgiving Te Deum were sung, the occasion being a Thanksgiving Service for the extinction of a building fund debt of £9,000, incurred by the enlargement of the church three years ago. On the 29th inst.—the Feast of the Dedication of the Church—Bennett's "Woman of Samaria" will be sung.

ON Sunday, July 17, some interesting Centenary Services were held at the Church of St. John the Baptist, St. John's Square, Clerkenwell, where one hundred years ago the Rev. John Wesley, the Rev. W. Romaine, and the Rev. Rowland Hill preached from the pulpit still in use on behalf of the Finsbury Dispensary, founded in 1780. The sermons and the offertories were in aid of the same object, under the patronage of the Lord Mayor and Sheriffs. The morning preacher was the Rev. Philip Bainbrigge, M.A., Rector of St. Thomas's, Regent Street. The evening preacher was the Rev. Robert Maguire, D.D., Rector of St. Olave's, Southwark. Under the direction of the Rector of St. John's, the Rev. W. Dawson, M.A., careful and complete arrangements were made. The hymns for both services were all Wesley's, by the particular desire of the Rector, the first in the morning being "O for a thousand tongues to sing," and the last in the evening, "Ye servants of God, your Master proclaim." At the end of the book of the Musical Services, by Beethoven and Haydn, interesting biographical notices were given of the Rev. John Wesley, the Rev. W. Romaine, the Rev. Rowland Hill, and others, by R. Moreland, Honorary Secretary. There is also a view of the ancient and beautiful crypt of St. John's, which, though upwards of 700 years old, is yet in excellent preservation. Copies of this most interesting book can still be obtained by applying to the Honorary Secretary, at the Finsbury Dispensary, Brewer Street, Goswell Road, E.C.

THE Borough of Hackney Choral Association will begin the season 1887-88, on October 31, at the Shoreditch Town Hall; Conductor, Mr. Ebenezer Prout, B.A. At the first Concert, the Cantata "The Red Cross Knight" (E. Prout) is to be heard; at the second Concert, on December 12, Mendelssohn's Psalm cxiv., "When Israel out of Egypt came," the Symphony (No. 3) in E flat (Haydn), and the Cantata, "The Bridal of Triermain" (F. Corder), will form the programme. "Elijah" is named for the third Concert, February 6, 1888, and Schumann's Cantata, "Paradise and the Peri," will end the series on March 19, 1888.

THE members of the St. George's Glee Union gave their 222nd Consecutive Monthly Concert on the 5th ult., in the Pimlico Rooms, Warwick Street, S.W. The solo artists were Miss Alice Patten, Miss Susetta Fenn, Mr. Charles Strong, and Mr. George Adams, and Mdlle. Eléonore de Burgh played two pianoforte solos. Part-songs by Mendelssohn, Clarke, Dr. Cooke, Horsley, Elliott, and Bishop were well sung by the choir. Mr. F. R. Kinkee presided at the pianoforte, and Mr. Joseph Monday conducted.

MR. NORTH DALRYMPLE HOME, who died at Clifton on July 3, was an accomplished artist, for some time connected with the German Reed Company. He was born at Long Ashton, in August, 1856. He entered as a student of the Royal Academy of Music, and was engaged as tenor singer by the managers of the German Reed Entertainment. His wife, Marion Wardroper, was a member of the same company. On January 4 he appeared for the last time in the character of the shepherd *Hubert*, in "The Friar."

MR. ANDREW BLACK, of Glasgow, a pupil of the late J. B. Welch and of Signor Randegger, made a most successful appearance at the Crystal Palace on July 30. He has a fine baritone voice, and sings with earnestness and expression. He also appeared on the 6th and 17th ult., repeating and augmenting his initial success. He only needs experience to become one of the foremost of our British vocalists.

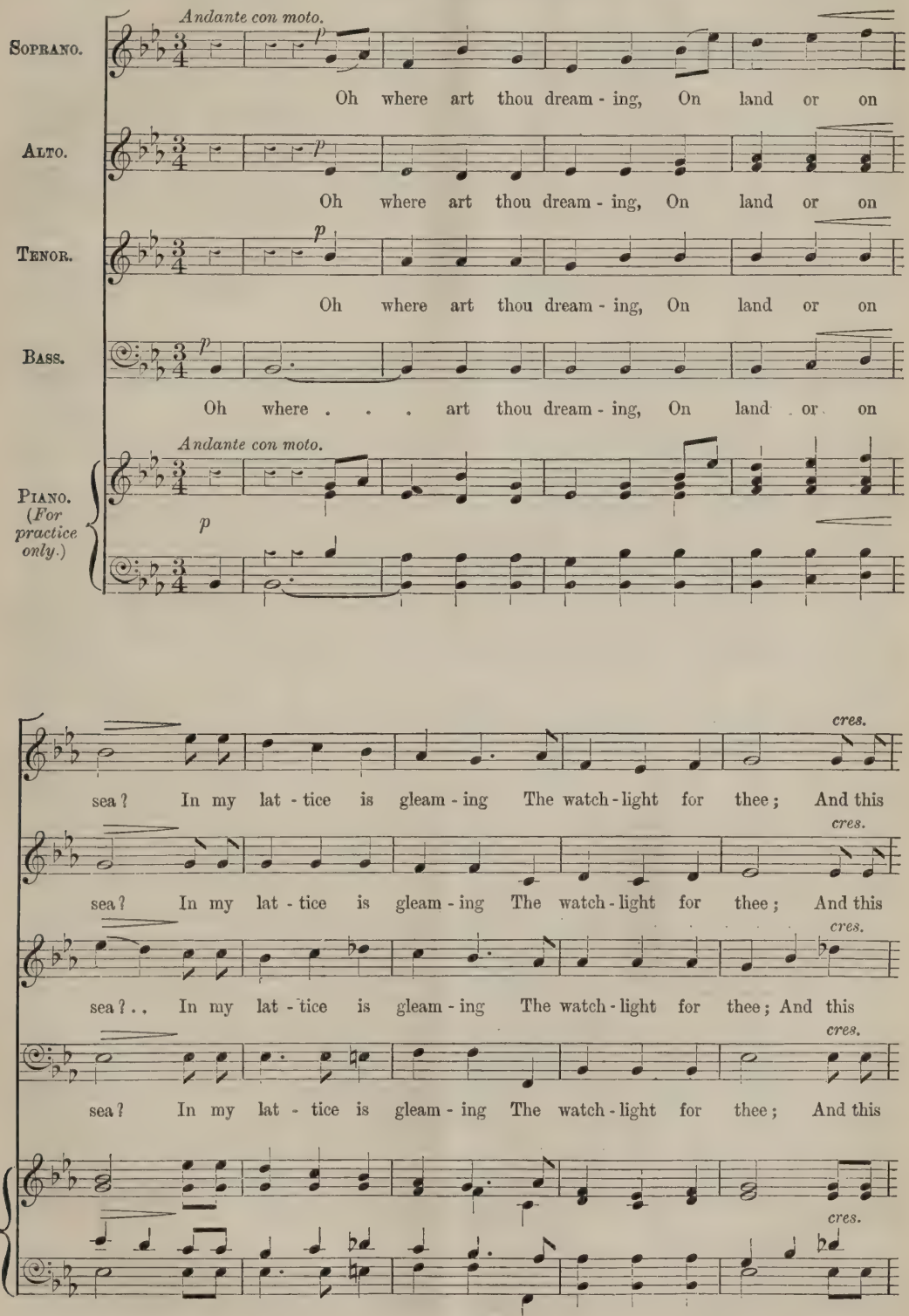
AN Organ Recital was given at Kentish Town, on the 20th ult., upon the enlarged organ in the Church of St. Barnabas, by Mr. H. C. Tonking, Sub-Professor of the Organ, Royal Academy of Music, and Organist of St. Luke's, West Norwood. The programme contained compositions by Bach, Batiste, Gounod, Henselt, Salomé, Stainer, and Widor, and was listened to by a large audience.

Oh where art thou dreaming?

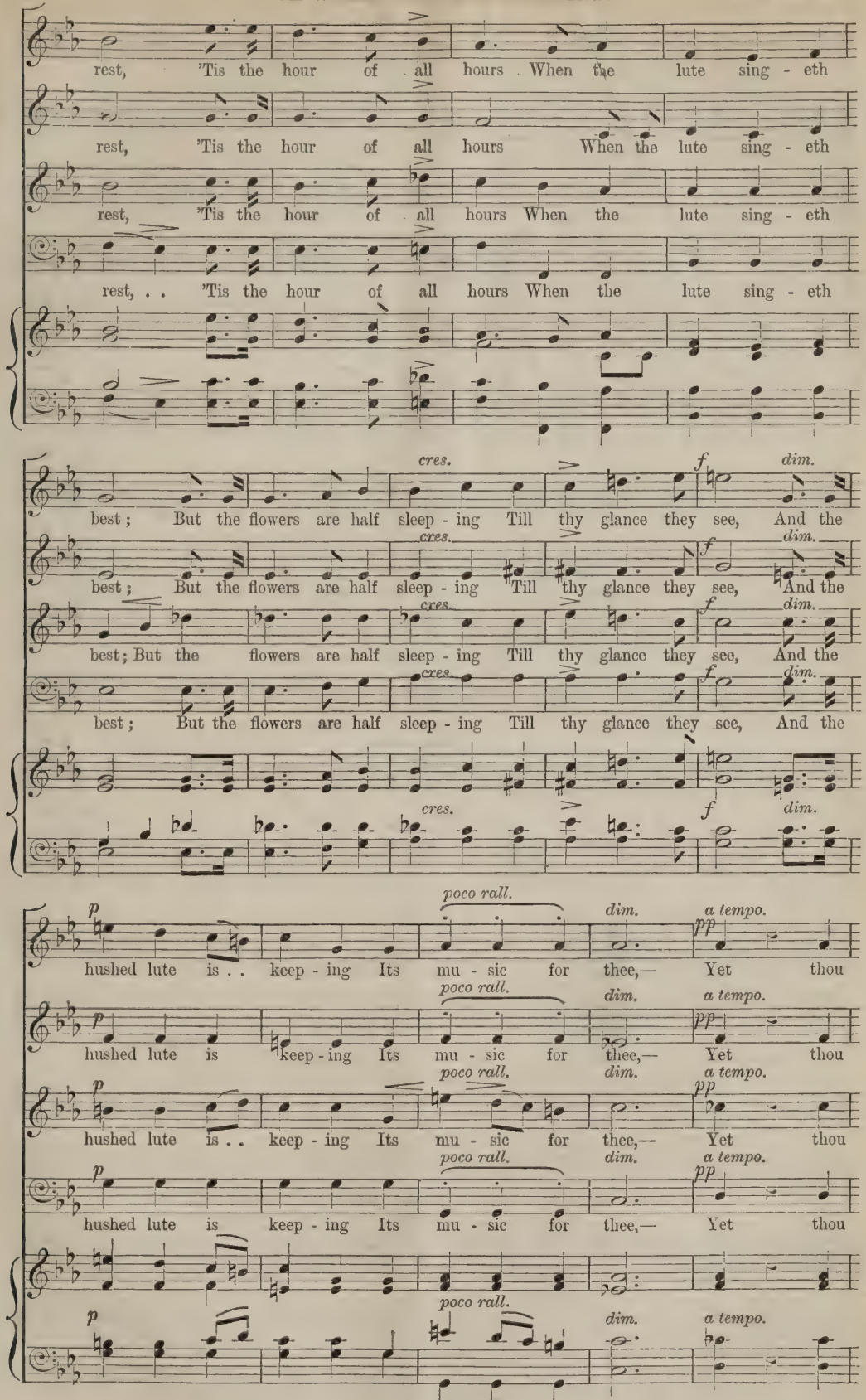
FOUR-PART SONG.

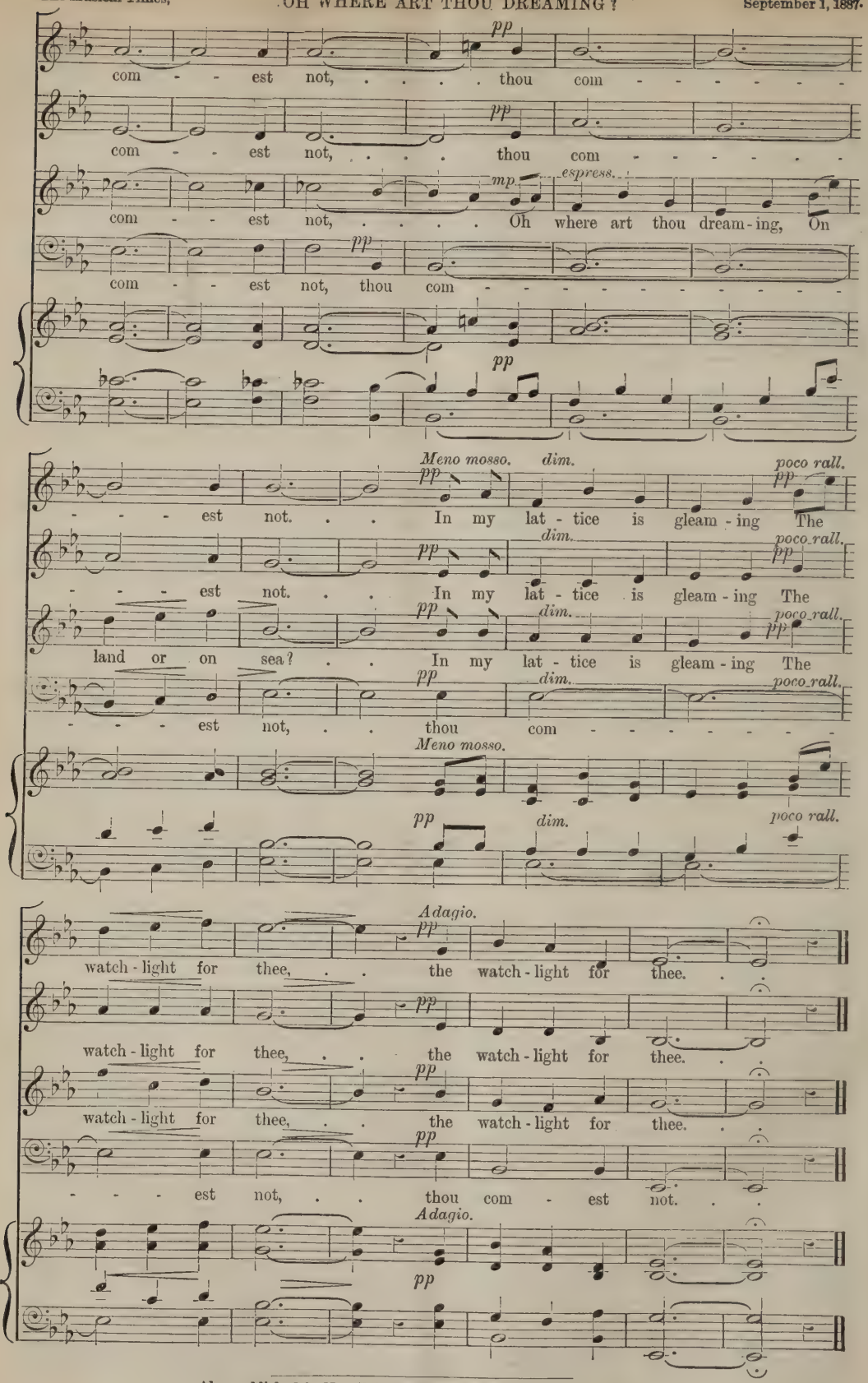
Words by MOORE. Composed by HAMISH MACCUNN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.


Andante con moto.
SOPRANO.
Oh where art thou dream - ing, On land or on
ALTO.
Oh where art thou dream - ing, On land or on
TENOR.
Oh where art thou dream - ing, On land or on
BASS.
Oh where . . . art thou dream - ing, On land or on
Andante con moto.
PIANO. (For practice only.)
cres.
sea? In my lat - tice is gleam - ing The watch - light for thee; And this
sea? In my lat - tice is gleam - ing The watch - light for thee; And this
sea? . . In my lat - tice is gleam - ing The watch - light for thee; And this
sea? In my lat - tice is gleam - ing The watch - light for thee; And this

fond heart is glow - ing To wel - come thee home, And the night is fast
go - ing, But thou art not come,— No, thou com - - - est
not. 'Tis the time when night flow - ers Should wake from their
not. 'Tis the time . . . . . when night flow - ers Should wake from their


rest, 'Tis the hour of all hours When the lute sing - eth
rest, 'Tis the hour of all hours When the lute sing - eth
rest, 'Tis the hour of all hours When the lute sing - eth
rest, . . 'Tis the hour of all hours When the lute sing - eth
cres.
f
dim.
best; But the flowers are half sleep - ing Till thy glance they see, And the
best; But the flowers are half sleep - ing Till thy glance they see, And the
best; But the flowers are half sleep - ing Till thy glance they see, And the
best; But the flowers are half sleep - ing Till thy glance they see, And the
p
poco rall.
dim.
a tempo.
pp
hushed lute is . . keep - ing Its mu - sic for thee,— Yet thou
hushed lute is keep - ing Its mu - sic for thee,— Yet thou
hushed lute is . . keep - ing Its mu - sic for thee,— Yet thou
hushed lute is keep - ing Its mu - sic for thee,— Yet thou


pp
com - - est not, ... thou com - - - - - -
pp
com - - est not, ... thou com - - - - - -
mp espress.
com - - est not, ... Oh where art thou dream - ing, On
pp
com - - est not, thou com - - - - - - - - - -
pp
Meno mosso. dim. poco rall.
- - - - est not. . . In my lat - tice is gleam - ing The
dim. poco rall.
- - - - est not. . . In my lat - tice is gleam - ing The
land or on sea? . . In my lat - tice is gleam - ing The
- - - - est not, . . thou com - - - - - - -
Meno mosso.
dim. poco rall.
Adagio.
watch - light for thee, . . the watch - light for thee. . .
watch - light for thee, . . the watch - light for thee. . .
watch - light for thee, . . the watch - light for thee. . .
- - - - est not, . . thou com - est not. . .
Adagio.

Also published in Novello's Tonic Sol-fa Series, No. 555, price 1½*d.*

To all you ladies now on land.

CHORAL SONG.

Words by the Earl of Dorset. Composed by Clara Angela Macirone.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro con spirito e ben marcato.

Soprano. Alto. Tenor. Bass. Piano. (*ad lib.*)

1. To all you la - dies now . . on land We men . . at sea in -
2. In jus - tice you can ne'er re - fuse To think of our dis -
1. To all you la - dies now . . on land We men . . at sea in -
2. In jus - tice you can ne'er re - fuse To think of our dis -

Allegro con spirito e ben marcato.

f

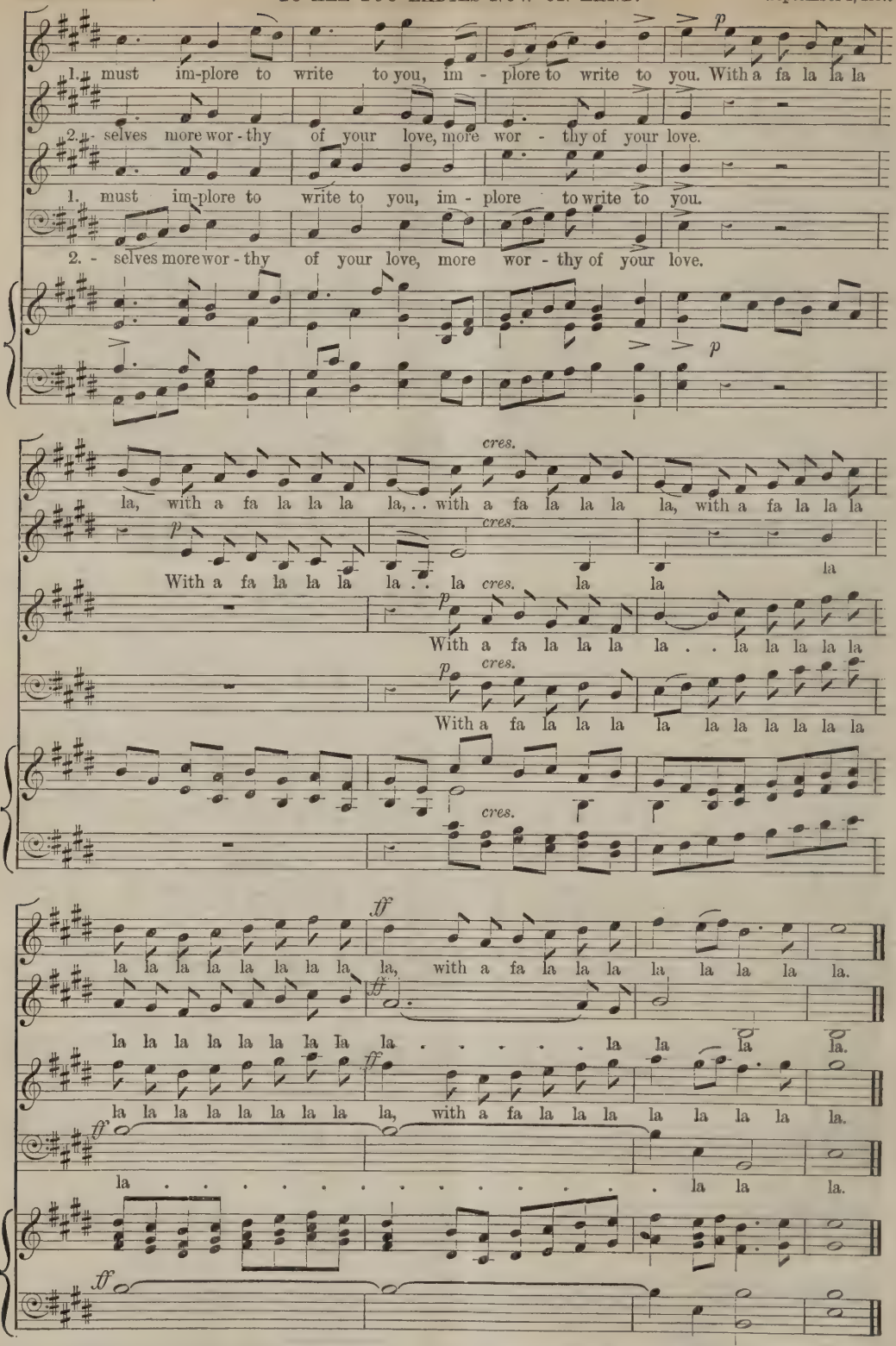
1. - dite, But first would have you un - derstand How hard . . it is to write; The
2. - tress; When we for hopes of hon - our lose Our cer - tain hap - pi - ness: All
1. - dite, But first would have you un - derstand How hard it is to write; The
2. - tress; When we for hopes of hon - our lose Our cer - tain hap - pi - ness; All

mf

cres.

1. Mu - ses now and Nep - tune too, We must im - plore to write, to you, . . we
2. these de - signs are but to prove Our - selves more wor - thy of your love, our -
1. Mu - ses now and Nep - tune too, We must im - plore to write, to you, we
2. these de - signs are but to prove Our - selves more wor - thy of your love. our -

f


1. must im-plore to write to you, im - plore to write to you. With a fa la la la
2. - selves more wor - thy of your love, more wor - thy of your love.
1. must im-plore to write to you, im - plore to write to you.
2. - selves more wor - thy of your love, more wor - thy of your love.
p
cres.
la, with a fa la la la la, . . with a fa la la la la, with a fa la la la
With a fa la la la la . . la cres. la la
With a fa la la la la . . la la la la la
With a fa la la la la la la la la la la
ff
la la la la la la la la la, with a fa la la la la la la la.
la la la la la la la la la . . . . . la la la la.
la la la la la la la la la, with a fa la la la la la la la.
la . . . . . la la la.

3 Then if we write not by each post,
Think not we are unkind,
Nor yet conclude our ships are lost
By Dutchmen or by wind;
Our tears we'll send a speedier way,
The tide shall bring them twice a day.
With a fa la, &c.

4 And now we've told you all our loves,
And likewise all our fears;
In hopes this declaration moves
Some pity for our tears;
Let's hear of no inconstancy,
We have too much of that at sea.
With a fa la, &c.

Dr. C. G. Verrinder, Organist of St. Michael's, Chester Square, and also Organist of the West London Synagogue, Upper Berkeley Street, W., was presented, on Wednesday, June 29, by the choristers of the Synagogue with a handsome gold watch, suitably inscribed, together with an address, in which their high appreciation of Dr. Verrinder's ability and kindness was expressed.

Mrs. Beattie West gave a Pupils' Pianoforte Recital on Friday evening, July 29, in Mallinson Road Lecture Hall, Wandsworth Common. The solos and duets played by the pupils were very much admired, all being played with much taste and expression. The vocal parts were sustained by Miss Winifred Parker and Miss Maude Hayter.

Mr. H. C. Tonking and Mr. B. M. Carrodus are about to make a tour in the West of England, giving Organ and Violin Recitals at most of the important towns. The first will take place in St. John's Hall, Penzance, on the 2nd inst.

An Organ Recital was given at St. John's, Waterloo Road, S.E., on Sunday evening, July 31, by Mr. Henry J. B. Dart, when his programme included works by Haydn, Handel, Lemmens, and Guilmant.

Mr. Thomas Vincent Davies, a young Welsh musician who has lately settled in London, was presented at Pontypridd, on the 6th ult., with an illuminated address and a purse of gold containing £40.

The old-established firm of W. E. Hill and Sons, makers and sellers of violins and bows, will remove their business, at the end of October next, from 72, Wardour Street, to 38, New Bond Street.

Mr. Ernest Birch has been specially engaged to play the part of the *Sultan* in Cellier's Opera the "Sultan of Mocha," to be revived in the course of the month at the Strand Theatre.

An Organ Recital was given at St. Nicholas Cole Abbey, on the 16th ult., by Mr. Stretton Swann. The programme included works by Batiste, Smart, Rossini, S. Clark, &c.

REVIEWS.

Carmen Sæculare. An Ode for the Jubilee of Her Majesty Queen Victoria, written by Alfred, Lord Tennyson, and set to music by C. Villiers Stanford. (Op. 26.)
[Novello, Ewer and Co.]

It may be necessary to apologise to the reader for sending his thoughts back upon the recent Jubilee, and, if it be necessary, we do apologise accordingly. But he who is most weary of the theme must clearly see that we could not pass over a *pièce d'occasion* from one so distinguished as Dr. Stanford, to say nothing of the position it holds in right of Court performance and royal patronage. There is, however, no need for prolixity, since a fair idea of the piece can be conveyed through general remarks. Dr. Stanford laid upon himself a heavy task when he undertook musically to illustrate the laureate's official deliverance. It is no part of our present duty to criticise Lord Tennyson's Ode, but we are bound to say that nothing less musical or less adapted for music can be conceived. Poor in matter, awkward in structure, it might well be the despair of the musician. But Dr. Stanford, perhaps, could hardly help himself under the circumstances, and it must be granted that the result is more, in the way of merit, than was probable, and almost all that was possible. The musical structure of the piece is very irregular, in some places quite fragmentary; but this may be regarded as unavoidable. Obviously the composer's first duty was to follow his text through all its rapid changes and Dr. Stanford stood by his obligation with fidelity. At the same time he sought to give something of unity to the work by the frequent introduction of a single motive, heard at the beginning, conspicuous at the end, and present in various forms between the extremes. This, as far as is possible to the device, welds the many short sections of the work into a solid whole, and attains an object, the securing of which was absolutely indispensable. The theme just indicated enters into a short orchestral introduction, and is that of some passages for female voices, on the words "She, beloved for a kindliness rare," &c. Here the motive is happily combined with a jubilant expression of the line "Queen and Empress of India," and with some development that serves to prolong the section in an appropriate manner. After a brief, stately *Adagio* for male voices in mingled unison and harmony on the words "Nothing of the lawless," &c., the music breaks into *Allegro*, 6-8, and the male voices, in harmony, have an exordium, "You then, loyally, all of you," leading to a full chorus, "And in each let a multitude." Here a modified form of the central theme, contrapuntally treated, opens a very vigorous and stirring *ensemble*, largely made up of homophonic and antiphonal passages. It is all too brief, especially as the orchestra gives varied interest by pursuing throughout its joyous 6-8 rhythm. At this point, indeed, the orchestra has more individual work to do than at any other. A soprano solo, "Queen as true to womanhood" follows. It is divided into four sections, each different in important respects of structure and meaning from the rest. They are held together, however, by the always useful central theme, and more than one of them can boast of satisfying beauty. Dr. Stanford's melody is conspicuously good in the third section, "Let the weary be comforted," and elsewhere, while his accompaniment, if sometimes a little strained, is strained only in the direction of suggestiveness—a good fault. The central theme does capital service by way of orchestral interlude, in another fine declamatory passage, "Henry's fifty years are all in shadow," for male voices alone, and also leads up to and opens a full chorus, "All her people, scatter'd o'er an Empire." As a matter of fact, the motive enters now upon what may be called its apotheosis, and is rarely absent in some form or another till the work ends. Dr. Stanford is seen at his best in these closing divisions. The words helped him but little, yet he appears at the full height of his great argument in music there, for his choral writing is of the loftiest. We are fain to congratulate the composer upon this fact and upon the general manner in which he has discharged a task made irksome and well-nigh hopeless by circumstances beyond his control.

Offenbach: Sa vie et son œuvre. Par André Martinet.
[Paris: Dentu et Cie.]

Among the composers of the century, Offenbach occupied a position quite remarkable enough to justify his being made the subject of a biography. In his own sphere his place is unique, and his influence, as the creator of the modern *opéra bouffe* and the most gifted and successful representative of that species of composition, of extraordinarily wide-reaching extent. Catalani's often quoted remark on Sontag—"Elle n'est pas grande mais elle est grande dans son genre"—is singularly applicable to Offenbach. Or, as M. Joncières remarked of him after his death, "Offenbach a pu écrire de la *petite* musique, mais c'était un *grand* artiste." External circumstances, in more than one particular, were singularly propitious to him. He was fortunate in his interpreters; he was still more fortunate in his librettists, being in the case of the greater number of his works associated, not with hack writers of the Grub Street order, but with men of imagination, wit, and scholarship, several of whom in the fields of the drama, fiction, and poetry have earned high repute. Such were Hector Crémieux and, above all others, Meilhac and Ludovic Halévy, the well known authors of "Frou-Frou" as well as of "La Grande Duchesse." Furthermore, from first to last, Offenbach was sheltered by the *ægis* of Imperialism, spite of occasional differences with the Censorship, and though a German and a Jew he may be said to have summed up in his music the brilliant cynicism of the Second Empire with a completeness which no true-born Parisian ever attained. His career, though chequered by occasional failures, was remarkable for its record of successes. The list of his operettas is indeed formidable, no less than a hundred having been composed between the years 1855 and 1880. His industry was on a par with his inexhaustible fertility, and many of his compositions were thrown off with the speed of improvisations. If his harmony is often thin and his orchestration wanting in body, as a coiner of melodies, not very distinguished

perhaps, but full of spirit and humour, animated in rhythm, and occasionally marked by real grace and feeling, he is entitled to serious consideration. The ponderous tirades of the classicists failed entirely of their mark, and just as a savage review will often increase the circulation of a book, Jules Janin's onslaught in the *Débats* on the tone, musical and moral, of "Orphée aux Enfers" only stimulated the curiosity of the public to see a piece which, strange to say, was coldly received on the opening night. In the controversy which raged around Offenbach the wit was all on his side. As one of his champions remarked, not without point: "M. Berlioz may despise Offenbach's music as much as ever he likes; he won't make his own any the better appreciated. Until there is established at the Polytechnic School a special class of *Berliozometry*, where it will be demonstrated that the three angles of a harmony are equal to two melodies, the high-flying music of M. Berlioz has no chance of being respected." For all these reasons, as we have admitted at the outset, Offenbach deserved his biography, and it is greatly to be regretted that the work before us should have been executed in a spirit of indiscriminate partisanship rather than that of sober criticism. As a chronicle of facts, M. Martinet's pages are curious and interesting, though the jerky telegraphic style of the writer is excessively trying. But the critical value of the work is *nil*. It is one unmitigated panegyric. In winning *immediate* popularity, perhaps no other composer ever approached Offenbach. Such unfailing tact in hitting the taste or the fashion of the day, though a valuable commercial quality, is hardly the best guarantee for abiding and immortal fame such as M. Martinet claims for his hero. From the many anecdotes with which his pages bristle we may extract the following: "Les Deux Aveugles," with which Offenbach had scored his first success as a manager as well as a composer in 1855, had attracted the curiosity of the Emperor, who ordered a performance to be given at the Tuileries. "A stage was erected in the *salon de Diane*, and Offenbach conducted his orchestra before a brilliant audience blazing with diamonds. Their Majesties were in the front row, and near to them Count Bacciochi, the Grand Chamberlain, armed with his wand. Pradeau and Berthelier [the representatives of the "two blinds"], at the thought of this imposing audience, felt a thousand confusing apprehensions awaken in their hearts. Would they not find in them judges at least as critical as those at the general rehearsal? What effect would this long burst of laughter have before the sovereigns? The famous duet was barely finished when, with a terrified gesture, Pradeau pointed out to his companion M. Bacciochi, signalling to them and vehemently waving his arm. There could be no more doubt about it. Their sinister presages were realised. The Empress was evidently ordering the piece to be stopped; so, armed, the one with his trombone, the other with his guitar, Pradeau and Berthelier left the stage, to the profound amazement of those present. The Chamberlain, in dismay, rushed after them, found them in the "Salle des Maréchaux," and breathless with emotion, in language variegated with Italian, informed them that the gesture which had alarmed them so much was intended 'per bisser'" (*i.e.*, as a signal for an encore). M. Martinet gives an amusing picture in one of the later chapters of the Friday evening parties at Offenbach's house, at which all sorts of musical absurdities were enacted by Bizet, Gustave Doré, Délibes, and other friends. We read how, on one occasion, a "Farmyard Symphony" was performed, in which the last-named composer created a *furore* by his rendering of "The return of the little dog whose foot has been trodden on." Two features in Offenbach's character which especially command respect were his generosity and his indomitable capacity for work, which neither suffering nor the approach of death could abate. The volume is prefaced by a characteristic portrait of the composer in which his hawklike glance, the terror of many superstitious Italians, is well reproduced.

Eighteen Songs. With pianoforte accompaniment. Composed by Hermann Goetz (Op. 4, 12, and 19). The English version by the Rev. Dr. Troutbeck.
[Novello, Ewer and Co.]

ANYTHING from the pen of Hermann Goetz—the gifted one who died all too soon for his fame and his art—comes with special welcomeness, and here we have a timely and handy selection from his best songs, such as cannot fail to meet with approval. It is hardly necessary to point out the qualities of Goetz as a song-writer. In the Lied, as in other forms of art, he belongs essentially to the German school; he appears to have modelled his form and character upon the form and character of Robert Franz, and to have cultivated with great success the blending on equal terms of voice and instrument, as well as the habit of sacrificing something of lyric beauty to an intellectual conception of the poetic text. A refined and musicianly taste, together with general culture, is essential to the proper reception of the songs before us, but there is in them that which, to some extent or other, all amateurs can appreciate and enjoy. Opus 4 comprises six songs, the verses being German translations from, or paraphrases of, Italian national lyrics. We need scarcely say that there is nothing distinctively Italian in the music, which represents the composer's characteristics in the strictest sense. The subject of each is love, and if, in some cases, the music lacks the strength of the words, it is always suggestive and thoughtful. A certain stiffness of phrasing appears now and then, and one is tempted to conclude from this and other indications that Goetz took upon himself to express the strongest of passions before having himself experienced it. There are occasions, however, when he comes nearly up to the mark, as, for example, in No. 4, "The Swallow." No. 6, in which a young girl tells how she longed for a musical lover, and at last gained a fiddler husband, proves that Goetz was by no means deficient in humour. Opus 12 also includes six songs, words by various German writers. These compositions are, as a rule, more largely developed than those in Op. 4, and many amateurs may reckon them as conspicuously more valuable. No. 1, "The Secret," suggests Schubert in manifest fashion, partaking largely of that composer's lyrical beauty and, on occasion, frank geniality. It will be a favourite everywhere. No. 2, "The Gentle Touch," abounds in pathos that deepens into solemnity, and is, musically, altogether beautiful. No. 3, "The Passage Bird," ranks with No. 1 in fulness of development, while each of the remaining examples presents features, technical or expressive, which lift it far above the common order. The final set of six songs (Op. 19), words by several German authors, presents again the beauties already indicated, in combination with proofs that the composer's genius underwent continuous and rapid development. Without going further into details, we heartily recommend this book to amateurs who have learned to appreciate German song. They will find in it abundance of matter upon which to dwell with delight.

Notes and Notions on Music. By N. Kilburn, Mus. Bac., Cantab. [James Burns.]

THE author, in his preface, tells us that his Notes are "the outcome of practical experience, rather than the ideas of a mere student." His first article, or note, informs us that "it is commonly believed that genius is always original," and he then gives parallel passages from different composers in musical notes to show that there is "a kind of common fund out of which composers help themselves whenever their own fount of inspiration fails." These things and others are stated in a lofty oracular form, as though they were new discoveries, and that, until our author condescended to enter upon the scene, the world knew nothing of them. Most musicians will be extremely grateful to our author for his kindness in placing before them such new facts as that Beethoven was deaf, that Macfarren is blind, that Mozart was a great and wonderful genius, that Mendelssohn had a great faculty for extemporising at the piano, and that Wagner uses the most advanced musical means. These are facts which it would seem have never been stated in print before. Who is there among us who, after reading the chapter on "Musical Culture," will not feel a glow of pride at being told that it "augurs well for the future of musical England that such compositions as 'The Messiah,' the 'Creation,' and 'Elijah' continue to hold so firm a place in the esteem and affection of the people"? These are "brave 'ords at the bridge," but here are braver: "Yet it should be borne in mind that music does not end with the oratorio." There are many literary men, of considerable position in the world of

art, who devote their lives to the investigation of humble matters, but who bring to their aid all the resources of education. Men who take, perhaps, a humble ballad as a theme, and invest it with the glow of classic lore. These men find a stone and leave a diamond. Others there are who become fascinated with the charm of the diction of the casual reporter, *vulgo dicto* "penny-a-liner," and find their best modes of expression in rhodomontade and metonymy. Fire is "a devouring element," water falling from an overturned pail "rushes with an uncontrolled impetuous force," the noise of a sack of coals cast down a shoot "rends the air with deafening reverberations," and so forth. Our author offers "the outcome of practical experience" in a manner only equalled by the process adopted by those who desire to instruct the female ancestor of one of their parents in the art of extracting the albuminous and other contents of the ovum of the *gallus domesticus*, by the process of imbibition. When we are told in the grandiloquent descriptions of the three oratorios named above, that the Hallelujah Chorus, Niagara-like, defies description, that in Mendelssohn's "*and he went by a whirlwind into heaven*," "one is almost borne away by the impetuosity of this resistless Tone-tempest," or that "the fact that our popular taste has clung to works like these, testifies to a latent musical capacity which, laid bare by more diligent practice and study," we are humbled by a superior presence in literature, and we feel crushed and humiliated, and find how hollow everything else written on the subject of music has been. In mercy to that which exists, we implore the author to give no more "Notes and Notions" for the present, lest we be absolutely annihilated; for, insects as we are, our lives are sweet to us.

The Choral Society. By L. C. Venables. [Curwen and Sons.]

In this neatly printed little book there are some twenty-three chapters setting forth the various details of the formation and conduct of choral societies, with directions and instructions for their business management and so forth. There are also instructions concerning the choice and classification of voices, the direction of rehearsals, the selection of music, arrangement of programmes, the management of concerts, the engagement of soloists, tuning, accompaniments, how to retain members, choral competitions, men's voice societies, hints to conductors, and a number of other matters of a valuable and useful character. The whole is probably derived from experience, and although the matters cannot in the nature of things sublunary be made applicable to all cases, those who are interested in the subject and are seeking some such work for their own guidance will doubtless be able to adapt the suggestions to fit their own requirements. In this respect the little book will be found most useful and handy, and may be safely recommended for perusal and preservation. There are many interesting references to work done at home and abroad, but they can only be regarded as of lesser importance compared with the practical part of the book. The writer has much to say about the Tonic Sol-fa notation, and its advocated advantages. This is of course to be expected, but his book will be more sought after for his commonsense remarks concerning the formation and maintenance of choral societies than for the expression of his own and other views on the subject of musical systems.

Come now, and let us reason. By Herbert W. Wareing. (Octavo Anthems, No. 314.) [Novello, Ewer and Co.]

Although the composer of this anthem is a musical graduate, it contains very little display of counterpoint, melodic interest being apparently his principal aim. Thus it commences with a flowing chorus in 6-4 time, to which succeeds a very expressive soprano (or tenor) air and chorus, a third chorus somewhat like the first, but rather more vigorous, bringing the work to an effective conclusion.

Alternative Tunes to Familiar Hymns. By John A. Macmeikan, M.A. [Hart and Co.]

This is a series of some twenty-two tunes to words already associated with other melodies. They are well and thoughtfully written, and may be used as a change by those who admit the pleasure arising from variety.

Album of Short Classical Pieces, for Piano. Arranged and Fingered by William Smallwood. [Joseph Williams.]

All persons who desire that young pianists should become acquainted with classical pieces will, we are certain, welcome a collection of the minor works of the great composers in a cheap form; and we must say that in the Album before us are some well chosen little gems, carefully arranged and fingered. But we must object to presenting fragments of compositions without any acknowledgment that they *are* fragments. For example, one page, containing merely the theme of Dussek's well-known piece, is headed "La Consolation—Dussek." In another volume of similar character, noticed by us some short time since, the whole of the composition, minus the Introduction, was given. Now in either of these cases how can a juvenile student become acquainted with the piece as Dussek wrote it? It may be said that masters would probably explain the matter to their pupils; but many professors would not think of doing so; and it must also be remembered that amateurs purchase these Albums, and play their contents without any communication with a teacher. The objection we have named also applies with considerable force to the extract called "Andante in F—Beethoven," which (apart from its conveying no idea that it commences a lengthy piece) having no distinctive title—save to musicians, who are accustomed to hear it so-named—is likely to be confounded with any other Andante in F by the same composer. Some of the little pieces, however, are complete in themselves, and all are abstractedly excellent themes to linger over.

The Treasury. Compiled and edited by Joseph B. Mead. [Published by the Trustees.]

It is pleasant to note that the great reform in the music of the sanctuary which has taken place in the Church of England within the last generation or two is now finding its echo in the ranks of dissent. That our Nonconformist brethren were somewhat slow to move in this matter was by no means surprising, for many reasons; but they now seem fairly alive to the necessity of keeping with the times, and have apparently grasped the truth that music, to be reverential, need not be wholly inartistic. The present work, intended primarily for the use of the Baptist denomination, consists of over 600 tunes, and a few chants, anthems, &c. From the preface we gather that few of the tunes appear for the first time, but the collection is very comprehensive, and the editing shows a praiseworthy amount of musicianly care and taste. It is said that "a very few have been included more from their general popularity and the hold they have obtained than from their intrinsic musical value." This probably refers to such tunes as Helmsley, Miles Lane, &c., in which case it does not matter very much, as there are alternatives to these vulgar melodies. But is it possible that any devotional feeling can still be aroused by such trivial, flippant compositions as Jackson's Te Deum in F, "I will arise," and "Vital spark"? These survivals from the dark days of sacred music might surely be replaced by worthier pieces—if not by modern composers, at any rate by our grand old composers, such as Tallis, Farrant, Bird, or Gibbons.

Albums for Violin and Pianoforte. (No. 6.) *Hungarian Dances*. Transcribed by Siegfried Jacoby. [Novello, Ewer and Co.]

It is safe to prophesy that there will be a large demand for this welcome addition to the Novello Albums. The book contains eight examples of Hungarian dance melodies, each of which may be found in the selection arranged for four hands, by Brahms, and, subsequently, by Joachim for violin and pianoforte. If it be asked why, since Joachim has transcribed the themes for the same instruments, Mr. Jacoby has done a superfluous deed, the answer is that there are players and players. The great violinist's version presents difficulties which are prohibitive to the vast majority of amateurs; Mr. Jacoby, on the other hand, has taken the beautiful tunes, laid them out simply, with an equally unexacting accompaniment, and so placed them within the reach of very moderate performers. That they will be extensively used and much valued in amateur circles we do not for a moment doubt.

Juvenile Album. Eight Characteristic Pieces (four hands). (Novello, Ewer and Co.'s Pianoforte Albums, No. 26.) By Berthold Tours.
[Novello, Ewer and Co.]

In this addition to the Pianoforte Albums the firm produces a new edition of a clever and valuable work. There are eight characteristic pieces for four hands, the primo part being generally within the compass of five notes. Each is distinguished by a personal name, such as Hector, Grace, &c., as though it was intended to typify some child-like character indicated by the title. By these means a considerable amount of variety is obtained, while the object of education is kept steadily in view. Little hands may perform the upper part, while more experienced fingers are required for the accompanying harmonies. These are set forth with the greatest possible artistic skill and musicianly feeling, so that the duets will serve a higher purpose than that of utilising the limited powers of young players. They will literally educate; that is to say, will lead out the minds of the pupils and develop the taste for the enjoyment of more ambitious efforts. In this respect they are worthy of the highest commendation.

Twelve Single Chants, &c. By Robert Brown-Borthwick.
[Novello, Ewer and Co.]

The composition of an effective single chant, simple as it may appear because of its limits, is by no means an easy thing. So many have been written by many musicians, that it is difficult to find a sufficiently new succession of notes to form an original melody, without exceeding the needful compass which should confine it. In this respect the composer of these chants may be congratulated upon his success. The chants are good, capitally harmonised, and quite within the range of ordinary capacities. The double chant written for Psalms xiii. and xxxviii. is very pleasing, but the treble part exceeds the bounds of an octave, which many count a fault in this form of church melody. A chant for the Benedicite, and the Dresden Amen, with two Responsive Amens, in which the original melody has been inverted and variously harmonised, are likewise cleverly and effectively done.

Espérance. Rêverie Caprice. *Impromptu Hongroi. Marche Arabe.* Pour Piano, par Polydore de Vos.
[Edwin Ashdown.]

Although all these pieces show much freedom in writing, and a thorough knowledge of what may be termed "drawing-room" effects on the pianoforte, they are by no means equal in merit. "Espérance," though based upon an attractive theme, is both conventional and monotonous. The "Impromptu Hongrois" is very much better, and indeed may be made effective by a good player; but the "Marche Arabe" is the best of all. Here we have decided character; and if the key—E flat minor—do not prove a barrier to its general acceptance, it should become extremely popular, especially as it is by no means difficult of execution.

Missa Cœlestis. By Arthur Henry Brown.
[Novello, Ewer and Co.]

The title of this work suggests the idea that it is a setting of the Roman Catholic Mass, but such is not the case. It is merely an extremely simple Communion Service with the traditional intonations for the Sursum Corda, the prefaces for festivals, &c. Mr. A. H. Brown has produced a quantity of music specially adapted for churches where high ritual prevails, and we have no doubt the present service will meet the needs of many places where elaborate music is neither possible nor desirable, his original portions being as little ornate as can well be imagined.

Magnificat and Nunc dimittis in D. By Alfred J. Dye.
[Novello, Ewer and Co.]

Though there is nothing remarkably original in this setting of the Evening Canticles, it is a good scholarly piece of work in the orthodox English Church style. There are no solos, and the writing, both for voices and accompaniments, is studiously simple. The most effective portion is the Nunc dimittis.

Te Deum and Jubilate in C. By Henry Cohen.
[Novello, Ewer and Co.]

The title page informs us that this service was written for Jubilee celebrations, and it is dedicated to the Lord Lieutenant of Ireland. It is rather a curious setting, being partly in simple four-part harmony, partly in melodic unisonal phrases, and partly in recitation or monotone. The mixture of style extends to the accompaniment, which, for the most part severely simple, occasionally takes the form of ornamental arpeggios. These matters, however, need not be regarded as defects, and, on the whole, Mr. Cohen's service is certainly effective and by no means difficult.

A Message to Phyllis. Glee for four voices. By Gerard F. Cobb. (Op. 12.) [Novello, Ewer and Co.]

To this glee was awarded a prize offered by the South London Musical Club. Mr. Cobb's compositions are always musicianly, and he has set Thomas Heywood's quaint lines in a very appropriate manner, the voice parts abounding in old fashioned figures of imitation, while the accompaniment is, for the most part, independent, and in the peroration it greatly aids the effect. Glee societies will be glad to make the acquaintance of this excellent example of a school of music more distinctly English than any other.

Lead Thou me on. Sacred Song. Written by Cardinal Newman.
The Carver. Song. Words by Frederic E. Weatherly. Composed by Theodore W. Barth. [Weekes and Co.]

Mr. Barth has an evident feeling for sacred music, his first song, although extremely unpretentious, being in excellent sympathy with the verses. "The Carver" has a bold and characteristic subject in D minor, to which the theme, in the relative major, forms a good contrast; but we question whether the music happily expresses the kneeling "in silent prayer" which afterwards nerves the sculptor to his work. The song has, however, many good points.

Jerusalem, my Happy Home. Hymn. Set to music by James A. Moonie. [Novello, Ewer and Co.]

This is a setting of the old popular hymn, which brings it within the range of the anthem or cantata. A short introduction, *quasi*-recitative, for a soprano voice, to words selected from the Bible version of the 84th Psalm, precedes the music to the hymn, which is set in four-part harmony with an accompaniment. The music is good and expressive, and may be used at either public or private devotions.

Praise the Lord, O Jerusalem. By the Rev. E. V. Hall. (Octavo Anthems, No. 316.) [Novello, Ewer and Co.]

This is a seasonable anthem, being intended primarily for Harvest Thanksgivings, though it is equally suitable for general use. The composer, who is Precentor of Worcestor Cathedral, writes in a solid, straightforward manner, avoiding difficulties of every kind. The most pleasing section is a solo for tenor or soprano. The whole concludes with the Old Hundredth Doxology.

Awake, put on Thy strength. By James Loaring.
[Novello, Ewer and Co.]

This little anthem is specially suitable to the Advent season, which will soon be with us once more. The composer knows the art of gaining effects by simple means, his music being as pleasing and melodious as it is unpretentious. The anthem may be recommended to the notice of choirmasters whose forces are of modest capabilities.

Morning Service in the Key of D for Four Voices. By Henry J. B. Dart. [Novello, Ewer and Co.]

The composer has aimed at simplicity in the setting of the Te Deum and Jubilate, and by not introducing effects which may be inconsistent with his object has produced a setting which is not deficient in dignified reverence. Church choirs of unambitious tendencies will be glad to add this Service to their *répertoires*.

A Summer Day-Dream. For Pianoforte. By Tobias A. Matthay. [London Music Publishing Company.]

To any pianist who can feel 10-8 rhythm, this piece will speak most eloquently, for it is both well written and melodious, although in parts the harmonies are somewhat forced. We confess, however, to a non-comprehension of the meaning of the two minims in the bar at the conclusion.

Ariosti's Gavotte in D. Arranged for the pianoforte by Edwin M. Lott. [Edwin Ashdown.]

We particularly recommend all lovers of this class of music to study Ariosti's charming Gavotte, the fresh melodiousness of which will delight every listener. It is excellently arranged, and makes an extremely effective pianoforte piece, even for a modern drawing-room audience.

FOREIGN NOTES.

The centennial performances of Mozart's operatic *chef d'œuvre*, "Don Giovanni," were inaugurated, on the 20th ult., by an excellent production of the work at Salzburg, under the auspices of the "Mozarteum," and under the direction of Dr. Hans Richter. The Court Theatre, which was profusely decorated for the occasion, was densely crowded, among those present being many persons distinguished in the musical world. The performance was a great success, and the ladies and gentlemen of the Salzburg Amateur Choir, who took part therein, were warmly applauded. The solo parts were cast as follows: *Don Giovanni*, Herr Reichmann; *Donna Anna*, Frau Marie Wilt; *Donna Elvira*, Fräulein Marie Lehmann; *Don Ottavio*, Herr Heinrich Vogl; *Leporello*, Herr Staudigl; *Masetto*, Herr B. Felix; *Zerlina*, Signora Bianca-Bianchi. Similar commemorative performances are contemplated at all the leading operatic establishments of Germany next month, the opera having been first produced on October 29, 1787, at Prague. On that memorable occasion the playbills made the announcement in the following terms:—"Oggi per la prima volta Don Giovanni ossia il Dissoluto punito. Drama giocoso in due atti con balli analoghi. Parole del Sign. Abbate da Ponte, musica del celebre maestro Sign. Amadeo Mozart. *Personaggi: Don Giovanni*, Sign. Luigi Bassi; *Il Commendatore*, Sign. Gius. Lolli; *Donna Anna*, Signora Teresa Saporiti; *Donna Elvira*, Signora Cat. Miceli; *Leporello*, Sign. Felice Penziani; *Zerline*, Signora Teresina Bondini; *Masetto*, il suo sposo, Sign. Gius. Lolli. Cori di cantadine, dami, damigelle, popolo, Ballabili di cantadine," &c. At the Cologne Stadt-Theater, the festival performance of "Don Giovanni" is to be in strict accordance with the first production of the work in German, at Vienna (1792), which included two comic scenes between the *Don* and some emissaries of police on the one hand, and with some of his creditors on the other; both these additional scenes are, as a matter of curiosity, to be revived on the occasion named. The total number of performances of "Don Giovanni" at the Vienna Hof-Theater, since 1788, is stated to be 470. A new freely rendered German version of Da Ponte's libretto has just been published from the pen of Herr Max Kalbeck, and has met with considerable appreciation, having already been adopted by several operatic stages of the Fatherland. This is a fresh proof of the extraordinary vitality of Mozart's masterpiece. "Don Giovanni" was first produced in London, at the King's Theatre, on April 12, 1817.

The Imperial Opera of Vienna re-opened its doors on the 18th ult., with a performance of "Carmen." During the recess the arrangements for the introduction of the electric light had been completed, and the effect of the new illumination is said to be very fine. The lighting of the stage, too, excited much admiration. "The actors," a correspondent writes, "seemed to stand out more boldly than formerly, and the effect of the scenery was greatly enhanced. When the singers came forward, in obedience to the calls of the audience, various coloured lights were thrown upon them. The audience were very warm in their applause. The same system is to be applied to all the theatres, public buildings, and large palaces in central Vienna." The Dresden Hof-Theater opened its new season on the 1st ult., with Weber's "Freischütz."

According to the *Allgemeine Musik Zeitung*, there is every prospect of "Die Meistersinger" being included with next year's festival performances at Bayreuth, in alternation with "Tristan und Isolde," and, of course, "Parsifal." Capellmeister Nikisch, of Leipzig, will most likely conduct the performances, in the room of Herr Levi, of Munich, whose official engagements will not permit of his wielding the *bâton* at the Bayreuth Theatre next year.

It is said that Herr Stägemann, the director of the Leipzig Stadt-Theater, is contemplating the production next season of Mendelssohn's Oratorio "St. Paul" as a stage performance, with scenery and costumes.

Samara's successful opera "Flora Mirabilis" is to be brought out, for the first time in Germany, at the Cologne Theatre next season.

Another complete performance of Wagner's "Nibelungen" Tetralogy is announced to take place from the 6th to the 11th inst., at the Dresden Hof-Theater. A similar performance was recently most successfully concluded (both artistically and financially) at the Leipzig Stadt-Theater.

The directors of the Berlin Concerthaus have opened the following competition, in which composers of every nationality may take part—viz., for an orchestral symphony, three prizes of 1,000, 500, and 300 marks; and for an orchestral suite three prizes, of 600, 400, and 200 marks respectively. Manuscripts are to be addressed, not later than November 1 of the current year, to the directors of the above institution, Leipziger Strasse, No. 48, Berlin.

Berlioz's Opera "Beatrice et Benedict" is to be produced at the Carlsruhe Hof-Theater during next winter, under the direction of Herr Felix Mottl, and with the German version of the libretto by Richard Pohl. This interesting work, written by the composer for Baden-Baden, and first produced there in 1862, has not since been performed in Germany, and its projected revival is looked forward to with much interest. Berlioz was his own librettist, the subject of the opera, as its title indicates, being founded upon Shakespeare's "Much Ado about Nothing."

According to the annual report, just published, of the Cologne Musikschule (Conservatorium), under the direction of Professor Wüllner, 293 pupils of both sexes have frequented that institution during the past scholastic year. The above number includes twenty-eight non-Germans, and amongst them nine natives of Great Britain.

Massenet's opera "Le Cid" will be the principal novelty this season at the Frankfurt Stadt-Theater, where also a cycle of Mozart's operas is to be given in commemoration of the "Don Giovanni" Jubilee.

Dr. Hans von Bülow has undertaken to conduct a series of Subscription Concerts at the "Künstlerverein" of Bremen during the coming winter.

We read in the Leipzig *Signale* that the few fragments and sketches of a comic opera, "Die drei Pintos," found among the posthumous papers of Carl Maria von Weber, have been entrusted by the composer's grandson to a young Leipzig Capellmeister, Herr Mahler, who has undertaken to complete the work "entirely in the spirit of the master," and that the performance has already been promised by the director of the Leipzig Stadt-Theater. The result may be looked forward to with some interest, as it seems scarcely so easy a matter to write "in the spirit of a great master."

The German War Office has ordered the introduction in the military bands of the Empire of the so-called Paris diapason (a = 870 simple vibrations). The arrangements for this purpose are to be complete throughout the army by August 1, 1891.

Wagner's "Der fliegende Holländer" has just been produced, for the first time, at Buenos Ayres, by an Italian company, and has been enthusiastically received. The work will also be performed, by the same company, at Montevideo, Santiago de Chile, and Rio de Janeiro.

Herr August Wilhelmj, the eminent violinist, is about to transfer his permanent residence from Wiesbaden to the German capital.

A statue of Johann Nepomuk Hummel, by the eminent sculptor, Professor Victor Tilgner, is to be shortly unveiled at the pianist-composer's native town of Pressburg.

M. Gounod's new Mass, *à la mémoire de Jeanne d'Arc*, has met with most favourable criticism in French papers; the Prelude and the Benedictus being considered the most valuable and effective numbers of the score. According to a notice contained in German papers, M. Gounod's new work is to be performed ere long at Berlin.

Mdlle. Henriette Renié, a youthful aspirant to musical fame, gained the first prize for harp playing at the examination lately held by the Paris Conservatoire. The composition selected for the occasion was Charles Oberthür's concertino for harp and orchestra. Mdlle. Renié is only eleven years of age.

The manager of the Paris Odéon, the second Théâtre Français, intends during the coming season to produce "Esther," "Athalie," and "L'Arlésienne," and M. Lamoureux, who came to such an untimely fate owing to his attempt to introduce Richard Wagner's "Lohengrin" to Parisians, will lend his orchestra for all the proposed representations.

At the Imperial Opera of St. Petersburg, the following novelties by Russian composers are to be mounted during next season—viz., "Undine," by Dargomiszki; "Don Juan," by Bovis Scheel, and a new opera by Tschaikowsky.

Anton Rubinstein's project respecting the establishment of a national Russian Opera is to be realised in the coming winter, when the performances will be inaugurated by an operatic work from his own pen.

An opera, "Colomba," by Signor Radeglia, has recently been produced with much success at the Teatro dal Verme, of Milan.

A prize of 5,000 lire has been offered by the municipality of Bologna for the composition of a new opera; the successful work to be produced at that art-loving town with every possible care and liberality during next season.

Lighting by electricity is fast becoming the rule now in Continental opera houses. At Madrid, indeed, an order has just been issued according to which no theatre is to be opened next season in the Spanish capital unless it be provided with the electric means of lighting.

Verdi, Italian papers state, has caused a small asylum for aged paupers to be built at Sant' Agáta, near his native place, Roncole, which is to be opened on the 9th prox., the seventy-fourth birthday of the Maëstro.

Signor Passaglia, the eminent sculptor, has been entrusted with the execution of a design for a monument to Rossini, to be erected in the Church of Santa Croce, at Florence.

The seventeenth Musical Festival of Holland took place last month, at Nimeguen, and was very successful. Madame Minnie Hauk, who sang selections from "Lohengrin," "Manon," and "Mignon," met with a most enthusiastic reception, of which the principal features were a torchlight procession, a serenade, and the presentation of an address. In return for the address, Madame Minnie Hauk sang the Dutch National Hymn in Dutch, greatly delighting the people.

Byron's "Manfred" is being translated into Hungarian, and will shortly be produced, with Schumann's music, at the opera house of Buda-Pesth.

The German Opera of New York will open its doors on November 2, with a performance of "Tristan und Isolde." Among other works that will obtain a hearing during the season (extending over sixteen weeks) may be instanced "Der Ring des Nibelungen" (with the exception of "Rheingold"), "Tannhäuser," "Die Meistersinger," "Rienzi" (Wagner), "Fidelio" (Beethoven), "Euryanthe" (Weber), "Fernando Cortez" (Spontini), "Merlin" (Goldmark), and "Aïda" (Verdi)—assuredly a worthy programme. Mesdames Lilli Lehmann, Krauss, and Marianne Brandt, and Herren Alvary, Emil Fischer, Elmblad, and Niemann are amongst the artists whose co-operation the energetic director, Mr. Stanton, has been able to secure.

Johannes Strauss has completed a new opera entitled "Simplicius."

One of the violins made by Amati for Louis XIV., has just been sold at Buda-Pesth for £700.

A new operetta, "Don Pedro dei Medina," by the young Maëstro Paolo Lanzini, was brought out at the Teatro Pezzana, of Milan, and was exceedingly well received, being, it is said, a very melodious work.

Our esteemed French contemporary, *Le Ménestrel*, more fortunate than the great majority of its *confrères*, has decreed itself a doubtless well deserved holiday, having suspended its issue from August 7 to the 10th inst.

Herr Carl Formes, the once famous basso, and of late years a professor of singing at San Francisco, has forwarded the manuscript of his "Lebens-Errinnerungen" to his native Cologne, where it will shortly be published.

A small biographical volume on Karl Loewe has just been published (Leipzig: Max Hesse) from the pen of Herr August Wellmer. The revival in recent years of the interest in this composer's music, more especially in his powerful *balladen*, is a curious and interesting fact; Loewe's music, at one time so popular, having been almost forgotten at the time of his death, in 1869.

Recent numbers of the Berlin *Allgemeine Musik-Zeitung* contain an interesting series of articles, founded upon authentic material, concerning Richard Wagner's stay at Zurich during his years of exile, from 1849 to 1858. The author of the articles, which throw some new light upon this most trying period in the poet-composer's life, is Herr A. Heintz, the able commentator of Wagnerian music-dramas.

M. Adolphe Jullien is just now engaged upon an important work entitled "Hector Berlioz, sa vie et ses œuvres," which is to form a pendant in every respect to the same author's magnificent work on Richard Wagner.

Messrs. Breitkopf and Härtel, of Leipzig, have just published the Passion according to St. Luke, with the music, which is considered, by competent authorities, to be an early composition of Sebastian Bach. This is the first time the work has appeared in print.

A biography of Rossini, from the pen of a personal friend and frequent companion of the composer, M. Michatte, is just now being published in book form at Rome, it having previously appeared in the columns of the *Fanfulla*.

The death is announced at Paris, at the age of sixty, of Madame Massart, for many years a highly esteemed professor of the pianoforte at the Conservatoire. Among the younger generation of her many pupils may be mentioned Mdlle. Clotilde Kleeberg.

M. Leforrestier, a well-known Paris professor of singing, recently deceased, has bequeathed the whole of his not inconsiderable fortune to the establishment of a fund out of which temporary provision shall be made for young ladies whose hopes of entering upon a brilliant operatic career have been rudely dispelled, and who, not unfrequently, find themselves in precarious circumstances in consequence. The curators of this excellent foundation are not likely to find their office a sinecure.

We have also to record the death at Dresden, on July 24, of Ferdinand Hüllweck, first violinist of the Royal orchestra, and a much esteemed professor of his instrument at the Dresden Conservatorium. The deceased artist was born in 1824, at Dessau.

CORRESPONDENCE.

DENMAN'S LORD'S PRAYER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In answer to the question of "Inquirer," in The Musical Times, I beg to say that the Lord's Prayer, with music by Denman, and also the Creed, by the same composer, were published in Whitaker's "Seraph"; a collection of sacred music, which about sixty years ago was much esteemed by lovers of melodious and tastefully arranged Psalmody. If "Inquirer" needs a copy, and cannot meet with the music elsewhere, I could furnish him with a written one, if that will answer his purpose.

Yours truly,

C. Oldershaw.

3, St. Martin's East, Leicester, August 16, 1887.

[Replies to the like effect from A.L.C., W. P. Tait, H. R., Index, and Santa Maria.—Ed. *Musical Times*.]

DOUBTFUL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a paragraph in your issue of August 1, referring to Professor Crouch having been elected "Fellow of the London Society of Arts" (according to an American paper), you say:—"We have enquired of the said Society's Secretary and he denies all knowledge of the matter"; and further, that "it is suggested that there is some bogus society which, for a consideration, allows its subscribers to append an assortment of letters to their names, and so delude the world into the belief that they are members of a *bonâ fide* learned or scientific society"; and you ask your readers for further information.

I beg to say that there is a Society of Science, Letters, and Art in London, which for a consideration allows its subscribers to append letters to their names, and I would call the attention of those interested in the subject to an article which appeared in the *Journal of Education* for July 1, referring to this very Society, which includes among its subscribers, musicians who wear brilliant coloured hoods, and drag F.S.S. after their names, after being elected Fellows.

This article, I think, will give some information about the Society of Science, Letters, and Art.—Yours faithfully,

A. E. RYDE-ROGERS.

Belper, August 19, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was favoured (with many other organists, I imagine) with an invitation to join the Society of Science, Letters, and Art, and had a Fellowship offered to me, the chief condition, so far as I remember, being the payment of fees and a reference to two professionals. Unfortunately I destroyed the circular on receipt, but it would seem from the following, which appeared in the *Kentish Express* of July 30, 1887, that the Society also requires an examination:—"Mr. Stroud, Master of St. Michael's National School, has passed the examination in Science and Arts, which included an examination in Harmony and Counterpoint, of the Society of Science, Letters, and Art, London. This has gained for him the Diploma of Fellowship, and the right to wear the hood belonging to that Society." Perhaps ere this you have obtained a prospectus. I enclose my card, and remain,—Yours obediently,

August 4, 1887. M. BRAY.

MR. JOSEPH KERFOOT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your August number of THE MUSICAL TIMES you speak of the above gentleman as being *still alive*, and add that he "will complete his jubilee in December"! There must certainly be a mistake somewhere, for I have got a notice of a person named Joseph Kerfoot (*also* born in 1819) who died at Leigh in August, 1884! I may add there is a *brother* of the above (Mr. Thomas Kerfoot) upon my list as well.—Faithfully yours,

D. BAPTIE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the hope of interesting some of the statistical minds among your readers, I send you the following inscription from a tablet on the wall of Beccles Parish Church, which I think shows as remarkable a record as that of the Organist of Winwick, in the July number of THE MUSICAL TIMES:—"In Memory of Thomas Pymar, who for upwards of fifty-nine years was Organist of this Parish, and departed this life on the 1st January, 1854, aged seventy-nine years." The inscription relates great talents and exceptional virtues, but I am unable to find anything entitling him to notice, beyond his age and long servitude.—Yours most obediently,

W. H. WILLIAMSON, Organist of Beccles.

Beccles, August 11, 1887.

TREMAIN'S CONCERTOS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Could any of your readers give me any information respecting a composer named (T——) Tremain, who lived about the latter end of the last century? I have a manuscript book containing six Concertos for strings, oboes, and horns by him, dated 1790.

I remain, your obedient Servant,

VIOLIN.

CHAMBER MUSIC FOR AMATEURS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to the letter signed "Cello" in the July number of THE MUSICAL TIMES, I would venture to suggest the "Leichte Trios," by Franz Wohlfahrt (Op. 66), of which there are six. All these are pretty and effectively written for the respective instruments—piano, violoncello, and violin. Also four Trios by Richard Hofmann (Op. 53, 54, 55, 56), which, though more difficult than those of Wohlfahrt, are equally effective. If "Cello" cares for old masters, I can recommend "Violin and Violoncello Bass" of Albrechtsberger (Beethoven's master). The first are published by Forberg, the second by Siegel, both in Leipzig, and the last by Pohle in Hamburg, though they are to be procured through Messrs. Augener in London.

I am, Sir, yours obediently,

Alby Hill House, R. H. LEGGE.
Hanworth, Norfolk.

THE CELLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I suggest to your correspondent that, in addition to solos and trios, there is another very beautiful form of composition—namely, the song, with violoncello obbligato, such as "The Waterlily," by Horsley; "The Guiding Star," by Fesca, published by Augener. There is also a very charming song "Here's the Bower," by Slatter, published by Weekes. These are all good, and calculated to procure pleasure to hearers and players.

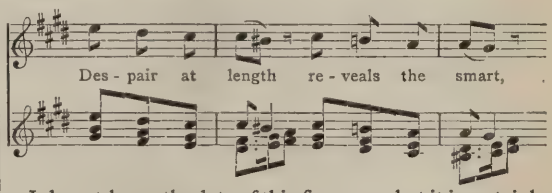
Yours truly,

G. COOPER.

ORIGIN OF A MUSICAL PHRASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The phrase quoted by Mr. Max Tanner from the overture to Cherubini's "Water Carrier" is to be found in one of Haydn's Canzonets, entitled "Despair," in an English version in Cramer's Vocal Gems, where it appears in the following form:—



I do not know the date of this fine song, but it is certainly earlier than the "Water Carrier." But possibly some of your readers may trace the phrase in the works of still older masters.—Faithfully yours,

J. MAKEHAM.

62, Stroud Green Road, August 8, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The phrase in E flat in Mr. Tanner's letter is the beginning of a song of Schubert's. It can be found in No. 7 of Cramer's Vocal Gems, under the English title, "Weep not for friends departed." I do not know the German title, as I have not a foreign edition of the songs at present.—Yours truly, W. H. NICHOLLS.

Fakenham, Norfolk, August 3, 1887.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

FUGA.—*Communication received.*

F. E. SPINNEY.—*The letter was crowded out.*

H. BARBER.—*Thanks for your letter, but the matter it treats of is a little too personal for insertion in the paper.*

F. S. O.—*If the paper can be found it shall be forwarded.*

A LOVER OF MUSIC (NEWTON-LE-WILLOWS).—*Your queries had better be addressed to the Secretary of the Institution to which you refer.*

J. HUNT GORDON, A.C.O.—*Under consideration.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—An Organ Recital was given in Craigiebucklen Parish Church, by Mr. Robert Stronach, the Organist, on Friday, the 12th ult. The programme, which was varied with vocal solos, included the Organ Concerto (No. 5), by Handel, and compositions by Guilmant, Gounod, Bach, Sullivan, and Smart.

AYSGARTH, BEDALE.—An Organ Recital was given in St. Andrew's Church, on July 31, by Mr. Maurice Davies, Organist of Aysgarth School. The programme included works by Handel, Mendelssohn, Guilmant, Smart, Sterndale Bennett, and other composers. Mr. Davies was assisted by Miss Pilkington, whose rendering of "He shall feed His flock" and "From mighty kings" was greatly appreciated by a large congregation.

BOURTON, NEAR SHRIVENHAM.—The Highworth Parish Church Choir assisted at the Anglican Choral Festival held in St. James's Church, on the 28th ult. Handel's Grand Coronation Anthem, *Zadok the Priest*, was sung with vigour. The performance of the whole of the festal music was most devotional and impressive. Mr. Read, Organist of Highworth, presided at the organ.

BRADFORD.—Mr. Arthur Ingham, Organist of St. Mary Magdalene's Church, gave a Recital on the grand organ in the Saltaire Exhibition, on Wednesday, the 3rd ult. Mr. Ingham's programme contained selections from Bach, Guilmant, Ouseley, Batiste, Widor, and Henselt. There was a large audience, and all the selections were thoroughly appreciated.

BURNLEY.—The Burnley Borough Band has again commenced its weekly performances, the first Concert having been given on the 10th ult.——On the occasion of the School Sermons at Holy Trinity Church, the Anthems were "He shall feed His flock" and "His yoke is easy." The solos were rendered by Messrs. William Arnold, Matthew Burrell, and Master J. M. Simpson.

BURY ST. EDMUND'S.—At the Dedication Festival of St. James's Church, on Monday, July 25, Mendelssohn's *Hymn of Praise* was given, with orchestral accompaniment. The choir was augmented by about seventy ladies and gentlemen of the Choral Society. The solos were taken by Masters Webb and Osborne and the Rev. A. W. Ivatt. At the organ, Mr. W. J. Lancaster, Organist of St. Michael's College, Tenbury; Conductor, Mr. Edward Iles, F.C.O., Organist and Choirmaster of St. James's.

BURTON-ON-TRENT.—The new organ, constructed by A. Kirkland, Holloway, for the New Street Baptist Chapel, was opened on Tuesday, the 23rd ult., for an introductory service. A grand Organ Recital was given in the evening by Mr. E. H. Turpin, who performed pieces by Molique, Beethoven, Handel, Bach, Morandi, Guilmant, Capocci, Spohr, Weber, and other composers, to the gratification of the audience.

CHICAGO.—A Song Recital of excerpts from Rossini, Mozart, Schubert, Taubert, Raff, Jensen, Jüngst, Warren, Proch, and Sullivan, was given by Miss Genie M. Baldwin, soprano, pupil of Mrs. E. Eddy, on Wednesday evening, July 27, 1887, at eight o'clock, at the pianoforte warerooms of Messrs. Lyon and Healy. Mr. Clarence Eddy played the accompaniments. The Recital was well attended and completely successful, Miss Baldwin's voice and singing being greatly admired.

CHRISTCHURCH.—On the 19th ult., Mr. Abdy Williams, Organist of St. Mary Boltons, London, gave an Organ Recital in the Priory Church, on the fine organ by Willis, erected a few years since. He was assisted by Mr. Ferrey, who has held the post of Organist forty-one years, and to whose exertions in former years the church is much indebted for the possession of so fine an instrument. Miss Abdy Williams contributed two songs by Mendelssohn and Handel. Mr. Abdy Williams gave a good reading of Handel's Concerto in B flat, and Toccata, Adagio, and Fugue in C, Bach. Mr. Ferrey performed Rink's Flute Concerto. The offertory was devoted to the funds for the restoration of the Priory Church.

CORWEN.—The new organ (on Casson's Patent System) was opened at St. Julian's Church, on Wednesday, the 10th ult., by Mr. W. T. Best, of Liverpool. The morning Service and Sermon, by the Very Rev. the Dean of St. Asaph, were given in English. In the afternoon Mr. Best gave an Organ Recital of pieces by Morandi, Silas, Handel, Lefèbure-Wély, Dubois, Bach, and himself. In the evening there was a Welsh Service and Sermon by the Rev. D. Grimaldi Davies.

DEPTFORD.—The following is a description of the organ recently erected by Messrs. Bevington and Sons, in St. Mark's Church:—Two manuals, CC to G. Great organ: open diapason, violin diapason, claribel, dulciana, flute harmonic, principal, fifteenth, full mixture, trumpet. Swell organ: double diapason, open diapason, vox angelica, lieblich gedact, principal, fifteenth, mixture, oboe, cornopean. Pedal organ: Open diapason (with usual couplers and composition pedals). The organ was "opened" by Dr. Jacob Bradford on Thursday, July 28, when a Recital was given before a crowded congregation.

GREAT YARMOUTH.—An Organ Recital was given in St. John's Church, on Thursday, the 11th ult., by Mr. E. A. Crusha, of Tottenham. The programme consisted of Festal March, Calkin; Andante Grazioso, Smart; Fac ut portem, Rossini; Andante in E major, Batiste; Giant Fugue, Bach; Cantilène Pastorale, Guilmant; War March (*Athalie*), Mendelssohn; Larghetto in E flat, Batiste; Andante and Allegro, Bach; "O rest in the Lord," Mendelssohn; Wedding March, Mendelssohn; Hallelujah Chorus, Handel.

LEEDS.—Dr. Spark gave the last Organ Recital of the season, at the Town Hall, on Saturday evening, the 6th ult., before a large audience. An attractive programme was presented, opening with the beautiful and melodious Overture to Bellini's Opera *Il Pirato*. Mendelssohn's Allegretto in G minor, admirably rendered, was succeeded by an extemporaneous treatment of the favourite Welsh melody, "The Bells of Aberdovey," in which the carillon stop was introduced. Lemmens's Organ Sonata in A major was played for the first time, and a selection from Weber's *Der Freischütz* was a fitting termination to a successful Concert. With the exception of interruptions for bazaars and other entertainments, and three weeks' rest taken by Dr. Spark, the Recitals have taken place pretty regularly on Tuesday afternoons and Saturday evenings. The attendance has always been large. The Recitals will be resumed early in the present month.

LYTHAM.—The first of the Lytham Military Band Promenade Concerts was held in the Baths Assembly Rooms, on July 28. The vocalists were Miss Alma Hallowell, Miss Florence Hallowell, and Mr. W. R. Duncan. Miss Alma Hallowell sang in her usual style "A voice that is still" and "At my window," and was loudly recalled after each song. Miss Florence Hallowell was also very successful. Mr. Duncan gave much pleasure to the audience. Mr. Holden was a very efficient accompanist, and Mr. Norwood, as Conductor, was all that could be desired.

NORWICH.—The annual distribution of the certificates obtained by the students in the local examination held during the year, under the auspices of the Royal Academy of Music, took place at the Guildhall on Saturday, July 30, the Sheriff (F. Oddin Taylor, Esq.) presiding. The Sheriff, in opening the proceedings, said he had great pleasure in presiding that day for the purpose of presenting the awards gained by the students at the recent examination. He had an hereditary interest in the Royal Academy of Music, for his mother received her musical education within its walls under Dr. Crotch and Cipriani Potter. It was rather a significant fact that the Norfolk and Norwich Musical Festivals and the Royal Academy were founded at about the same time. The first principal of the Academy was Dr. Crotch, who was a citizen of Norwich. It was during the *régime* of the present eminent principal, Sir George Macfarren, that this system of local examinations was commenced, and it was of great advantage to local professors of music that Norwich was made a centre, in order that the test of Metropolitan experience might be applied to the work which they performed; Dr. Hill, the representative of the Royal Academy of Music in the Norwich centre, gave an interesting sketch of the progress made in the examinations; the Sheriff then presented the certificates to the successful candidates; Mr. W. P. Edwards moved a vote of thanks to Dr. Hill, which was seconded by Mr. F. W. B. Noverre; the Rev. Sir William Vincent, having advocated the necessity of more attention being paid to the study of the theory of music, concluded by moving a vote of thanks to the Sheriff for presiding; Dr. Bunnett having seconded the motion, it was carried with acclamation; the Sheriff, in reply, thanked the meeting for the compliment they had paid him, and took this opportunity of saying a few words on the coming festival, which he hoped would be well supported by persons interested in musical matters. He said that a very interesting list of works would be performed. Among them was an entirely new work by Signor Mancinelli, which would be presented for the first time.

SWINDON.—The Annual Choral Festival in connection with St. Mark's Church was held on Saturday evening, the 6th ult. The singing of the choirs, and the executive ability displayed by the Organist, Mr. Hayward, A.C.O., were in all respects gratifying, and the merits of each were thoroughly appreciated. The choirs in attendance were: St. Mark's, 40; St. John's, 24; St. Augustine's, 16; Wroughton, 19; Wanborough, 16; total, 115. Tallis's Responses were used, and the Magnificat and Nunc dimittis were sung to chants. The prayers were intoned by Revs. A. N. Scott and H. W. Boustead.

TORONTO.—One of the features of the Jubilee celebration in this city was a Concert, in the Pavilion Music Hall, on June 30, by Mr. Torrington's Amateur Orchestra of sixty performers, assisted by vocalists and instrumental soloists, among them, flute, French horn, and cello solos. Organised early last season to supply the demand for an orchestra, the support afforded the orchestra has been very flattering, and Mr. Torrington intends giving a series of Concerts with them next season. The members, with few exceptions, are amateurs, and rendered a very ambitious programme successfully.——Under the same able Conductor a Jubilee Service was given on the same date at the Metropolitan Church, at which the United City Choirs assisted. The Service, which began with Gounod's "Marche Cortège," included the National Anthem, the chorus and tenor solo "For fifty years our Queen," and

"O Queen" (from Mackenzie's Jubilee Ode), the "Prayer" by the same composer, Dr. Bridge's Anthem "Blessed be the Lord thy God," a Jubilee song by the Conductor, and other hymns, solos, and choruses. Between each piece of music short addresses were delivered by several clergymen.

Wellington, N.Z.—On June 17 the Harmonic Club gave its second Concert of the season, the works performed being Bennett's *Woman of Samaria* and Lloyd's *Hero and Leander*. Between these pieces Moscheles' Duet "Hommage à Handel," for two pianos, was admirably played by two lady members of the Club, and, at the close of the Concert, Weber's Jubilee Overture was given, the audience joining in the National Anthem.——The official Thanksgiving Services in connection with the Queen's Jubilee, were held in the Cathedral Church of St. Paul on Monday, June 20. In the morning there was a choral celebration of the Holy Communion, the music being Dykes in F throughout, and in the evening choral Evensong was held, and was attended by His Excellency the Governor as Her Majesty's representative. The church was crowded at the latter service, and the music was rendered by a large and efficient choir, under the direction of Mr. Robert Parker, who presided at the organ. Dr. Stainer's Jubilee Anthem "Let every soul be subject" was sung after the third Collect, and Handel's *Zadok the Priest* after the sermon. At the close of the service the whole congregation sang the National Anthem with great fervour.

York.—On July 26 the annual Festival of the North-Eastern Cathedral Choir Association was held in York Minster, and proved to be one of the successful musical events in the city. The Rev. A. S. Commeline and the Rev. J. Powell Metcalfe acted as hon. secretaries. They entered most heartily upon their duties, and so complete were the arrangements they had made that not a single hitch occurred. The choirs, after robing in the Ladye and Zouche Chapels, were conducted by their captains to their respective seats, north and south, to the east side of the nave organ. For the accommodation of the lady vocalists five seats west of the choir were set apart. The clergy were seated behind the surpliced choir. The choirs taking part in the Festival were as follows:—Sheffield Parish Church, 32; Selby Abbey Church, 18; Wakefield Parish Church, 38; Dewsbury Parish Church, 41; Dewsbury, St. Mark's, 33; Bradford, All Saints', 36; Bradford, St. Mary Magdalene, 43; Leeds, All Souls', 24; Dewsbury, St. Philip's, 38; Alnwick, St. Michael's, 38; Knaresbro', 58; Dunnington, 19; Scarbro', All Saints', 33; York, St. Mary's, Castlegate, 52; Whitwood, 26; Scarbro', Holy Trinity, 31; Northallerton, 31; Manningham, St. Luke's, 44; Tadcaster, 39; Batley Carr Parish Church, 25; Headingley, St. Michael's, 27; and Halifax, 75. The above were the country choirs, and the following is an analysis of the voices:—Boys: Trebles, 365; altos, 10; total, 375. Men: Altos, 72; tenors, 133; basses, 165; total, 370. Females: Sopranos, 39; contraltos, 16; total, 55. The choirs of York, Durham, and Ripon Cathedrals numbered 90 voices, and there was a contingent of about 40 York ladies. The total number of voices in the full choir was about 930. The Cathedral choirs marched to their places singing the Processional Hymn, and being joined by the several choirs as they were passed. Then ordinary Evensong was proceeded with, the Rev. G. Trundle, vicar-choral, intoning the service. Tallis's Preces were used; the first lesson was read by Canon Lord Forester, and the second by the Very Rev. Dean Lake, of Durham. Nares' Magnificat and Nunc dimittis in F were sung. The great event of the afternoon was, of course, the performance of the new Cantata by Dr. Naylor, entitled *The Brazen Serpent*, to words selected by the Rev. J. Powell Metcalfe, M.A., of Bilbrough. Dr. Armes, of Durham Cathedral, presided at the organ during the performance of the Cantata. Dr. Crow, of Ripon, also lent valuable help in the service. Dr. Naylor played during the dispersal of the congregation. A collection was made to meet the expenses of the Festival, after which Handel's Coronation Anthem *Zadok the Priest* was sung.

Organ Appointments.—Mr. G. F. McCleary, A.C.O., Organist and Choirmaster to Holy Trinity Church, Ashby-de-la-Zouch.—Mr. R. Frederick Tyler, F.C.O., L.Mus., Organist and Choirmaster to St. John's Church, Brockley, S.E.—C. T. Dunton, Organist and Choirmaster to the Parish Church, Cockfield, Suffolk.—Mr. Richard J. Hopper, Mus. Bac., Cantab., L.R.A.M. and F.C.O., Organist and Choirmaster to St. Edmund, King and Martyr, Lombard Street, E.C.—Mr. Richard Seaton, Organist and Choirmaster to the Abbey Church, Hexham.—Mr. George Budd, Organist and Choirmaster to St. Saviour's, Forest Hill.

Choir Appointments.—Mr. Charles Radburn (Principal Alto), to the Pro-Cathedral, Kensington, S.W.—Mr. Edward Branscombe (Tenor), to the Church of St. Andrew, Wells Street.

DEATHS.

On July 22, Luigi Caracciolo, aged 38.

On July 27, at 53, Billington Road, Hatcham Park, Walter Burnett, Professor of Music, aged 37.

On Friday, the 12th ult., William Henry Husk, Honorary Librarian of the late Sacred Harmonic Society, in his 73rd year.

On Saturday, the 13th ult., at Fontainebleau, Jules Etienne Pasdeloup, in his 68th year.

REQUIRED, on October 1 next, an ORGANIST and CHOIRMASTER for the Parish Church, Melcombe Regis. Applications (accompanied by testimonials), stating salary, to be addressed, Rector and Churchwardens, St. Mary's Rectory, Weymouth, marked on outside, "Application for Organist," and to be delivered not later than Wednesday.

MISS ALICE MOLTENO (Harp Soloist and Pianoforte Accompanist), Miss ADA MOLTENO (Violin Soloist), Miss AGNES MOLTENO (Soprano Vocalist) have concluded their Paris Engagement. At a Competition before one of the largest audiences in London they were voted to the head of the poll as the best musicians. Address, 73, Ondine Road, East Dulwich.

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11.	Twelve Short and Easy Pieces in various styles, Nos. 1 to 4	2	6
12.	" " " " 5 " 8	2	0
13.	" " " " 9 " 12	2	6
14.	Prelude, in A, and Postlude, in C	1	0
15.	Prelude, in E flat; Introductory Voluntary, in B flat; Andante Grazioso	1	6
16.	Postlude, in D	1	6
17.	Twelve Short Interludes	1	6
18.	March, in G	1	0
19.	Easy Preludes: No. 1, in F; No. 2, in G	1	0
20.	Minuet, in C	1	6
21.	Festive March, in D	1	6
22.	Postlude, in E flat	1	6

Nos. 14 to 22 from the *Organist's Quarterly Journal*.
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2.	Three Andantes	Hamilton Clarke	2	0
3.	Postlude (Christmas)	... Dr. Garrett	1	6
4.	Andante con moto	... Dr. Garrett	1	0
5.	Interlude for Advent	...Oliver King	1	0
6.	Prelude for Lent, Op. 10, No. 2 ... / Fantasia on a Theme by Hermann Goetz, Op. 20	... ...Oliver King	1	0
7.	Three Pieces: (*a*) Baptism, (*b*) Wedding, (*c*) Burial	A. C. Mackenzie (each)	1	0
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9.	Voluntary	Sir Fredk. Ouseley	1	0
10.	Short Voluntary for a Time of Sorrow ...	Ridley Prentice	0	6
11.	Short Voluntary for Lent	B. Luard Selby	1	0
12.	Postlude in C Minor	Dr. Steggall	1	0
13.	Concluding Voluntary or Fantasia (Lent)	C. E. Stephens	1	0
14.	Three Canons	W. G. Wood	2	0
15.	Allegretto	... C. H. Lloyd	1	0
16.	Allegretto in D	B. Luard Selby	1	0
17.	Three Pieces: No. 1, Allegretto moderato; No. 2, Andante con moto; No. 3, Processional March ...	H. M. Higgs	2	6
18.	Andante in G	Herbert W. Wareing, Mus. Doc.	1	0
19.	Andante in A and Minuet in A ...	... C. Harford Lloyd	1	6
20.	Allegro ma non troppo	Oscar Wagner	1	0
21.	Processional Wedding March	Henry R. Bird	1	0
22.	Rêverie	B. Luard Selby	1	0
23.	Three Pieces in F, D, and G	B. Luard Selby	1	6
24.	Marche Serieuse	B. Luard Selby	1	0
25.	Six Miniatures	Oscar Wagner	2	6
26.	Three Preludes	John E. West	1	0
27.	Communion in D flat ... ... / Preludium e Fughetta	B. Luard Selby	1	0
28.	Introduction and Fugue	Dr. Gladstone	1	0
29.	Allegretto	Dr. Gladstone	1	0
30.	Andante and Fugue	B. Luard Selby	1	6
31.	Pastorale and Melody in A flat	B. Luard Selby	1	6
32.	Orchestral March	B. Luard Selby	1	0
33.	Sonate	Oscar Wagner	1	6
34.	Sketch in C minor	John E. West	1	0
35.	Fugue in E minor	John E. West	1	0
36.	Minuet and Trio	B. Luard Selby	1	0
37.	Andante in B flat, and Short Postlude ...	B. Luard Selby	1	0
38.	Sarabande	B. Luard Selby	1	0
39.	Postlude in D...	B. Luard Selby	1	0
40.	Andante Grazioso	Dr. C. S. Heap	1	0
41.	Fantasia in C...	Berthold Tours	1	6
42.	Allegretto Grazioso...	Berthold Tours	1	0
43.	Menuetto	Berthold Tours	1	0
44.	Postlude	Berthold Tours	1	0
45.	Fantasia in C minor	W. S. Hoyte	1	6
46.	Four Short Voluntaries	Kate Westrop	1	6
47.	Concert Fantasia and Fugue	W. G. Wood	2	0
48.	Sonata in D minor	Charles H. Lloyd	2	6
49.	Andante in E, Minuet and Trio, No. 2, in A minor	B. Luard Selby	1	6
50.	Postlude in D...	...W. G. Wood	1	0
51.	Allegro in C	...W. G. Wood	1	0
52.	Melody in B flat	Arthur Carnall	1	0
53.	Three Andantes	Hamilton Clarke	1	6
54.	Postlude, in B flat	John E. West	1	0
55.	Allegro, in form of a Minuet	W. G. Wood	1	6
56.	Allegro ma non troppo (Communion Offertorium)	H. M. Higgs	1	6
57.	Prelude and Fugue	H. M. Higgs	1	6
58.	Mélodie, Prière, Pastorale...	H. M. Higgs	1	6
59.	Offertoire in D minor	H. M. Higgs	1	6
60.	Andantino in D	J. Barnby	0	6
61.	Communion and Larghetto	Edouard Batiste	1	0
62.	Prelude and Postlude	Edouard Batiste	1	6
63.	Andante in A flat and Pastorale in F ...	Hamilton Clarke	1	0
64.	Grand Offertorio in A	Hamilton Clarke	1	0
65.	Minuet in the Ancient Style, B flat ...	Hamilton Clarke	1	0
66.	Larghetto in C	C. J. Frost	1	0
67.	Fantasia in B flat	C. J. Frost	1	0
68.	Sonatina in C...	C. J. Frost	1	6
69.	Andante Moderato in A	Dr. Garrett	1	6
70.	Prelude in C minor	F. E. Gladstone	1	0
71.	Allegro Marziale	F. E. Gladstone	1	0
72.	Prelude and Fugue in A minor	Ch. Grædener	1	0
73.	Andante in F	J. W. Gritton	0	6
74.	Marche Triomphale in E flat and Postlude in F...	Alex. Guilmant	1	6
75.	Fantaisie sur Deux Mélodies Anglaises...	Alex. Guilmant	1	6
76.	Festal March in E flat	Dr. C. S. Heap	1	6
77.	Fantasia on Mendelssohn's Volkslied ...	Geo. Hepworth	1	6
78.	Prelude in G	W. Macfarren	0	6
79.	Religious March in E flat	G. A. Macfarren	1	0
80.	Andante in G and Secular March ...	G. A. Macfarren	1	0
81.	Variations on the Psalm-tune "Windsor"	G. A. Macfarren	1	0
82.	Andante in D...	H. S. Oakeley	1	0
83.	Præludium et Fuga	Sir F. Ouseley	1	0
84.	Prelude in C sharp minor	... W. Parratt	0	6
85.	Postlude in C minor	... E. Prout	1	0
86.	Andante in E flat and Postlude in C ...	... F. J. Read	1	0
87.	Andante Serioso in D minor	... C. Reinecke	0	6
88.	Allegro vivace in D	... C. T. Speer	1	0
89.	Prelude and Fugue in E minor	C. V. Stanford	1	0
90.	Postlude in C...	... H. J. Stark	1	0
91.	Allegretto Pastorale in A and Fugue in D minor	C. Steggall	1	6
92.	Offertoire in F	C. E. Stephens	1	0
93.	Concert-Fantasia in D minor	Sir R. P. Stewart	1	6
94.	Fugato in C	... Ph. Tietz	1	0
95.	Pastorale in E flat and Concluding Voluntary, Fugato in G minor	... Ph. Tietz	1	0
96.	March in F	...J. H. Wallis	1	0
97.	Voluntary (Grave and Andante)	S. S. Wesley	1	0
98.	Concert-Fantasia, D minor	Johann Worping	1	6
99.	Theme in A	... F. W. Hird	1	0
100.	Maestoso alla marcia	... F. W. Hird	1	0

(*To be continued.*)

Nos. 41 to 45, and 60 to 100, from "The Organist's Quarterly Journal."

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1.	Sonata in D minor (originally written as a duet)	3	0
2.	Fantasia in E minor	1	0
3.	Twelve Short Preludes	2	0
4.	Pastorale in G; Adagio in F	1	0
5.	Pastorale in G	1	0
6.	Prelude in G; Triple Fugue in G minor; Postludium; Andantino	1	0
7.	Moderato in F; Pastorale in A; Pastorale in D	1	0
8.	Allegretto in A; Allegro in D	1	0
9.	Overture in C minor	1	0
10.	Three Short Pieces: (*a*) Andantino in G, (*b*) Allegro in C, (*c*) Allegro in D; Prelude in E flat	1	0
11.	Three Pieces: (*a*) Andante in B flat, (*b*) Allegretto in D, (*c*) Andante in G	2	0
12.	Ten Preludes	2	0
13.	Fantasia in D...	1	6
14.	Two Preludes (B flat and G)	1	0
15.	Marche Religieuse	1	0

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No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
8.	Andante, in C ... ... / Melody, in C	1	0
9.	Introduction and Fugue	1	0
10.	Prelude, in D ... ... / Fugue, in C minor	1	0
11.	March, in B flat	1	0
12.	Sonata, in F	2	6
13.	Minuetto, in F	1	0
14.	Fantasia on St. Ann's Tune	1	6
15.	Melody, in E minor	1	0

Nos. 8 to 15 from the *Organist's Quarterly Journal.*

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OCTOBER 11, 12, 13, AND 14, 1887.

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HER MOST GRACIOUS MAJESTY THE QUEEN.
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Conductor:
Mr. ALBERTO RANDEGGER.

TUESDAY EVENING.—Mackenzie's JUBILEE ODE; Saint-Saëns's Psalm xix., THE HEAVENS DECLARE; and HYMN OF PRAISE.

WEDNESDAY MORNING.—THE GARDEN OF OLIVET, a Devotional Oratorio, composed expressly by Bottesini; Dvorák's STABAT MATER.

WEDNESDAY EVENING.—Miscellaneous Concert.

THURSDAY MORNING.—Oratorio, ISAIAH, composed expressly by Luigi Mancinelli; Cherubini's FOURTH MASS.

THURSDAY EVENING.—Stanford's IRISH SYMPHONY; Sullivan's GOLDEN LEGEND.

FRIDAY MORNING.—THE MESSIAH.

FRIDAY EVENING.—Berlioz's FAUST.

Programmes, with full particulars of the Festival Arrangements, are now ready.

CHARLES R. GILMAN, Hon. Secretary.
Norwich, September, 1887.

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The first Concert will take place on

THURSDAY EVENING, NOVEMBER 10, 1887, when

MACKENZIE'S
JUBILEE ODE
AND
THE SPECTRE'S BRIDE
A Dramatic Cantata, composed by
ANTONÍN DVOŘÁK
Will be performed.
MADAME ALBANI.
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THURSDAY EVENING, DECEMBER 1

RUTH
A Dramatic Oratorio, composed by
FREDERIC H. COWEN
(Under the direction of the Composer, and for the first time in London).
MADAME ALBANI.
MISS HOPE GLENN. MR. LLOYD.
MR. WATKIN MILLS.

THURSDAY EVENING, DECEMBER 15

THE ANCIENT MARINER
A Dramatic Cantata, by
JOHN FRANCIS BARNETT
(Under the direction of the Composer)
AND
SYMPHONY IN F MINOR
(THE IRISH)
BY
C. VILLIERS STANFORD
(Conducted by the Composer)
AND
MENDELSSOHN'S 114TH PSALM
"When Israel out of Egypt came."

WEDNESDAY EVENING, FEBRUARY 22, 1888

THE GOLDEN LEGEND
BY
ARTHUR SULLIVAN.

TUESDAY EVENING, MARCH 13

THE ROSE OF SHARON
A Dramatic Oratorio, by
A. C. MACKENZIE.
(Under the direction of the Composer.)

WEDNESDAY EVENING, MARCH 28

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A Sacred Trilogy, by
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(Pupil of W. Henry Thomas, Esq.)
"A young baritone of great promise."—*South London Press*, June 16, 1887. Address, 107, Coldharbour Lane, Denmark Hill, S.E.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)
(Pupil of Signori Alberto Visetti and Franco Novara).
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 13, Hammersmith Road, Kensington, W.

MR. JAMES B. SMITH (Baritone)
(Peterborough Cathedral).
For Oratorios, Concerts, &c., address, 4, Prince's Villas, Park Road, Peterborough.

MR. MUSGROVE TUFNAIL (Baritone),
The Poplars, West Hill, Dartford.

MR. J. H. BARRETT (Bass).
For Oratorios, Concerts, &c., address, 86, Newhey Road, Milnrow, Lancashire.

MR. ALBERT BROWN (Principal Bass),
Preston Parish Church.
For Oratorios, Ballad Concerts, &c., 75, Church St., Preston, Lancs.

MR. J. BROWNING (Principal Bass),
Parish Church, Leeds. For Oratorios, Concerts, &c.

MR. T. L. CAMPION (Bass).
At liberty for Oratorios, Concerts, &c., address, Cathedral, Durham, or W. B. Healey, Esq., 10A, Warwick Street, W.

MR. C. D. COLLET (Bass).
Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

MR. JAMES FLEMING (Bass).
For Oratorios, Concerts, Recitals, &c. Terms and Press extracts on application. Address, 166, George Street, Paisley, N.B.

MR. T. E. MACKIE (Bass).
For Oratorios, Concerts, &c., address, Cheapside, Worksop, Notts.

MR. FRANK MAY (Bass)
And the London Oratorio and Ballad Union, under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
Telegraphic address, "Iolas, London."
For list of works see p. 579.

MR. EDWARD MILLS.
Baritone and Bass Parts, &c., 24, Morval Road, Brixton, S.W.

MR. HENRY POPE (Bass).
At liberty for Oratorios, Concerts, Opera, &c., 20, Bishop's Road, W., or Mr. W. B. Healey, 10A, Warwick Street, W.

MR. RICKARD (Basso)
(Pupil of Signor Pinsuti).
For Oratorios, Concerts, Opera Recitals, &c. Address, Halifax.

MR. WILLIAM RILEY (Bass).
For Oratorios, Concerts, &c., address, Huddersfield.

MR. EGBERT ROBERTS (Bass),
51, Pentonville Road, N.

MR. BINGLEY SHAW (Bass Baritone),
The Cathedral, Southwell.

MR. HENRY SUNMAN (Bass).
(Licentiate (Artist) of the Royal Academy of Music).
For Oratorios, Concerts, &c., address, Christ Church Cathedral, Oxford.

MR. FRANK MAY
(BASS),

Having been most successful in the following works, begs to announce that he is now booking Engagements for the ensuing season in the same, or for other compositions of a popular character:—

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ELIJAH	MENDELSSOHN.
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LAST JUDGMENT	SPOHR.
GOD, THOU ART GREAT	"
TWELFTH MASS	MOZART.
STABAT MATER	ROSSINI.
DIDO AND ÆNEAS	PURCELL.
BRIDE OF DUNKERRON	SMART.
JUBILEE CANTATA	WEBER.
THE REDEMPTION	GOUNOD.
MAY QUEEN	STERNDALE BENNETT.
CRUSADERS	GADE.
ERL-KING'S DAUGHTER	"
MARTYR OF ANTIOCH	SULLIVAN.
ANCIENT MARINER	BARNETT.
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SLEEPING BEAUTY	"
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MR. FRANK MAY (Bass) begs to announce that his voluminous and unprecedented Press notices on his performances during the recent Season, 1886-87, are now ready, and may be had on application to him at 14, Hanover Street, London, W. He also desires to direct the attention of Conductors and Secretaries of Choral Societies, &c. (from whom he will be happy to receive early application for Engagements during the ensuing Season) to his other announcement setting forth a list of works in which he has sung with the greatest success. Telegraphic address, "Iolas, London."

SIGNORINA ADELINA MARTINENGO
(Solo Violinist).
For Concerts, At Homes, &c., address, Villa Romana, Wolverhampton.

MR. J. SHARPE (Oboeist and Oboe Maker).
For Oratorio, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MISS VINNIE BEAUMONT (Soprano) is now booking Engagements for the ensuing Season for Oratorio, Classical and Ballad Concerts, Organ Recitals, Festival Services, &c. Address, Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS SARA BERNSTEIN (Soprano), Medalist, R.A.M., can accept Engagements for Oratorios, Ballad Concerts At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MADAME MADELINE HARDY (Soprano) has REMOVED to 27, Loughborough Road, Brixton, where all communications respecting Concerts, &c., should be addressed.

MISS HONEYBONE (Soprano) is now booking ENGAGEMENTS for the ensuing season for Oratorios and Ballad Concerts. Address, Nottingham.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., be addressed to 4, St. Thomas's Road, Finsbury Park, N.

MISS AGNES LARKCOM (Soprano) has REMOVED to 158, Portsdown Road, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS ETHEL WINN (Soprano) has returned to town. All Engagements for Oratorios, Concerts, &c., to be addressed to 1, Hyde Park Mansions, N.W.

MISS ALICE BOCQUET (Contralto) has REMOVED to 363, Coldharbour Lane, Brixton, where all communications respecting Engagements, Lessons, &c., should be addressed.

MISS OLGA BATTAGLIA (Contralto). (Pupil from the Royal College of Music, London.) For Oratorios, Classical and Ballad Concerts, address, 20, Ackers Street, Manchester; or, care of Messrs. Forsyth Bros., 122, Deansgate, Manchester.

MISS LOUISA BOWMONT, principal Contralto, St. Peter's Church, and Gentlemen's Glee Club, Manchester. Address, 51, Mercer Street, Embden Street, Hulme, Manchester. ("The Messiah.")—"Miss Bowmont has a clear and flexible organ of excellent quality, and 'He was despised' and other recitatives and airs which she gave were sung with feeling, expression, and perfect correctness."—*Southport Visitor*, April 16, 1887.

MISS AMY CARTER, Contralto Vocalist (pupil of the late Madame Sainton Dolby), is prepared to accept ENGAGEMENTS for Concerts, Oratorios, "At Homes," &c. 1, Belsize Park Terrace, N.W.

MISS EMILY CLARKE (Contralto) (Pupil of the late Madame Sainton-Dolby) has returned to Town, and can accept ENGAGEMENTS for Oratorios, Concerts, At Homes, &c. "An artist in every sense of the word, and one of the purest and most charming contraltos that we have heard for some time."—*Tunbridge Wells Gazette*. Address, 14, Leinster Square, Hyde Park, W.

MISS EMILIE HARRIS (Contralto) begs to announce that communications respecting Concert or Oratorio Engagements may be addressed to N. Vert, Esq., 6, Cork Street, Bond Street, W., or to 42, Golden Hillock Road, Birmingham. *Répertoire* includes:—"Messiah," "Samson," "Judas," "Elijah," "St. Paul," "Stabat Mater," "Rose of Sharon," "Light of the World," "Fall of Babylon," "God, Thou art Great," "Eli," "Naaman," "Woman of Samaria," "Holy City," "Ruth," "Sleeping Beauty," "Rose Maiden," "Psyche," "Erl-King's Daughter," "Andromeda," "Golden Legend," &c., &c.

MISS MARIE MIDDLETON (Contralto), Pupil of the late J. B. Welch. "Messiah," "Elijah," "Samson," "Judas," "St. Paul," "Last Judgment," Bach's Passion Music (St. John), Rossini's "Stabat Mater," "Golden Legend," Cowen's "Sleeping Beauty." N. Vert, Esq., or Miss Marie Middleton, 84, Florence Road, Stroud Green, N.

MADAME ADA NÉLMES (Contralto) requests that all communications respecting Oratorios, Concerts, &c., may be addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

MISS RICHARDSON (Contralto), Pupil of the late J. B. Welch. (Guildhall references.) Oratorios, Concerts, address, 19, Victor Road, Manningham, Bradford.

MISS JEANIE ROSSE (Contralto) begs to announce her return to town. For lessons and engagements, address, 2, Westmoreland Road, Bayswater; or, her sole agent, Mr. Alfred Moul, 26, Old Bond Street.

MISS SANDERSON (Contralto) is prepared to accept ENGAGEMENTS for Oratorios, Concerts, &c., press opinions, vacant dates, address, Casson Gate, Rochdale.

MADAME FLORENCE WINN (Contralto) is in town for the Season, and can accept Engagements for Oratorios, Concerts, &c. Already booked: "Messiah" (five times), "Elijah" (four times), "Samson," "Rose of Sharon," "Martyr of Antioch," "Stabat Mater," "Mary Magdalene," "Sleeping Beauty," "Rose Maiden," "Golden Legend," &c. For vacant dates, address, Winnstay, Willesden Park, N.W.

MR. ARTHUR CASTINGS (Principal Tenor, Hereford Cathedral). Engaged: October 7, Withington, Ballads; 10, Wrexham, Morning and Evening Concert; 25, Ross, Ballads; 26, Ledbury, Ballads; November 10, Tredegar, "Stabat Mater" and "Last Judgment"; December 27, Northampton, "Messiah"; Cardiff (date not fixed). Engagements pending for "Sleeping Beauty" (Cowen), "Elijah," &c. For terms, vacant dates, &c., address, The Cathedral, Hereford.

MR. LAWRENCE FREYER (Tenor, St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 233, Friern Road, Lordship Lane, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. MALDWYN HUMPHREYS (Tenor), Pupil of Signor Randegger, begs to announce that he has REMOVED to 163, Gloucester Road, Regent's Park, N.W., where all communications respecting engagements for Concerts, &c. should be addressed.

MR. SEYMOUR JACKSON (Concerts and Oratorios). All communications respecting engagements should be addressed to his agent, Mr. N. Vert, 6, Cork Street, London, W., or Old Trafford, Manchester.

MR. S. MASON (Tenor), late of Exeter Cathedral, begs to announce that after September 20 his address will be The Cathedral, Lichfield.

MR. PERCY PALMER (Tenor), having returned to town, desires that all communications respecting Engagements be addressed to him at his residence, 7, Peterboro' Villas, Fulham, S.W.; or, N. Vert, Esq., 6, Cork Street, W.

MR. BROUGHTON BLACK (Baritone, St. Paul's Cathedral) requests that all communications be addressed to 71, Reighton Road, Upper Clapton, or The Cathedral.

MR. REDFERN HOLLINS requests all communications for Concerts, Oratorio, &c., be addressed to 30, St. Stephen's Avenue, Shepherd's Bush.

MR. CHARLES COPLAND (Baritone) requests that all communications respecting Concert and Oratorio Engagements for the ensuing Season be addressed to him at 100, Ladbroke Grove, W.; or to Mr. Alfred Moul, 26, Old Bond Street, W.

MR. ROBERT GRICE (Baritone, St. Paul's Cathedral Choir) requests that all communications respecting engagements be addressed to 8, Ringcroft Street, Holloway, N., or St. Paul's Cathedral, E.C. Engagements already booked at Birmingham, Ballads; Bacup, Lancs., Miscellaneous Selection; Shrewsbury, Ballads; Dudley, Ballads; Kidderminster, Ballads; City, "Creation"; Leamington, Selections; Birmingham, Mass in A and Selection; Cheltenham Musical Festival, "Golden Legend," &c.; Halifax, "St. Paul"; Crewe Philharmonic Society, Miscellaneous; Accrington, "St. Paul"; Uttoxeter, "Ancient Mariner"; Bury, Lancs., "Golden Legend," &c.; Dundee, "Judas"; Huddersfield, "Messiah"; Darwen, "Messiah"; Sheffield, "Messiah"; Banbury, Ballads; Highbury Philharmonic, "Paradise and the Peri," &c.; Walsall, "St. Paul"; Birmingham "Spectre's Bride," &c.; Newcastle-on-Tyne, Ballads; Hartlepool, "St. Paul"; Reading, Ballads; &c. For terms, references, and vacant dates, address as above.

MR. F. ST. JOHN LACY (Baritone) will be out of town until October 1. He is now booking dates for season 1887-88. All communications to be addressed, Royal Academy of Music, Tenterden Street, Hanover Square.

MR. FREDERIC W. PARTRIDGE, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

MR. GILBERT STANFORD (Baritone and Elocutionist), an excellent Singer of Moore's Melodies and modern Ballads and a perfect Reciter.—*Vide* English Press. Elocution Lessons for Singers. Care of Bureau, 46, Leicester Square. Few dates vacant. Engaged: October 11, 12, 13, 18, 19, 20, 25, 26, 27; November 1, 3, 9, 10, 15, 16, 17, 23, 29, 30, and December 6, 7, 8, 9.

MR. BURGON SWIFT (Baritone) is now booking ENGAGEMENTS in Oratorios, Cantatas, Concerts, &c., for the coming season. For terms, apply to Morton, Bourne, Lincolnshire.

MR. S. WHYTE (Baritone) will be returning to town for the coming Season, and can accept Engagements for Oratorio, Opera, Ballad Concerts, &c. Address, 4, Via Bonaventura Cavalieri, Milan, Italy.

MR. W. H. BRERETON and MISS AMBLER (Mrs. Brereton) can accept JOINT ENGAGEMENTS (or separately) this season. 6, Blenheim Road, St. John's Wood, N.W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. W. G. FORINGTON (Bass of the Temple Choir) has REMOVED to 49, St. Paul's Road, Canonbury, N.

MR. BANTOCK PIERPOINT begs to announce that he is engaged as follows, and will be glad to receive communications respecting dates, *en route*:—October 18, Over Darwen; 31, Borough of Hackney (Prout's "Red Cross Knight"); November 5, Edinburgh Choral Union ("Elijah"); January 2, Glasgow Choral Union ("Messiah"); 26, Finsbury Choral Association ("Elijah"); February 7, Liverpool Philharmonic Society ("Hero and Leander"). 2, Russell Chambers, Bury Street, W.C.

MR. RICHARD E. RILEY, Bass Vocalist (range E to E), is open to accept ENGAGEMENTS for Oratorio and Ballad Concerts for the coming season. Address, care of Mr. A. E James, 11, Pershore Road, Birmingham.

MR. D. SUTTON SHEPLEY (Bass), Gentleman of Her Majesty's Chapels Royal, and MISS S. RILEY (Mrs. Shepley), Contralto, request that all communications be addressed, 87, Malvern Road, London, N.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class to send in their names to Miss Macirone.

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MISS ALICE ESSEX (Soprano) gives SINGING and PIANOFORTE LESSONS. Pupil of Mr. W. H. Cummings and the late Mr. Lindsay Sloper. Address, 12, Richmond Villas, Seven Sisters Road, N.

HUDDERSFIELD MUSICAL FESTIVAL.

WEDNESDAY, NOVEMBER 2, 1887, in the Town Hall,

GRAND MUSICAL FESTIVAL

In honour of Her Majesty's Jubilee and for the benefit of the Huddersfield Infirmary.

MORNING CONCERT, 11.30.

PART I.

The National Anthem.

THE GOLDEN LEGEND (Sir Arthur Sullivan).

Principal Vocalists:
Madame ALBANI, Madame PATEY,
Mr. EDWARD LLOYD, Mr. W. BARTIN, and
Mr. WATKIN MILLS.

Conductor ... ... Mr. CHARLES HALLÉ.
Organist ... ... Mr. WALTER PARRATT, Mus. Bac.

The bells cast for the performance of the work at the Leeds Festival will be used on this occasion.

PART II.

Overture ... ... TANNHÄUSER ... ... WAGNER.
THE REVENGE (Dr. STANFORD).
Conducted by the Composer.
Chorus of 300 Voices selected principally from the Huddersfield Choral Society.
Chorus-Master, Mr. JOHN NORTH.

EVENING CONCERT, 7.30.

ORCHESTRAL CONCERT BY MR. HALLÉ'S BAND

Of upwards of 70 performers.

The programme will include Overtures "Leonora" (Beethoven) and "Lohengrin" (Wagner), "Scotch Symphony" (Mendelssohn), "Rhapsodie Norvégienne" (Svendsen), "Dance of Will-o'-the-wisps," "Ballet des Sylphes," and "Hungarian March," Berlioz's "Faust."

Pianoforte Solos by Mr. HALLÉ, and Organ Solo by Mr. WALTER PARRATT. Vocalist, Madame ALBANI.

Admission to Morning Concert: Balcony and Front Area, 21s.; Second Area, 10s. 6d.; Gallery, 5s. All numbered and reserved.

Evening Concert: Balcony (all sold); Front Area (a limited number), 10s. 6d.; Second Area, 5s.; Gallery (unreserved), 2s. 6d.

The ballot will take place in the Town Hall, on Friday evening, October 21. Applications for tickets to be sent to John Watkinson, Fairfield, Huddersfield.

CHELTENHAM MUSICAL FESTIVAL, 1887.

Conducted by Mr. J. A. MATTHEWS's Choral and Orchestral Society. President, Sir HERBERT OAKELEY, LL.D., D.C.L., Mus. D.

MONDAY, October 24.—Rehearsals.

TUESDAY, October 25, at 7.45.—"Golden Legend" (Sullivan); Jubilee Lyric (Oakeley); Overture, "William Tell" (Rossini), &c.

WEDNESDAY AFTERNOON, at 2.30.—"Elijah."

WEDNESDAY EVENING, at 7.45.—Grand Concert. New Compositions by Mr. C. H. Lloyd, Mr. C. L. Williams, and Miss Rosalind Ellicott; Selections (Mozart's "Figaro"), &c.

VOCALISTS.—Mdlle. Nordica, Mrs. Hutchinson, Miss Julia Jones, Miss Annie Thomas, Miss Hope Glenn, Mr. Holberry Hagyard, Mr. Robert Grice, and Mr. Watkin Mills.

Band and Chorus of 300. Conductor, Mr. J. A. Matthews.

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MUSIC DIRECTOR: DR. HENRY WATSON.

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Manchester	Royal Jubilee Exhibition	3 Concerts.
,, ...	Free Trade Hall	2 Concerts.
,, ...	Gentlemen's Concert Hall (Subscription Concerts)	4 Concerts.
Leeds...	Coliseum	1 Concert.
Bolton	Temperance Hall	1 Concert.
Bury	Athenæum	1 Concert.
Broughton	Broughton Park Church	1 Concert.

Communications respecting terms, &c., may be addressed to Mr. Robert Rudman, Hon. Sec., Free Trade Hall, Manchester.

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FINSBURY CHORAL ASSOCIATION,

HOLLOWAY HALL.

Conductor: Mr. C. J. DALE. NINTH SEASON.

THURSDAY, NOVEMBER 24.—Barnby's Cantata REBEKAH (conducted by the Composer). Gade's CRUSADERS.

JANUARY 26.—ELIJAH.

GOOD FRIDAY.—MESSIAH.

APRIL 26. — Gounod's GALLIA; Sullivan's MARTYR OF ANTIOCH (the performance, it is hoped, will be conducted by Sir A. Sullivan).

Artists engaged: Miss Bertha Moore, Miss Edith Marriott, Mrs. Hutchinson, Miss Annie Marriott, Miss Clara Leighton, Miss Hope Glenn, Miss Hilda Wilson, Miss Chester, Messrs. Orlando Harley, Percy Palmer, Henry Piercy, Charles Chilley, Robert Hilton, Bantock Pierpoint, Watkin Mills, and W. G. Forington.

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January 23, 1888.—Handel's "L'Allegro" and "Il Pensieroso," and Beethoven's "Seventh Symphony."

March 5, 1888.—Mendelssohn's "Elijah."

May 7, 1888.—Schumann's "Paradise and the Peri," and miscellaneous programme, including selection from Bizet's "Carmen."

Terms of Subscription: Numbered and reserved seats for the four Concerts (transferable), 12s. 6d., 10s. 6d., 7s. 6d., and 5s., according to position.

Rehearsals are held at the Highbury Athenæum on Monday evenings, commencing October 3.

There are a few vacancies for good instrumentalists, and also in the chorus. Subscription, One Guinea.

The Hon. Secretaries will be happy to forward detailed prospectuses, with names of soloists, &c., or furnish any other information.

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Principal, Mr. LEONARD C. VENABLES.

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THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

EXAMINATIONS, 1887.

The Examinations of the National Society of Professional Musicians are conducted upon the following principles:—

1. That every Teacher should be in a position of perfect equality to the public on the one hand and to the examining body on the other.
2. That two Examiners should be present at each practical examination, upon whose joint decision the certificates should be awarded.
3. That no Examiner should, under any circumstances, examine Candidates or papers from his own section of the Society.
4. That Candidates should be known to the Examiners by their registration number only.

By these means a *bonâ fide* and thoroughly impartial examination, unconnected with any teacher or educational establishment, is obtained, and the certificates awarded at the Society's Examinations possess a corresponding value.

Examinations will be held at the end of November next in London, Birmingham, Manchester, Liverpool, Nottingham, &c., &c.

Full particulars may be obtained from the Hon. Gen. Secretary, Mr. E. Chadfield, 49, Friar Gate, Derby, to whom Candidates' names and fees must be sent not later than October 15, 1887.

PRIZE COMPETITION
FOR
ANNIVERSARY MUSIC, &c.

ADJUDICATOR—DR. J. STAINER,
ORGANIST OF ST. PAUL'S CATHEDRAL.

The Committee of the Sunday School Union offer the following prizes for the three best Tunes and Hymns suitable for Sunday School Anniversary purposes:—First Prize, £5; Second Prize, £3; Third Prize, £2.

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The successful pieces shall become the property of the Sunday School Union.

All pieces intended for competition must be addressed "MUSICUS," and delivered at 56, Old Bailey, not later than December 1, 1887.

Unsuccessful pieces will be returned if a stamp is enclosed for the purpose.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1887.

DRAMATIC ORATORIO.

When Dr. Mackenzie's "Rose of Sharon" was produced, three years ago, under the above designation, considerable discussion arose as to the nature and propriety of the form adopted. This has been revived by the first performance of Mr. Cowen's "Ruth"—another dramatic oratorio, built upon the same lines as the "Rose of Sharon"—and, since some confusion of thought upon the whole subject appears to exist, it may not be unprofitable, nor entirely without interest, to examine the character and claims of works of this class.

Certain objections are urged against the dramatic oratorio; the most serious and important having as its basis an assumption that the real oratorio form is epic. True and legitimate works of this class, we are told, do not concern themselves with actual representation of events and delineation of character, but rather seek to "exploit" their subject by extracting from it whatever is profitable, at the same time deepening its impressions by grandiose treatment. They may be descriptive, contemplative, suggestive, heroic, but never dramatic. In combating this assertion, and, necessarily, the reasoning founded thereupon, we must not be understood to deny the epic oratorio. Taking the term in its widest sense as comprising all oratorio of a non-dramatic cast, it embraces works of the highest character, from Handel's "Messiah" and "Israel" to Spohr's "Last Things." But between accepting the sacred musical epic as a legitimate form and receiving it as the only legitimate form there is a wide step. Our contention is that the dramatic oratorio, as exemplified in "Ruth," has a perfect *raison d'être*, whether judged by its antecedents or by considerations referring to its essential character. It puzzles us to conceive how those have read musical history who, while proclaiming the authority of the epic form, call the modern sacred drama an innovation. As a matter of fact, there is little innovation—though there may be much that is uncommon—in even the boldest scenes of the "Rose of Sharon" and "Ruth." The very dances which so exercised the minds of critics at Worcester are but reproductions, without the smallest claim to figure among the creations of our daring and, in a certain sense, licentious age. Mr. Cowen's librettist is, no doubt, open to the charge that he endeavoured to set before the inner sense of sight a complete dramatic representation, and, to that end, made more than common use of "stage directions," scenic indications, and so on. But involved in this is no more than a question of degree. For the principle acted upon there are abundant precedents.

Variety of opinion with regard to the legitimate form and character of oratorio may, perhaps, arise from the fact that two diverse agencies have operated upon it ever since its introduction to this country. Handel, who founded oratorio amongst us, illustrated the action of both. From Italy he brought the idea of a sacred drama, differing from opera in very little more than the nature of its subject, while as a German he was perfectly at home with the narrative, reflective, devotional form so richly exemplified in the "Passions." How the great master blended these varieties, as when, in his dramatic oratorios, he suspended the action to introduce epic, didactic, or contemplative airs and choruses, every student of his works well knows. He gave us, however, only two oratorios of an epic character—"The Messiah" and "Israel," all the others being essentially dramatic, alike in structure and expression. Handel's own opinion as regards the legitimacy of works belonging to the last-named class is, therefore, manifest enough. A higher, or an earlier, authority than the founder of English oratorio will hardly be called for, but it is worth while to glance at the Italian source whence Handel derived his favourite form. Oratorio was born, so to speak, upon the stage, and nursed amid scenery and properties. Accepting Cavaliere's "Anima e Corpo" as the first genuine work of the class, we find it represented in action, with scenes, decorations, and all the then known appurtenances of drama, in the church of La Vallicella (February, 1600). Moreover, there have come down to us—some of them may be found in Burney (Vol. iv., p. 88-9)—the memoranda issued by Cavaliere as instructions for the proper ordering of his work. They are worth transcribing, as throwing much light upon the primitive conception of oratorio.

"I. The words should be printed, with the verses correctly arranged, the scenes numbered, and the characters of the interlocutors specified.

"II. Instead of the overture, or symphony, to modern musical dramas, a madrigal is recommended as a full piece, with all the voice parts doubled, and a great number of instruments.

"III. When the curtain rises, two youths, who recite the prologue, appear on the stage, and, when they have done, Time, one of the characters in this Morality, comes on, and has the note with which he is to begin given him by the instrumental performers behind the scenes.

"IV. The chorus is to have a place allotted them on the stage, part sitting and part standing, in sight of the principal characters. And when they sing, they are to rise and be in motion with proper gestures.

"V. Pleasure, another imaginary character, with two companions, are to have instruments in their hands, on which they are to play while they sing, and perform the ritornels.

"VI. Il Corpo, the Body, when these words are uttered: *Si che hormai alma mia*, &c., may throw away some of his ornaments, as his gold collar, feathers from his hat, &c.

"VII. The World, and Human Life in particular, are to be very gaily and richly dressed, and, when they are divested of their trappings, to appear very poor and wretched, and, at length, dead carcasses.

"VIII. The symphonies and ritornels may be played by a great number of instruments, and if a violin should play the principal part it would have a good effect."

Cavaliere's ninth direction has reference to the dances already mentioned:—

"IX. The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts, vocal and instrumental; but if a dance is preferred, a verse beginning thus: *Chiostri altissimi, e stellati*, is to be sung, accompanied sedately and reverentially by the dance. These shall succeed other grave steps and figures of the solemn kind. During the ritornels, the four principal dancers are to perform a ballet, *saltato con capriole*, without singing. And thus, after each stanza, always varying the steps of the dance, and the four principal dancers may sometimes use the galliard, sometimes the canary, and sometimes the courant step, which will do very well in the ritornels.

"X. The stanzas of the ballet are to be sung and played by all the performers, within and without."

Such was the first sacred drama with continuous music—the term oratorio is not found in use till 1642—and this was the model for many years, subject, of course, to the changes imposed by advancing taste, and by the custom which arose of performance without scenery, dresses, and action—"performance in still life," as it has been called. But through all modifications, Italian oratorios remained essentially dramatic. They were still sacred musical plays, "and such, indeed," writes Burney, "oratorios ought to be, even when sung in still life; as, when the laws of time and place are observed, the events of the piece interesting, and the characters well supported, the attention of the audience will be the more easily excited. Indeed, as these pieces are at present performed without action, the figures of the personages are not presented to the eye, as in other dramas, but the ear."

Handel's residence for some time in Italy brought him into contact with oratorio as understood there, and led him, in after years, to continue the line of great works in dramatic form. With the exception of "The Messiah" and "Israel," before noted, all his oratorios are on the Italian model, while some of them appear to have been written with the distinct intention of presenting to the mind's eye the effects of a stage representation. Take "Belshazzar," for example, as to which Professor Macfarren, in his preface to Novello's Octavo Edition, remarks:—"We learn, too, from this MS. that the musician must have had a completely dramatic, though not theatrical, purpose in his work from the curious fact that the descriptions of scenes, the entrances and exits, and the directions for the action, are as minutely written in the score as if the oratorio had been intended for stage representation." How far this is the case will appear if we give a few quotations. The second scene is thus headed:—"The Camp of Cyrus before Babylon. A view of the City, with the river Euphrates running through it." Scene III. is described: "Daniel's House. Daniel with the Prophecies of Isaiah and Jeremiah open before him." Later on we have "A Banquet-room adorned with images of the Babylonian gods. Belshazzar, his wives, concubines, and lords, drinking out of the Jewish Temple-vessels, and singing the praises of their gods." After this comes a stage direction:—"As he is speaking, a hand appears writing upon the wall over against him; he sees it, turns pale with fear, drops the bowl of wine, falls back in his seat trembling from head to foot, and his knees knocking against each other." Again, when Belshazzar exclaims, "Behold, see there!" it is accompanied by the direction, "pointing to the hand upon the wall, which, while they gaze at it with astonishment, finishes the writing and vanishes." Students of Handel know that "Belshazzar" is far from being an exceptional case. They will have "Saul" in mind, through which oratorio the action of the characters is minutely laid down. Thus: "Before an Israelitish city, Saul, Michael, Jonathan, David, etc.; a number of women meeting them." "Enter David." "Exeunt David and Jonathan." "David escapes by a window." "She shows him David's bed with an image in it." Saul "throws his javelin." "The apparition of Samuel rises," &c. What is all this but drama? What but the primitive oratorio very little modified as to construction, and here receiving the practical sanction of the greatest oratorio composer the world has known?

Having regard to the historical facts just set forth, we must be pardoned for again expressing surprise that the revival of the dramatic form attempted in the "Rose of Sharon" and "Ruth" failed of recognition as a revival merely, and came to be considered and criticised as a new thing, at variance with the true and original conception. Nothing is clearer than that, for a century and a half, from the date of Cavaliere's work to the death of Handel, oratorio was but another name for "sacred drama"; epic oratorio existing, in Italy (if at all) and England, only as a rare exception.

It is now necessary for our purpose to glance at some chapters in the history of oratorio as it arose and developed itself among the Germans. We have referred above to the origin in the Fatherland of a rival form, the spread of which to England naturally caused some confusion of ideas, and, as a matter of fact, must be identified as having no little to do with the surprise excited just now by the adoption of a purely dramatic model. In the first place, it is important to observe that, prior to the labours of Sebastian Bach, German oratorio was taking an Italian shape. It had a similar origin in sacred drama as enacted under the patronage and supervision of the Church, with, however, the important distinction that there was no stage representation, and that the subject remained limited to the Passion of our Lord. Amateurs who would make themselves acquainted with the purely Germanic development of the Passions cannot do better than refer to the works of Heinrich Schütz, now in course of publication by Breitkopf and Härtel. These mark a transitional stage, which completed itself towards the close of the seventeenth century, when we find Passions containing arias, chorals, instrumental accompaniment showing an approach to independence, and a freer treatment of concerted vocal music. With the beginning of the eighteenth century came a most remarkable revolution. Italian oratorio, like so much other Italian music at a later date, crossed the Alps into Germany and carried all before it. The old form of the Passion was simply annihilated. "It was, of course, self-evident," writes Spitta, "that the narrative of the Passion offered admirable material for a German oratorio on the Italian pattern, and C. F. Hunold at once set to work and wrote the words of 'The Bleeding and Dying Jesus,' in which not the recital of the Evangelist alone, but the Bible words and even the choral were dispensed with, and the whole material cast into one mould like an Italian oratorio. Keiser set this poem to music, and it was performed at Hamburg in Holy Week, 1704." This new form everywhere found acceptance, and the German public, turning from their own sedate creation, followed delightedly in the wake of the more stirring and interesting Italian novelty. Spitta describes one of the new Passion oratorios—Neukirch's "Weeping Peter"—remarking that "it treated, not the Passion properly speaking, but, as it were, a reflection of it." He goes on: "Peter and Judas Iscariot have both sinned against Christ: they are tortured by conscience, and Judas is driven by it to kill himself. Belial and spirits of hell would fain ensnare Peter too into despair, but the comforting words of John and Mary Magdalene, as they remind him of the infinite love of God, give him fresh courage to suffer, to endure, and to conquer. This work is, in fact, nothing else than a sacred opera; it even falls into three acts, or incidents, like an opera, while the oratorio usually has but two sections, and each act has a different scene. Scenic effects are throughout taken into account; thus, at the beginning, we are told: 'Peter goes, in melancholy thought, to a desert place, and presently begins——,' and, at the end of the first act: 'Peter goes off sadly on one side, and Judas, full of despair, on the other.' Besides these two, the following persons appear: Philip the Younger, Zion, Belial, and the allegorical figures of Despair and Faith. The first

act ends with a chorus of youths, the second with a chorus of demons, and the third with a chorus of angels and the righteous. The work consists of recitatives, arias, and one duet. There are no chorals; all the verse is original. When and by whom the text was composed I know not. On the title-page it is said to be for devotion on the Passion."

Spitta refers also to the work of another librettist, König, who "called his poem honestly an oratorio, and further bestowed on it the designation, 'Tears under the Cross of Jesus.'" He adds: "We are told that these words were set by Keiser and performed, in 1711, on Monday, Tuesday, and Wednesday in Holy Week at Vespers. The contents actually consist of the history of the Passion; chorals are introduced, and, in part, the words of the Bible narrative are retained, though certainly in a very singular manner, for they are used as stage directions between the songs. For instance, after an aria sung by Mary, the mother of Cleophas, it is added in brackets, 'They that passed by blasphemed Him,' whereupon Mary goes on in recitative till, soon after, the words given to her are again interrupted in a similar manner:—

Great Heaven! and can this really be,
Can Christ, while hanging on the tree
Be mocked by all the scum of earth?
[*And one of the malefactors blasphemed Him.*

The malefactors now begin
To blaspheme Him who knew no sin.
[*Then answered him the other, &c.*

These notes were intended for those who were following the performance in the book of words, supplying the place of dramatic action, and König considered this subordinate service good enough for the Bible words." After tracing the further progress of this revolution, Spitta sums up as follows:—"Thus the German Passion had developed, through the influence of the Italian oratorio, into a very singular compound. The most ancient and modern forms stood side by side—the simple and the ornate, the sacred and the secular were worked out in juxtaposition. It had become possible by these enhanced means of art to appeal to the emotions from the most opposite sides. But it had not yet been given to any man to co-ordinate and amalgamate this mass of elements from a high standpoint—not even to Handel, who, by subsequently making use of all that was best in his Passion music for other works, showed that he was conscious of this." The man came, however, in the person of Sebastian Bach, who not only gave to sacred music a new and exalted style, but was able, by the force of his great genius, to combine the dramatic, epic, and meditative elements in one homogeneous work. But for him, it may be, German oratorio would long have retained the features it imported from Italy, and less readily have established the model which, with various modifications, Spohr and Mendelssohn worked upon.

We have touched as above upon oratorio in Germany mainly to show that even in the land of Bach, the dramatic form found acceptance and flourished for a considerable period. Indeed, the early history of this class of work in all countries has to do almost exclusively with that form and none other.

Should it be asked why, at a later time, the narrative and didactic oratorio came into fashion, an answer is not difficult. In England, at any rate—where oratorio had, for a long time, to battle against religious prejudices—the sacred drama could not fail to offend large sections of the community, and even the slightest impersonation of sacred characters was therefore avoided, sometimes, as in the case of Beethoven's "Mount of Olives," by writing a new libretto. Dramatic oratorio could only exist, under these circumstances, in a very modified form, and, as a rule, composers desiring to be safe forsook it altogether. Of late years we have seen the spread of more liberal ideas on this matter, as on all others, and now there is no reason in public sentiment why the sacred musical drama, discreetly managed, should not again come to the front and re-assert its original supremacy. The unquestioned presence of Mr. Cowen's "Ruth" in Worcester Cathedral was a sign of the times.

An objection has been raised to the performance of sacred drama in "still life" on the ground that it savours of the ridiculous when, for instance, certain characters are directed to make their exit, embrace, and so on, and yet do nothing of the kind. It seems to us that the argument is very shallow, because it assumes that the artists in a modern oratorio performance are, in their persons, a part of the representation. They are nothing of the kind. The performance would be quite as complete if everybody engaged in it were invisible, or if the audience steadily refused to look at the orchestra. Only the inner sense of sight is called upon for exercise, and that is guided by the stage directions. By the way, criticism of the sort that goes behind the design is always unfair. Apply it to the drama in any form, and the whole thing, as an appeal to the imagination and the artistic sense, becomes impossible. But the main point to be observed is that dramatic oratorio, as exemplified in the "Rose of Sharon" and "Ruth," marks no more than a return, under modern conditions, to the primitive idea. It is no new thing, and no innovation.

NORWICH MUSICAL FESTIVAL.

On the 11th of this month the capital city of East Anglia will begin the twenty-second celebration of her Triennial Musical Festival. It will do so under the customary "distinguished patronage." The Queen's name stands at the head of the list with that of the Princess of Wales, and the Prince of Wales figures as President, while all the aristocracy of the district are associated with him in secondary rank. Then there is a general committee, headed by Lord Suffield, and comprising a host of local magnates, with a sub-committee, presided over by Mr. F. H. Gurney, to do the work. Properly constituted minds rejoice to see the local leaders of society thus freely giving their names to the cause of art and charity, but on not a few previous occasions we have had reason to suspect that the names are given and no more. May be the distinguished ladies and gentlemen of Norfolk will turn over a new leaf this time, and enable the "patrons' seats" at the performances to put on a more satisfactory appearance than heretofore.

What may be called the *personnel* of the Festival is not likely to excite much special remark. Mr. Randegger fills the post of Conductor as on two previous occasions, and may be relied upon to do his duty with energy and skill. In other respects no change presents itself; Dr. Bunnett once more acting as organist and Dr. Hill as trainer of a chorus chiefly drawn, we presume, from the amateurs of the locality. The orchestra consists, for the most part, of eminent London artists, and is sure to prove efficient. About the chorus we cannot feel so confident. The Norwich singers have never been able to claim a place in the front rank of festival bodies; but for this we may not blame the authorities, whose field of choice is somewhat restricted. It is fairly on the cards, however, that we shall have to note an improvement this time. With regard to the principal vocalists,

the names of three sopranos — Madame Albani, Miss Liza Lehmann, and Miss Annie Marriott—command unhesitating acceptance. From the contraltos we again note the absence of Madame Patey, who seems, for some occult reason or other, to have dropped out of East Anglian memory. The leading contralto's place is filled by Miss Hilda Wilson—a very good substitute—who has Miss Lena Little for associate. In choosing as tenors Mr. Lloyd and Mr. McGuckin, with Mr. Charles Wade, the committee did the best possible, while Mr. Santley, Mr. Alec Marsh, Mr. Brockbank, and Mr. Barrington Foote answer for the baritones and basses.

The programme may be noticed in the order of performance. "Elijah" does not this time open the Festival, nor will Mendelssohn's oratorio be given at all. Consideration on the matter is entirely for those who know the feeling of the locality. "Elijah" has long held its place at the head of Festival schemes, not because of any prescriptive or traditional right, but because the people would have it so. Norwich may desire a change, in which case the fact is an ample justification of the present arrangement, and no more need be said. In place of "Elijah," the committee offer Mackenzie's Jubilee Ode, Saint-Saëns's Psalm xix, "The heavens declare the glory of God," and Mendelssohn's "Hymn of Praise"—a varied selection which may, on account of its variety, run the drawing power of "Elijah" hard. On Wednesday morning will be presented "The Garden of Olivet," a devotional Oratorio, the text written and compiled from Holy Scripture by Joseph Bennett, the music composed by G. Bottesini. In this work the story of Gethsemane is told in narrative form, the governing idea being that a reader meditates upon the solemn episode in our Lord's life. Certain passages are dramatically treated, but mainly the work is constructed upon the lines just pointed out. The term "devotional" seems to be used not only as opposed to "dramatic," but also because justified by the character of the meditation, for which special verses, expressive of adoration and love, have been written. Regarding Mr. Bottesini's music, it will be more satisfactory to speak after hearing, but ever so slight a glance at the pianoforte score makes a favourable impression, because one cannot help seeing there a purely religious spirit expressed in beautiful melody and rich harmony. The new Oratorio will be followed by Dvorák's "Stabat Mater," but it is open to question whether two works of an intensely solemn nature should have place in the same programme. On the evening of Wednesday a miscellaneous selection of music will be performed; followed, on Thursday morning, by Mr. Mancinelli's new Oratorio "Isaiah"—a work founded, as to its subject, upon the siege of Jerusalem by Sennacherib, and the destruction of the Assyrian host in a single night. The incidents of the libretto are nearly all extra-Biblical, but very stirring and dramatic. An English text has been added to the original Latin by Joseph Bennett. Concerning the music there is real difficulty in speaking beforehand; seeing that much depends upon the scoring. But, indeed, the whole treatment of the subject is so new that to give a hasty opinion would be to run an unwarrantable risk. Cherubini's Fourth Mass follows Mancinelli's piece, and presents a most striking, possibly a most effective, contrast. On Thursday evening the chief features are Stanford's "Irish" Symphony, and Sullivan's "Golden Legend"; their respective composers conducting. On Friday morning the Festival ends with "The Messiah."

Reports from Norwich state that the demand for tickets is scarcely equal to that of 1884; on the other hand, almost all places are taken for the "Golden Legend," and it is hoped that the next few days will show a rapid improvement with regard to the other attractions.

MR. EBENEZER PROUT'S CANTATA "THE RED CROSS KNIGHT."

It was said of Schubert that had he lived long enough he would have set the whole of German poetry to music. Similarly, one might venture to predict that Mr. Prout, given time and the continued literary assistance of Mr. William Grist, will provide a musical illustration of every stirring epoch in the early history of England. To his vigorous and thoroughly national Cantatas "Hereward" and "Alfred" must now be added the present work, which has been composed expressly for the Huddersfield Choral Society, and will be performed at the Jubilee Concert of that Association on the 7th inst. We understand that several other performances in various parts of the kingdom have already been arranged, and some preliminary observations having reference to the outline and structure of the work cannot fail, therefore, to be acceptable. It must be distinctly understood that the following sketch is intended simply as descriptive; criticism must justly be reserved until the Cantata has been formally submitted to the verdict of musicians.

In his preface Mr. Grist states that his materials have been chiefly taken from a story called "The Knight of the Silver Shield," in a volume "The Romance of History," by H. Neele, though he is responsible for the *dénouement* and the introduction of *Richard Cœur de Lion* and *Blondel* the minstrel. We present the published "argument" in a condensed form. The castle and lands of Whittington, in Salop, and their heiress, *Lady Edith*, have been willed by the lady's father as the prize of a three days' tournament. The *Lord Morice*, a partisan of Prince John the Regent, has been victor over all comers on two successive days. On the third, *Edith* laments the long absence of her lover *Roland* at the Crusades, and her impending union with a hated kinsman. *Roland* suddenly arrives, and hurries to the tournament, to which also *Richard*, who has returned in disguise, and *Blondel* repair. After a desperate fight *Roland* overthrows *Morice*, and receives the victor's wreath, with which he starts to Whittington. But *Morice*, inflamed with rage, follows, and with his retainers attacks *Roland*, who succumbs to numbers, and is left for dead. Suspecting treachery, *Richard* and *Blondel* arrive, and the former's medical skill acquired in the East suffices to revive *Roland*. In the final scene, while *Morice* and his retinue are feasting at Whittington, and *Edith* sits apart bewailing her lover's fate and her own, *Blondel* is admitted, and in an allegorical song relates the story of the treachery and the approach of a rescuing force. *Morice* detects the allusion, but before his orders can be obeyed *Richard* and *Roland*, with their followers, appear, and *Morice* sues for mercy, which is granted, and the lovers are united.

A story of English chivalry and manhood such as this naturally suggests bold, vigorous, and straightforward musical treatment, and that being so, we could not name a composer more capable of rendering it justice than Mr. Prout. The librettist knew for whom he was writing, and the composer being thus well furnished, must have approached his task with zest. That he has succeeded as well, if not better than in his former semi-historical cantatas, may be said with little hesitation, and with this general statement we will pass to consider "The Red Cross Knight" in some detail. The prelude, *maestoso*,

leading to *Allegro marziale*, is in condensed overture form. Three subjects are employed, all important enough to merit quotation. Here is the theme of the introduction :—

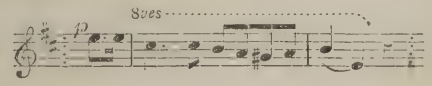
No. 1.

here the opening of the *Allegro*—

No. 2.

and here the well-contrasted flowing second subject of the same—

No. 3.



The first is identified throughout with the gallant *Sir Roland*, the second is met with in connection with *King Richard*, while the suave melody of the third suggests the *Lady Edith*.

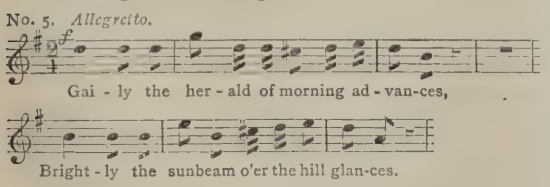
Scene 1 is "The road to Shrewsbury. A crowd of people is moving along the road. Enter the attendants of the *Lord Morice*." The attendants open the chorus with their cry, "Way for the Lord Morice," which Mr. Prout has allotted to a dozen tenors and basses, while the orchestra reiterates this graphic figure—

No. 4. *Allegro maestoso.*

The alternative chorus of peasants, "Cursed be the Lord Morice," is in D minor, and offers an appropriate contrast. Without pause we are hurried into a *scena* for the haughty noble (baritone), which is one of the most important solos of the work. It is in several sections, of which the most effective is, perhaps, the concluding *Allegro feroce* in B flat minor. The chorus is then resumed with further developments after which "*Morice* and his attendants pass on," and the scene ends in D minor in a way peculiarly suggestive of coming trouble.

We are now transported to "*Lady Edith's* apartments at Whittington Castle." The heroine's attendants open the scene with a chorus for female voices offering an entire contrast to the preceding music. Here is its gentle winning theme—

No. 5. *Allegretto.*



The accompaniment is to a considerable extent independent of the voice parts and looks remarkably effective. *Edith* (soprano), however, refuses to be comforted, and prays for Divine assistance in a simple and devotional air "Lord of Heaven, to Thee appealing." Her prayer is at once answered, the motive of *Roland* (tenor) accompanying his welcome though unexpected appearance, *Edith* expressing her delight in a joyous *Allegro molto* "How shall I thank Thee, gracious Lord." It is now *Roland's* turn, and he relates to martial strains how, when a prisoner to Saladin, the news of his betrothed's impending fate reached him, and how the generous pagan allowed him to depart without ransom. The eagerness of the lover is well expressed by this metamorphosis of the *Roland* theme—

No. 6.

The air is brief, for a duet between the pair has yet to come. This commences with much energy, but the concluding section, *Andantino*, 6-8 time, "So fare thee well, sweet love," is extremely suave and tender, though we fancy the effect of the close is marred by two *forte* chords. Next comes a bright and bustling chorus of friends and neighbours, who rejoice at *Roland's* return. Here Mr. Prout has donned the mantle of Weber, and it suits him very well. The *Coda*, in which we are also reminded of Haydn, could not well be more spirited.

The third scene, "The Field of the Tournament," is the most important of the work. The first to enter are *Richard* (bass) and *Blondel* (contralto), and after some preliminary recitative, the former has an air in which he speaks of his motives in joining the Crusades, his treatment at the hands of the noble Saladin, and the lessons the journey has taught him. The music is well considered, and the martial element, though it could be wholly excluded, is wisely kept in the background as much as possible, considering what is to follow. First in the episode of the tourney comes a stirring chorus in 12-8 time, based on another modification of the *Roland* motive. This is a well-rounded number, and it is permitted to come to a full close. Then a trumpet call is heard, and the heralds (four basses in unison) call—"Knights, to achievement come forth." In response, a figure, generally associated with *Morice*, though it scarcely possesses the distinctiveness of a *Leitmotif*, is heard, and the chorus, with varying feelings, proclaim the advance of the two days' champion. Three times the trumpets sound the challenge, but no one else appears, and *Edith's* ladies, in agonising accents, call to heaven for aid. Their appeals are in most effective contrast to the pompous strains of the heralds. Here is one phrase, in which Mr. Prout indulges more freely in chromatic harmonies than is usual with him—

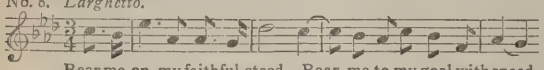
No. 7.

At length the *Roland* theme is heard, the music quickens, and the Knight enters and proclaims himself. The haughty *Morice* endeavours to dissuade him from risking his life, but *Roland* shouts defiance, and, after a spirited *ensemble*, the heralds call "'Laissez aller!' Heaven guard the right!" and the combat is supposed to commence. It is usual, both in opera and cantata, to illustrate a fight by instrumental music; but here the chorus is made to describe the fray, and the gain in effect is immense. Mr. Prout has been provided with an opportunity of putting forth his full streugth, and well has he risen to the occasion. The careering of the steeds, the shock of combat, and the growing excitement of the spectators are graphically portrayed in this splendid chorus, which we have little hesitation in predicting will be pronounced the composer's finest effort.

Structurally considered, it is simple enough, an *Allegro* in C major 4-4 time, changing to the tonic minor 12-8, the chorus having enough to do in the latter part to enunciate their words distinctly. The overthrow of *Morice* is illustrated by threatening and lugubrious music, and a brief peroration of a joyous nature brings the scene to a close.

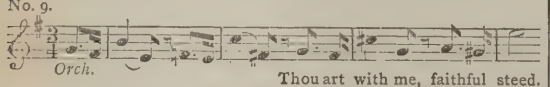
After this breathless excitement some repose is needed, and happily it is provided. On his way to Whittington *Roland* muses on his adventures and their climax, his reflections taking the form of a recitative and a very melodious and expressive air in A flat, which, from the indications furnished, we should think is charmingly accompanied. The theme, which assumes some importance, begins as follows—

No. 8. *Larghetto.*



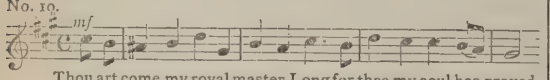
Morice and his retainers are not far behind, and their vengeful purpose is appropriately set forth by some highly dramatic phrases leading up to a strongly marked chorus in B minor, "Liege, thy mandate we obey." *Richard* and *Blondel* next appear, and in their brief duet prominence is given to the regal motive, No. 2, as *Richard* declares his intention of at once resuming the sovereignty. The scene then changes to another part of the road, and *Roland* enters, still with his love ditty on his lips, quickly to be interrupted by the entrance of *Morice* and his band, who attack and overthrow him. The *Edith* motive, No. 3, is heard as they start in all haste, bearing the trophy of victory, to Whittington. As *Roland* lies half-conscious the theme of his love-song, though somewhat saddened, still haunts him—

No. 9.



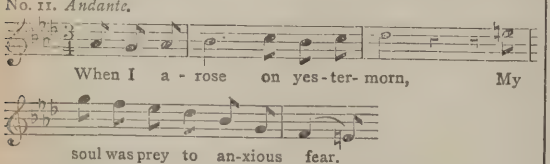
After *Richard* has revived him the scene closes with a melodious and Mozart-like *terzetto*, of which the first phrase will form a sufficient idea—

No. 10.



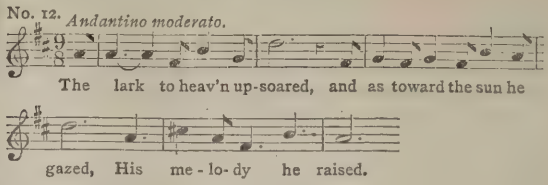
We now arrive at the sixth and final scene, which is described as "Interior of Whittington Castle; *Morice* is feasting with his retainers and friends; *Edith* sits apart in an alcove." The lady leads off in a *scena*, in which the representative of the part is certain to take delight. The opening symphony in F minor is sad but very pleasing, and so is the *cavatina* (not so called), of which an idea may be gained from the following quotation—

No. 11. *Andante.*



Blondel's harp without sounds the *Roland* motive, and, inspired by a sudden access of hope, *Edith* dashes into an *Allegro con molto fuoco*, which brings the piece to a most effective conclusion. The chorus of revellers, in A minor and major, "Quaff the mead from brimming measure," may be passed over without remark; but *Blondel's* allegorical song, mentioned above, at once arrests attention. Thus it opens—

No. 12. *Andantino moderato.*



But we should think that very little idea of the effect can be gained, even from the vocal score. Piccolo and harp predominate in the accompaniment, which evidently is highly picturesque. Twice *Edith* interrupts the song, and at last joins her voice with the singer as she recognises his meaning. The *Finale* consists of a series of short detached movements, and the composer has resisted the temptation either to write a fugal chorus or to work in his solo voices in an elaborately planned *ensemble*. Whether he has shown wisdom in this modesty and reticence is a matter on which judgment must be reserved. That "The Red Cross Knight," as a whole, will fully sustain and even enhance Mr. Prout's reputation there can be little doubt. Choralists will like it, for it gives them plenty of genial work; and soloists will like it, because the voice is always treated *as* a voice, and not as an orchestral instrument. The orchestration is certain to be masterly—the composer's name is a guarantee for that; and with so many points in its favour, it will be strange indeed if the work is not destined to enjoy the tide of success for a lengthy period.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIII.—FÉLICIEN DAVID (*continued from page 527*).

David bore up well under the blow inflicted by his churlish uncle. For a little while he shared the small means of his brother Charles, who was himself struggling to live in Paris as a miniature portrait painter. But Félicien remained thus dependent only till he could obtain a few pupils to teach in the intervals of his own studies. These he eventually secured by holding out the bait of miserably low fees, and, no doubt, by submitting to humiliations of the worst kind. A starving man, however, cannot afford to be particular. David had to live somehow, and he bent his neck to the yoke of circumstances with all the grace he could command. Meanwhile, his work at the Conservatoire was assiduously carried on. David finished the harmony course in six months, studied counterpoint for a year under Fétis, and, later, became a pupil of Benoist for the organ and improvisation. He quitted the institution in 1831, having at no time received lessons in orchestration and higher composition. These things he had to master for himself in the school of experience, and in the face of many drawbacks. Soon after leaving the Conservatoire, David escaped the conscription and a soldier's life by drawing a lucky number, but fortune was not otherwise kind to the young man. He still toiled at ill-paid lessons, suffered many privations, and saw no way of escape from drudgery and want. A letter written by him at this time reveals almost a condition of heart-sickness:—

"As for money, since I must mention it, things go from bad to worse; it is always a descending road, and one thing is certain—I am very nearly at the bottom. I have been ill for three weeks with fever and general indisposition. The malady has been brought on by the trouble I have had, the bad food

of Parisian restaurants, and the humidity that continually prevails here. Why am I not a little more rich? It seems to me that a living reasonable for an artist would do me much good. I do not speak of the body—a part of ourselves which, nevertheless, has some influence on the mind; but my imagination would benefit largely, for how can a head work freely when it is continually occupied with material wants? I declare that misery kills the imagination."

All the same, David called upon his imagination for strenuous efforts. Though wretched in mind and condition, he plied the pen with vigour; composing an "Ave Verum" and a "Lauda Sion" having a florid double counterpoint in accompaniment of the plain chant. To the same distressful period belong also a considerable part of an opera produced twenty years later—"La Perle de Brésil."

Young, ardent, and imaginative, having, almost of necessity, hard thoughts about a social organisation which, for him, meant semi-starvation, Félicien David was just the man to fall in with new schemes promising a better because more just distribution of the elements of content. Among his friends was a painter named Justus, a follower of Saint-Simon, and, like all the disciples of that remarkable man, ready to compass the world to make one proselyte. Justus soon converted David, who promptly joined the sect, and thus took a step which had an extraordinary influence upon his musical labours. The nature of that influence will appear by-and-by; for the present we have to do with our composer as a Saint-Simonian, and, in the first place, to show what a Saint-Simonian was.

Claude Henri, Comte de St. Simon, a member of one of the most illustrious French families, belonged to a group of men who, in the early years of the present century, were moved, not only to mourn over a social condition sustained by the grossest oppression and productive of untold misery, but also to devise that which they fondly hoped would commend itself as a better scheme. Fourier, Cabet, Leroux, our own Robert Owen, and many others, each worked in his own way and sphere for the accomplishment of a social revolution designed to make more equal the conditions of men and establish the reign of right upon the ruins of the government of might. In this great and good work—for great and good it was, however inadequate or mistaken the means employed—no one distinguished himself more by thoroughness and devotion than the Comte de St. Simon. After ten years' close study, to put himself abreast of the knowledge of the time, he determined to experience all that there was of pleasure and pain in human life. He practised all the vices and all the virtues in rotation; he courted contagious diseases and physical suffering, and very nearly killed himself in trying to make practical acquaintance with the feelings of a suicide. This probation over, he began to expound his regenerative scheme, founded upon the maxim "Love one another," and being, as he considered it, a sublimated form of Christianity—an advance upon Protestantism, as that was an advance upon the older creed. The system has been thus described: "His aim was the rapid amelioration, physical and moral, of the condition of the poor and most numerous class of society. To effect this, every one was to have a vocation according to his capacity, and every capacity a recompense according to its works. It was a religion in which all things were to be subservient to one supreme head—himself; and, after him, the ablest of his disciples. Property, and all other conflicting institutions, were to be abolished, and nothing was to interfere with the will of the father or supreme leader, whose authority was thus absolute. The abolition of competition, and the organisation of labour on such a more fitting and effective scale as the superior wisdom of the priesthood would naturally suggest, was a portion of the system. The transmission of property as well as of offices was to be abolished; industry was to be regulated in accordance with a self-constituted authority, and its advantages portioned out in the ratio of merit. The unholy bond of matrimony was to be abolished, and there was to be substituted for its restraints obedience to the sacred instincts of inclination as directed by the unerring wisdom of the Supreme Father. The empire of society was to be substituted for that of the family." On St. Simon's death, in 1825, he was succeeded by Bazard, whose supremacy over men like Auguste Comte and Augustin Thierry (also St. Simonians) must have had some occult justification, if any at all. After a while came the inevitable schism, and then the equally certain government prosecution, which broke up and dispersed what remained of the brotherhood at their house in the Rue Marsigny. On this another leader, Enfantin, with about forty comrades, retired to a country house near Paris, and set up a kind of monastery. In these later events Félicien David participated. He was a member of the brotherhood in the Rue Marsigny, and one of those who rallied round Enfantin at the "Abbey" of Ménilmontant. We are bound to assume that our composer entered thoroughly into the spirit of his new creed, but there can be no doubt that he found Saint-Simonianism a comfortable faith. It supplied his bodily wants, enabled him to associate with young and enthusiastic men, burning with zeal for every form of the higher life they sought to establish, and it afforded him abundant opportunity for the exercise of his art, and for obtaining the stimulus of public appreciation. This was particularly the case at Ménilmontant, which Enfantin carried on as a sort of missionary college. There liturgical music flourished, and it was the business of David to supply it, also to teach it to his brethren—a task he found less agreeable. Special occasions for musical display were plentiful, such as the ceremony of changing the domestics (the brethren did all their own household work, turn and turn about); and the ceremony of taking the habit, which included a flat cap, a blue tunic, a white breast-plate serving for waistcoat, and large trousers kept in place by a girdle distinctive of the travelling apostle. The breast-plate, it should be said, symbolised fraternity, because, as it buttoned behind, no brother could put it on without assistance. There was also the feast of the inauguration of the Temple—a large circus-like building erected by the fraternity themselves. The "Abbey" presently became famous for music, and its public services attracted an increasing crowd, much to the delight of David, who was ever seeking new occasions for the exercise of his art. He composed choruses to be sung between sections of the sermon, in imitation of Haydn's "Seven Last Words," and if the Supreme Father left the monastery for a few days, David was ready with a hymn of welcome on his return. His eagerness and ingenuity as composer in ordinary to the brethren are well shown by an anecdote wherein Lambert, afterwards Lambert Bey, founder of the Cairo Ecole Polytechnique, figures conspicuously. M. Azevedo may be allowed to tell it:—

"One evening the composer saw lights in the garden. He approached those who carried them; one, motionless, held a torch; the second moved in a great circle round the torch-bearer; a third, M. Duguet, the best waltzer of the community, turned rapidly round the second, carrying a lantern. What did this mean? Purely and simply an astrono

mical demonstration made by M. Lambert to the members of his class. The motionless torch-bearer represented the sun; the circle-walker the earth, describing its revolution round the king of day, while the waltzer with his lantern was the moon moving round the earth. The professor, in brief terms, ordered the evolutions which showed the rising and setting of sun and moon, the seasons and eclipses. Félicien David looked on with all his eyes, and listened with all his ears, absorbed in profound contemplation. 'What do you think of my little astronomical ballet?' said Lambert, putting a hand upon his shoulder. 'Incomplete,' answered the composer, 'it wants music; but I will provide it.' He did so, and wrote a chorus for male voices with accompaniment, which finished with a *vocalise*, reserved by the author for his own performance. The chorus, naturally called the 'Dance of the Stars,' had as its words the explanations of the astronomical professor arranged in cadenced prose. Fifteen years later (Dec. 8, 1844) it took its place, as a 'Chant du Soir,' in the concert at which 'Le Désert' was heard for the first time."

The happy life at Ménilmontant did not last long. Alarmed at the continued propaganda of Saint-Simon's principles, the French government laid its hand upon the leaders, and broke up their communities. Under these circumstances, the brotherhood of Ménilmontant came to a resolution which, at least, showed their earnestness and enthusiasm. Since France would suffer them no longer, a number of the more ardent spirits determined to emigrate to Egypt, and revive the splendours of that ancient land, carrying there and disseminating the light of a practical civilisation. It was a grand and noble dream, worthy of the distinguished men into whose imagination it entered. Fascinated by its romance, Félicien David made up his mind to join the new apostolate, and, in due course, he, with the rest of the little band, started on their journey. "This," says a French writer, M. Sauvestre, "was a second Egyptian expedition. Through it France had the glory of giving, a second time in the same age, life to the old land of the Pharaohs. Egypt, under their hands, became transfigured. The Nile, embanked, found its master. Thereafter its fertile waters were judiciously distributed, and throughout the length of the immense valley a line of telegraphs made everywhere present the thought which directed, foresaw, repaired, and assured order and security. The Suez Canal, the idea of which revived at this period under the instigation of M. Enfantin, was only a part of an immense regenerative plan. Unhappily, it is difficult to establish anything where the Turk reigns. The embankment of the Nile is to-day but a splendid bridge in a desert place, the Polytechnic School, established by Lambert Bey, exists only in memory. The telegraphs are destroyed, the Cairo Observatory is abandoned, the School of Medicine closed; so with all the rest, save the Suez Canal, which M. de Lesseps has so vigorously taken up, and which, God be thanked, will be international property." All this was in the future when the Saint-Simonians, wearing the costume of their order, set out towards the sea, moving from town to town as best they could, and obtaining help on the road from sympathisers, or living upon the proceeds of concerts given by David, with the aid of a vocal quartet chosen from among the brethren. In many places the little band had a good reception, especially at Lyons, where a Saint-Simonian pianoforte maker presented David with an instrument specially constructed to endure the wear and tear of travel and the effects of a high temperature. This very acceptable gift accompanied our composer in all his wanderings, and was a source of profit no less than of pleasure. Avignon, superstitious and fanatical Avignon, awarded the pilgrims a very different greeting. The streets of the ancient town presented a curious spectacle on the day of their visit. Through them, with measured step and tranquil mien, passed the Saint-Simonians, while all around surged an angry mob, now throwing stones, now hurling imprecations at the devoted band, who might have been a group of early Christians on their way to the lions. Had David and his fellows quailed before the excited throng they would, in all probability, have been torn to pieces. But savage men, like savage beasts, are awed by a calm and fearless bearing; and so calm and so fearless were the pilgrims that soldiers, moved by instinctive respect for bravery, gave them the military salute. All the brethren escaped with their lives, but most of them bore away marks of the ordeal; David's share being a wounded finger. Marseilles made amends for the ferocity of Avignon. The citizens attended David's concert in crowds, gave a banquet to the entire party, and made their embarkation a kind of civic *fête*.

From Marseilles the brethren went to Constantinople, there settling down in a suburban mansion. Ill-fortune soon overtook them. They must needs see the sights of the Turkish capital, with, of course, the public procession of the Sultan to St. Sophia. His Majesty, in passing, noted the strange dress of the Saint-Simonians, and turning to his favourite, Achmet Pacha, demanded information regarding them. The ex-boatman, ignorant on most things, knew nothing about the visitors. "What, you dog," cried the Sultan, "there are strangers in my capital, and you know not what they are or why they have come!" Achmet could not punish his master for this public rebuke, but he naturally became enraged with the Saint-Simonians as the cause of it, and at once took measures to secure his revenge. He began by dissembling. One day the favourite presented himself at the modest home of the little band and made an exceedingly courteous speech. He had heard of their great learning and laudable purposes; he much desired to profit by their conversation and to entertain them in a manner becoming their distinction. Wherefore, he begged them to accept a guard of honour for that night, and, on the morrow, to take up their residence in his palace. So well did Achmet play the good fellow that the Saint-Simonians were perfectly charmed with him, and thought themselves very lucky indeed in having obtained so powerful a friend. The morrow brought a rude awakening. On being escorted to Achmet's palace by the guard, they were told to consider themselves prisoners. Of course energetic protests arose, much showing of passports, properly made out and signed, went on, and the assistance of the French consul was loudly invoked. Achmet soon saw that he had to deal, not with mere adventurers whom he could drown in the Bosphorous, but with the accredited subjects of a great and sensitive power. To kill them was impossible, but he was free to use indignity, and this he did by packing them off to Smyrna on board comfortless coasting boats, from one to another of which they were transferred as occasion demanded. The regeneration of the East began badly thus, nor did the prospect much brighten when, on arrival at Smyrna, the brethren were contemptuously told that all roads were open to them save in the direction of Constantinople. Under these circumstances, the party broke up. Some, like Félicien David, preferred to remain in Smyrna, while others went off in different directions.

The travelling pianoforte proved of great service to Félicien David in Smyrna. Accustomed as he was

to improvise upon it, and with his voice, in the cool of the evening, when all the inhabitants were abroad, the instrument enabled its owner to advertise himself in the best manner possible. Our composer thus became quite a personage, and it is said that, sometimes, as he walked the streets, invisible hands—fair ones, doubtless—threw bouquets of flowers at his feet. He could not, however, live on bouquets. Pupils were even more welcome, and by their means David contrived to pass the months of May, June, and July, 1833, in something like comfort, making a common purse with a brother named Alick, whose talent as a sculptor was also turned to good account. David composed a few pieces during his residence at Smyrna, among them a set for the pianoforte, afterwards published as "Les Brises d'Orient."

From Smyrna, the French musician, accompanied by two brethren, Barrault and Granal, sailed for Jaffa in a ship chartered to convey some Christian pilgrims. On landing they accepted the hospitality of M. Damiani, consular agent of France—a well-known and singular personage, who affected a costume made up of fashions from many nations, and spoke a language compounded of various idioms. At the house of this gentleman, David performed what, in an earlier age, would have been deemed a miracle, entitling the worker to martyrdom. Seeing Damiani's son sick of intermittent fever and terribly weak and depressed, the musician offered the solace of his art, had his faithful companion, the pianoforte, taken to the young man's room, and began to play and sing. At once new life entered into the patient. He listened with growing interest and rapture, and, next day, rose from his bed free from the disease that had so long held him down.

On the way to Jerusalem our travellers halted at the Spanish monastery of Ramleh for the three days' hospitality usually extended by the monks to pilgrims bound for the sacred city. There an awkward *contretemps* nearly led to ignominious expulsion. On meeting a French soldier in the employ of the Egyptian viceroy, they were assailed with questions: "Who are you? Where are you going? Why this costume? Ah! you are Saint-Simonians; I have heard a good deal about the Saint-Simonians; I know you by reputation. You are very good fellows; you desire the happiness of the whole world; a most excellent sentiment. . . . I am glad to have met compatriots, and to have seen Saint-Simonians for once in my life." This was all very well; but the garrulous and warm-hearted son of Mars knew no better than to seek out the Superior and tell him what remarkable guests he was entertaining. A few minutes later, as David and his two friends were enjoying a meal, in rushed the Superior, followed by his cook, both fuming with rage. The reverend father was beside himself, and poured forth a torrent of abuse in Latin. His guests were apostles of Satan, missionaries of Beelzebub, preachers of hell. "Your lives are in my hand," he exclaimed; "but I am merciful, and will not take them. Leave the place this moment." When the Superior had talked himself out of breath, M. Barrault made reply, also in Latin, and so worked upon his host that permission to pass the night in the monastery was accorded, much to the disgust of the orthodox cook, who had throughout significantly handled a big knife. The fathers of the Latin convent at Jerusalem, on the other hand, made no difficulty about receiving the strange travellers, who lived with them while exploring the city and neighbourhood.

Returning to Jaffa, the three brethren took ship for Alexandria, where they met others of the Ménilmontant community, and set up once more a common home. Four months later, David moved on to Cairo, living there in the house of a compatriot, to whose children he gave lessons, by way of payment for board and lodging. Again his evening performances upon the pianoforte made him famous, but the instrument declined to endure the heat, and took a very emphatic way of expressing itself. One day it cracked so loudly that David felt sure a catastrophe had happened. But, on touching the keys, all seemed in good order till it was discovered that the pitch had dropped nearly a tone through the entire compass, without getting out of tune. David took the hint and escorted his piano back to more temperate Alexandria with all despatch. Again, however, he visited Cairo, moved to do so by a prospect of employment which led to one of the most humorous incidents in our composer's varied career. For the present we reserve the story.

(To be continued.)

"DON GIOVANNI."

Mozart, writing to his "dearest and best friend," Gottfried Jacquin, from Prague, on the 4th of November, 1787, says:—"My opera, 'Don Giovanni,' was given here on the 29th of October, with the most brilliant success." Before the event the composer was anxious; after the first rehearsal he asked the orchestral conductor, Kucharz, in confidence, what he thought of the opera. Even after the "brilliant success" of the first evening, he did not seem to expect that it would become world-famous. To the librettist, Da Ponte, he writes humbly, "Perhaps it will be performed in Vienna. I hope so." For the time Mozart was forgotten in Vienna. Martin's "Cosa Rara," Dittersdorf's "Doctor und Apotheker," and Salieri's "Axur" were attracting the attention of the court and of the public. Of the popularity of the first-named we get a glimpse in the supper-scene of "Don Giovanni" itself. The private musicians play favourite airs from the newest operas. As soon as they commence the last movement of the first *Finale* from the "Cosa Rara," *Leporello* exclaims "Bravi! 'Cosa Rara.'" But when at last "Don Giovanni" was performed in the Austrian capital it was a failure. So says Otto Jahn, the biographer of Mozart. It was certainly performed fifteen times in 1788, but after that it was not heard again until November 5, 1792, and in a "miserable German adaptation by Spiess."

"The opera is divine," said the Emperor Joseph to Mozart, "but it will try the teeth of my Viennese"; to which the latter promptly replied, "We will give them time to chew it." Well now, the whole world has had time to chew it, and has fitly endorsed the Emperor's opinion. The special performances to be given this month at home and in various parts of the Continent, to celebrate the centenary of the production of "Don Giovanni," show how wonderful a work it is. What opera by any other composer of the eighteenth century has maintained its popularity for a hundred years? What, indeed, has become of the afore-mentioned operas which, for a time, engrossed public attention, and caused people to turn deaf ears to the beauties of Mozart's music? "Don Giovanni" has certainly not had to wait a hundred years in order to become admired—even in Mozart's day there were others besides the Emperor who could appreciate its merits. But at this long lapse of time we can better judge of its greatness. We can see how it outlived all its contemporaries, and also how it bids fair, judging by its present popularity, to live on in undiminished glory. "Fidelio" and "Der Freischütz," to say nothing of more modern works, have done, and can do, it no harm.

The centenary of the production of Mozart's masterpiece suggests a few remarks about the work. During its long life it has met with many adventures. When the opera was produced at Vienna, three new pieces were introduced by Mozart. The soprano air "Mi tradi quell' alma ingrata" and the tenor air "Dalla sua pace" were added for the singers Mdlle. Cavalieri and Signor Francesco Morella. But a *buffo* duet for *Zerlina* and *Leporello* was written besides, and with this piece Mozart evidently wished to please the gods. Otto Jahn justly remarks that it is out of place in "Don Giovanni." But soon the opera met with bad treatment. A score, formerly in the private music collection of the King of Saxony, and supposed to have been written about the year 1790, gives us an early instance. The text is completely changed, the order of the music altered, and pieces introduced from the operas "Figaro" and "Titus." For example, *Zerlina* and *Leporello* appear immediately after the overture; they are betrothed, and while the former is trying on a bonnet, the latter sings "Cinque, dieci" from "Figaro." Later, on presenting to her a ring, she sings "Vedrai carino." It would serve no useful purpose to give the new plot in detail. The piece concludes with the supper scene, but as no *Commendatore* has been killed, the reader must not expect his ghost to interrupt the festive scene. A knock is heard: *Don Giovanni* goes to the door, and comes back followed by the *Ministro della giustizia*. The latter sings the music assigned to the *Commendatore*, but his first words are "Signor conte, ah mi perdoni, senza invita io son venuto." Let us leave this caricature of the opera, and turn to another and, in some respects, a worse one. The "Marriage of Figaro" had been given in Paris, in distorted form, in 1793, and had met with no success. The turn of the "Magic Flute" came in 1801, and the performance has been described as a "pastiche ridicule"; it was entitled "Les Mystères d'Isis," and was nicknamed by the musicians of the orchestra "Les Misères d'Isis." In 1805 it came to the turn of "Don Giovanni" to be represented in a fashion equaliy ridiculous and reprehensible. Libretto and score were "turned upside down," says a French historian; the only piece left untouched was the overture. Music by other composers was freely introduced. The entry of the *Commendatore*, the duel, and the fine trio for the three basses were all cut out; so also was the solo for *Donna Anna*, "Or sai chi l'onore," when she recognises the assassin of her father. *Anna*, *Elvira*, *Ottavio* did not appear in the *Finale* of the first act. The reader, from this, may imagine that the Trio of Masks had to be sacrificed. Not so; it was sung by three gendarmes. The two soprano parts rendered by men's voices an octave lower must have produced a comical effect.

The scene was at Naples; an eruption of Vesuvius destroyed *Don Juan's* palace. Close by the ruins was seen the statue of the *Commendatore*, which *Leporello*, in a few phrases of recitative composed by Kalkbrenner, invited to supper. So ended the first act. The "O statua gentilissima" was given later on in a "salon d'auberge." But in spite of all this cutting, adding, changing, in spite of the ridiculous words, the opera was successful. In 1834 Castil-Blaze gave a new version of "Don Juan," "more true to the original," says Otto Jahn. It is perhaps as well not to enquire too deeply into this version, for from all we know of him Castil-Blaze cannot have been very much better than the arrangers of the earlier version, whom he calls "bunglers" (tripoteurs); "disarrangers" (dérangeurs); he was indeed scarcely the man to cast stones at other people. Under such disadvantageous circumstances did "Don Juan" make its first appearance on the French boards.

As in Paris, so in London, "Figaro" was first given. In Paris, as we have seen, that opera was not successful. In London it was quite different, and the favour which "Figaro" met with probably led to the production of "Don Juan." It should be noticed, however, that the two operas were known, in some form or other, much earlier in Paris.

"Don Giovanni" was played for the first time in London at the King's Theatre on April 12, 1817. "The very announcement of this opera," says the writer of the notice which appeared two days later in the *Morning Herald*, "was sufficient to kindle a hope of pleasure which soon became almost enthusiasm." The *Morning Chronicle* spoke of the opera as "the greatest work of Mozart's, and the finest specimen that exists of dramatic music." But how was the music given? Sir Henry Rowley Bishop commenced "adapting" foreign operas to the English stage. The writer of the article on Bishop in The Musical Times for December, 1886, speaks of "Don Giovanni," "Figaro," "Il Barbiere," and "Guillaume Tell" as "having passed into the Moloch of adaptation, coming out scathed, distorted, and hardly recognisable." It is quite possible, as the writer suggests, that Bishop did these things "against his own inclination"; but, at the present moment, the history of Mozart's opera alone concerns us. No doubt the habits of the time and the state of public taste and opinion may be urged in palliation of his crimes. It is difficult to state exactly the extent to which "Don Giovanni" was mutilated, from the published piano arrangements of the overture and some of the songs. They are full of small changes—principally cuts. In almost every page proof is given that the adaptor did whatever pleased him, and was guided by what he thought the public would like and applaud.

Times have changed: such concoctions as those of Kalkbrenner or Bishop would now be hooted off the stage. But the mania for strengthening the instrumentation in various places by the addition of trombone parts is not yet quite extinct, although by this means one of the finest of Mozart's orchestral effects —viz., the introduction of trombones for the first time at the entry of the *Commendatore* in the supper scene—is entirely lost; and singers do not hesitate to make alterations of notes, which, however trivial, show a want of proper respect towards the composer.

But there are other kinds of adaptations about which we would fain say a word or two. The airs of "Don Giovanni" have been arranged for flute, for guitar; they have found their way into children's instruction books; they are vulgarised in countless drawing-room fantasias; they form the material out of which the virtuoso constructs pieces whose difficulty forms in most cases their chief charm; they have been arranged for the concertina and the harmonium. Dance music of all kinds has been made of the "Don Giovanni" opera; "Batti, batti," has been turned into a hymn-tune; "Notte e giorno faticar" and "Fin ch'an dal vino" have been travestied as a "Docti sacris" and a "Lauda Sion"; and one Mass is known as a "Missa di Figaro Don Giovanni." Such is the fate of great works: they are turned and twisted into shapes innumerable. Some of these adaptations are harmless, some ridiculous, some irreverent, but all more or less inartistic.

The opera of "Don Giovanni" carries us back to a period when the harpsichord still formed part of the orchestra. The *Recitativo secco* of "Don Giovanni" was, in Mozart's time, accompanied by cembalo, a violoncello, and a double-bass. This combination cannot be restored, and in listening to the very "secco" effect of these recitatives as rendered now at the opera-house, it should not be forgotten that

Mozart's intentions are not fully realised. Another point in the score is also worthy of mention. With the exception of the short *Coro di servi* for tenors and basses, just before the entry of the Masks in the *Finale* of the first act, there is no indication whatever in Mozart's autograph score of any other passage in this *Finale* being strengthened by chorus. Yet in performance now-a-days there are many passages in which the chorus takes part. When *Zerlina* cries out "Gente, ajuto, ajuto, gente," the librettist has indicated that the musicians and the others should go off in confusion (*I suonatori e gli altri partono confusi*). It has been argued that this stage-direction is somewhat strange, for at the cry for help it would seem natural that the peasant men should run to the assistance of *Zerlina*, while mere curiosity would keep the peasant women on the spot. The musical argument in favour of the disappearance is, however, very strong. Had Mozart intended the chorus to remain on the stage he would have written special parts for them, and not merely given them the solo parts to double. So says Julius Rietz, in the preface to the edition of Mozart's operas published by Breitkopf und Härtel. The four *Finales* in "Figaro" and "Cosi fan tutte" show that the composer did not always employ the chorus in such places.

Another point of interest which has been hotly discussed is the ball-room scene in the first act. To arrange the stage so that the *minuetto*, the *follia*, and the *alemana* may be distinct to eye and ear is not easy. The clever proposal of A. von Wolzogen, in his pamphlet "Don Juan. Auf Grundlage der neuen Textübersetzung von B. v. Gugler neu scenirt und mit Erläuterungen versehen," published by Leuchart at Breslau, in reference to this matter, may perhaps interest the reader. He says:—

"The ball-scene can only be played in one room, large and deep (this is in answer to a proposal to divide the stage into three rooms), in which is placed only one orchestra, the one belonging to the palace, playing the Minuet. As soon as the music has commenced, *Don Juan* opens a side door letting in a troop of ordinary musicians who tune up for the *Contretanz*, and afterwards another door letting in a second troop who strike up with the *Waltz*. All this takes place in one room, but in different corners, as *Don Juan* had clearly ordered in the so-called Champagne song (*senza alcun ordine la danza sia*). *Don Juan* has his plot with *Zerlina*, and plans everything to bewilder his guests. The giddy maze of the three dances is of service for this. Besides, we so imagine the scene that the dancers of the two ambulant bands do not come in with the players, for that would cause too much stage confusion; the former are in the room looking at the Minuet dancers, and, as soon as they hear the new orchestra tuning, go up to it in order to commence their favourite dance."

Many other interesting stories might be told about the opera, many other profitable remarks made about the score; but to give more would extend this article to undue length, and the reader might weary of it, or pass it by altogether.

A few words in conclusion about Da Ponte, who wrote the libretto for Mozart. The names of two operas have been given which threw for the time "Don Giovanni" into the shade at Vienna. Da Ponte wrote the *libretti* of all three operas at one and the same time, and in his autobiography he relates how he told the Emperor Joseph II. that "he could write for Mozart at night and imagine himself reading Dante's 'Inferno'; for Martini in the morning and be reminded of Petrarch; and in the evening for Salieri who should be his Tasso." He went to America in 1805, where, after a chequered career, he died of old age on August 17, 1838. The actual place of his burial, like that of Mozart, is unknown. Da Ponte was present at the first performance of "Don Giovanni" in America, given by the Garcia troupe in 1825. Da Ponte's libretto may not be all that could be desired, but it enabled Mozart to produce a masterpiece. The author was fully conscious of the share of praise due to him. In a letter written three years before his death he speaks of himself as "the inspiration of Salieri, of Weigl, of Martini, of Winter, and of Mozart."

WAGNER'S FIRST MEETING WITH LISZT.

A curious instance—but perhaps a not unprecedented one—of the manner in which letters from eminent persons are apparently sometimes fabricated has recently been brought to light. Some two months ago a French paper, *Le Courrier de l'Art*, published an ostensibly original letter of Wagner's, containing an account of his first meeting with Liszt, the substance of which is almost identical with a passage contained in Wagner's already and long-ago published pamphlet, entitled *Eine Mettheilung an meine Freunde* (*A Communication to my Friends*). It is, of course, within the bounds of possibility that Wagner may have written a private letter on this subject, and subsequently have incorporated it in his pamphlet; but that he did so has by no means been established. Far more likely is it that the editor of the French paper was hoaxed into publishing a spurious letter of Wagner's in the belief that it was an authentic one. The amusing result of the transaction consists in the fact that at least half-a-dozen of the leading Wagnerite organs in Germany (which we forbear to specify) at first regarded the letter as *bonâ fide*, and with alacrity set to work to translate it into their vernacular; but on subsequently discovering its origin have been bewailing the fact (which some have put down to the "dog-days and the long-continued heat") that their memory and familiarity with Wagner's pamphlet did not serve them to make the discovery sooner. In whatever way the publication of this said letter was brought about, we cannot but be thankful to the French editor for giving a wider currency to a passage from Wagner's pamphlet than apparently it would otherwise have obtained. The passage is a very interesting one, and well bears reproduction. Premising that we translate, not from the garbled French version, nor from the re-translation of the German papers, but from Wagner's original, to be found in Vol. 4 of his Collected Writings, here it is. Wagner writes (in 1851):—

"I met with Liszt for the first time in my life during my earliest sojourn in Paris (1839), and moreover during the latter part of that sojourn when, humiliated and disgusted, I had renounced all hope of, and even the wish for, a Parisian success, and was in that state of revolt against the artistic world there which I have already described. At this meeting Liszt struck me as the most complete contrast to my own nature and position. It was in this world, in which I had hoped to gain a footing and to shine, on emerging from obscurity into greatness, that Liszt had from his earliest youth grown up unconsciously and become its wonder and delight, at a time when I was so thrust aside by the coldness and want of kindness it had shown me, that I could not but regard its hollowness and emptiness with all the bitterness of feeling that disappointment engenders. Thus Liszt appeared to me as an individual to be regarded with something more than suspicion. I had no opportunity of making myself known to him in my true nature or by my works; his knowledge of me at this time must have been as superficial as the manner of his recep-

tion of me, which was easy to account for in the case of a man who was daily pestered by visits from all sorts of people, while I, on my part, was just then by no means in the humour to inquire with calmness and justice into the reasons of a course of conduct which, though kind and polite, was only calculated to wound me. After this first occasion I did not call on Liszt again, and—certainly without my knowing *him*, and with no desire to make his further acquaintance—he remained, as far as I was concerned, just one of those persons whom we, as it were, naturally regard as strange and repellent. What I repeatedly expressed to others, while under this conviction, came at last to Liszt's ears, and just at that time when I had so suddenly excited attention by the performance of my 'Rienzi' at Dresden. He was surprised to have been so thoroughly misunderstood by a man of whom he knew next to nothing, and whose acquaintance it now dawned upon him from the above circumstances was, perhaps, worth making. At present, on looking back, I find something inexpressibly touching in the earnest and repeated advances which Liszt now made in hope of changing my feeling towards him. As he still knew nothing of my works, it certainly was not his artistic sympathy which prompted him to become better acquainted with me; but solely the purely human wish to prevent a continuance of that feeling of discord which had arisen accidentally in his contact with another; and this, perhaps, was associated with the slightest possible doubt as to whether he had not really injured me. Everyone who is familiar with the boundless selfishness and unfeeling disregard which, when we come into contact with one another, pervade all our social relationships, especially those of the modern artist, will be more than astonished, nay, will be thoroughly entranced, when he has experienced such proofs of the regard of an individual as were bestowed upon me by this extraordinary man.

"But at that time I was not yet in a position to be affected by the unusual charm and attractiveness of this manifestation of Liszt's disposition, which is, above all things, lovable and loving. It was with feelings of astonishment that at first I still regarded his approaches to me, but which, sceptical as I was, I was often inclined slightly to encourage. Liszt had now been present at a performance of 'Rienzi' in Dresden, which he was almost obliged to bring about by force; and from all quarters which he visited in his virtuoso-career, I received, sometimes through one person and sometimes through another, proofs of his restless eagerness to impart to others the pleasure which he had received from my music, and thus—as I should almost prefer to believe—quite unintentionally to act as a propagandist for me. This happened at a time when it was constantly becoming more evident to me that I could not look for any outward result from my dramatic labours. As ever more clearly and at last decisively this entire absence of result was manifested to me, Liszt was succeeding by his own individual efforts in establishing a place of refuge for my art. He gave up his wandering life, and—though at home amid the splendours of the most glittering cities of Europe—set himself down in modest little Weimar, where he took up the *bâton* as conductor. It was there I last met him, when—still uncertain as to the real character of the persecution which threatened me—I was staying for a few days on Thuringian soil previous to my flight from Germany, which had now become necessary.* On the same day that it had become certain that I was in a most hazardous position, I saw Liszt conduct a rehearsal of my 'Tannhäuser,' and from the way he did it was astonished to recognise in him my second self; what I felt as I conceived this music, he felt as he performed it; what I wanted to say, as I wrote it down, he said as he made it sound. Wonderful! Through the love of this rarest of friends I found at the very moment when *I myself was homeless* that real and long-desired *home for my art* which I had sought for everywhere but in the right place, and never found. Whilst I was banished to wander in foreign lands, he, who had wandered all the world over, retired to this little place in order to make a home for me there. In all things and always having a care for me, ever ready to help when help was needed, with his heart wide open to all my wishes, and with the most devoted love for my whole being, Liszt became for me something that I had never found before, and this to an extent which can only be thoroughly comprehended by him who has experienced it to the full.

"Towards the close of my last sojourn in Paris, when ill, miserable, and despairing, I was brooding over my fate, I chanced to look at the score of my 'Lohengrin,' which I had almost entirely forgotten. Suddenly I felt a pang at the idea that the notes, which lay buried on the death-pale paper, should never be made to sound. In reply to a few words I wrote to Liszt, I learnt that the most complete preparations, which the limited resources of Weimar would allow, were being made for the production of 'Lohengrin.' Whatever men and circumstances could accomplish was done to make the work understood there. In consequence of the present unavoidable incompleteness of our theatrical performances, the sharp-witted imagination of the public, which alone could bring about the necessary comprehension of the work, could not immediately assert its determining power; under the prevailing influence of the day, error and misconception prevented its being an undisputed success. What was to be done to remedy the deficiency, and in every way to assist the understanding, and at the same time the result? Liszt at once saw what was needed, and *did* it; he laid before the public his views and impressions of the work in a manner which, for its convincing eloquence and overwhelming effect, has never been equalled.* He was rewarded by the result, and with this result he came before me and exclaimed: '*Look, so far we have advanced matters; now create us a new work that we may advance still further.*'"

* In consequence of the part which Wagner had taken in the revolution at Dresden.

* In allusion to Liszt's masterly critique of "Lohengrin," published, soon after its first performance, by F. A. Brockhaus, of Leipzig.

PROSPECTS OF THE SEASON.

The principal Concert-giving agencies of the metropolis have now issued their prospectuses, and amateurs, by perusing them, may know what they are entitled to expect during the coming winter. Generally speaking, we may say that the outlook is good. There will be performances enough in all conscience, and plenty of novelty, together with works not new but of particular interest, figures in the programmes.

Seniores priores. The Sacred Harmonic Society puts forth a scheme of more than usual attraction, and marked by indication of an important change in policy. Of the seven works announced to be given at six Concerts, four are comparatively new. No doubt the Society does well thus to fall in with the spirit of the times. Our public are waxing curious about musical productions, and Concert-givers who would draw them must take note of and act upon the fact. The season opens on November 17, with Cusins's "Jubilee Ode" (first time of perform-

ance in public) and Bottesini's Norwich Oratorio "The Garden of Olivet" (first time in London). Sullivan's "Golden Legend"—a partially "sacred" work, at any rate—is down for the second Concert and "The Messiah" for the third. The business of the new year begins (January 19) with Rossini's "Moses," after which come "Elijah" and Cowen's "Ruth." On May 3 a Conversazione at Prince's Hall ends the season. Eminent artists have been engaged, and the performances will take place under the direction of Mr. W. H. Cummings. We are glad to find that the directors, breaking with an obsolete state of things, announce that the Concerts will begin at eight o'clock instead of 7.30, and that restrictions to evening dress are removed, save in the case of sofa stalls.

The thirty-second series of Saturday Concerts at the Crystal Palace is fixed to commence on the 8th inst. There will be twenty-one performances, eleven before and ten after Christmas, while regarding all these it may be said, on the strength of the prospectus, that no effort has been spared to make them unusually interesting. The list of artists engaged is a long one, comprising many names illustrious in art. The orchestra is maintained at its full strength, and the number of specially attractive works promised should have a material influence upon the attendances throughout the season. We can only mention a few of these by way of sample. At the first Concert will be given a new Concert Overture by the rising young English composer, George John Bennett. The second programme contains a new Suite of Ballet Airs from the graceful pen of Mr. Goring Thomas, and the fifth promises a Concert Overture by a musician bearing the Celtic name, Hamish MacCunn. At the seventh Concert, an Overture in E minor, by Schubert, and a Concertstück by F. Néruda, are to be heard for the first time, while later in the season amateurs are invited to hear a String Concerto in B flat by Handel, a Symphonic Fantasia by Rubinstein, a Clarinet Concerto by Reitz, a Concert-piece for violin and orchestra by Saint-Saëns, a new Cantata, "The Day Dream," by Charlton Speer, a new Symphony by Dvorák, and a Ballad for chorus and orchestra by MacCunn. In addition to these novelties and a host of standard works, performances will be given of the "Golden Legend," "Don Giovanni" (celebrating the centenary of its first representation), Berlioz's "Lelio," and Cowen's "Ruth." Evidently the new Crystal Palace season is to be a busy and interesting one. There remains to hope that Mr. Manns will have abundant reason to be satisfied with the response of the public to its activity.

Novello's Oratorio Concerts are announced to begin on November 10 and end on March 28, upon and between which dates six performances will be given. The public look to these Concerts for the enterprise that brings in novelty, and, doing so now, they have no reason to feel disappointed. Granted that the novelty is not absolute, but in no case has the freshness of the chosen works so far disappeared that interest from that source cannot be felt. At the opening Concert we are promised Mackenzie's "Jubilee Ode"—not yet heard in London proper, and Dvorák's "Spectre's Bride," a Cantata that has by no means taken the place in public esteem which it is destined to hold when more familiar. Mr. Cowen's "Ruth" fills up the second programme, and will be heard on December 1, for the first time in London, the composer conducting. The importance of this event is sure to meet with appreciation at the hands of metropolitan amateurs, a large and representative gathering of whom may be expected. Mr. J. F. Barnett's "Ancient Mariner," which has somehow dropped out of sight lately, figures in the scheme of December 15, and will be conducted by the composer. After it (February 22) comes the inevitable "Golden Legend," to be given under Sir Arthur Sullivan's direction, if he be in England at the time. Mackenzie's "Rose of Sharon" follows (March 13), the series ending (March 28) with Gounod's "Redemption." For the due execution of the foregoing important works distinguished artists are engaged, including Madame Albani, who will appear at several of the Concerts. Dr. Mackenzie will conduct the later performances, his place being filled on earlier occasions by Mr. Randegger, Mr. Cowen, Mr. Barnett, and, probably, Sir Arthur Sullivan. It is necessary to add only that the orchestra and chorus will be no less numerous and efficient than heretofore.

The London Symphony Concerts enter upon their second season on November 15, under the direction of their founder, Mr. George Henschel. Sixteen performances will be given between the date just mentioned and March 6, half of them taking place in the evening, the remainder in the afternoon. In addition to the excellent orchestra, engagements have been made with Mr. Joachim, Mr. Stavenhagen, Mr. Saint-Saëns, Madame Norman-Néruda, Mr. Lloyd, Mr. Santley, and others. With regard to the programme full particulars have not yet appeared, but the enterprise and judgment of Mr. Henschel may be depended on for a large amount of interest and plenty of the attraction belonging to new and unfamiliar works. A prominent place will, no doubt, be given to Wagner's Symphony in C, the right of performing which, in Great Britain, belongs to Mr. Henschel. It is a very interesting work of full symphonic proportions and having a remarkable slow movement. But perhaps the most striking feature is its perfect observance of orthodox form and rule. Wagner amongst the regular prophets is indeed a novel spectacle.

The Popular Concerts issue no prospectus properly so called, but will resume in their usual quiet way during the last week of the present month, when young Josef Hofmann will appear. With regard to the Albert Hall Choral Society, we understand that performances of the "Golden Legend" and Verdi's "Requiem" are contemplated, but nothing more novel will be produced during the season.

All our readers will join us in felicitating Mr. F. H. Cowen upon his recovery from the attack of a menacing disease. The composer of "Ruth" sickened, as everybody knows, on the very morning which saw that work produced, and only by a strenuous fight against advancing weakness was he able to conduct the oratorio and, later, the Scandinavian Symphony. Next day scarlatina declared itself, happily in a form so mild that, by the time these lines appear, Mr. Cowen will, it is hoped, have passed through the convalescent stage. The circumstances might easily have been much worse. Fate, however, was not in the mood of savage irony which sometimes prompts it to lift a man high that he may fall with the greater crash. All the same, Mr. Cowen has reason to bear the production of "Ruth" in mind, quite apart from the success achieved and the encouragement afforded. It is a curious circumstance that his librettist was disabled by sharp indisposition on the same day. Lovers of "judgments" probably saw one here, and came to the conclusion that both author and composer had done something wrong in "Ruth." The dances! who can say that the visitation was not on their account?

Joy for the would-be musical. The following advertisement, from an American source will be read with delight by those "whose musical education has been neglected." If they have failed to acquire "the art of playing the piano in three months," or have not succeeded in making home happy by the addition of musical accomplishments which may be attained "for an expenditure of fifteen postage stamps," they can now take heart of grace and fall back upon the "Kazoo." It is recommended as a novelty for minstrel and special artists, but it is also intended for popular use. Aspiring amateurs may bless the inventor who has provided a means for new delight. He does not, it is true, give an elaborate description of the instrument, but its complicated machinery may be studied by those who are inclined to invest two dollars for a dozen. Its wonderful musical and other powers may be gathered by the purchaser, who is advised to "Read and follow these directions carefully, and if you fail to get your money's worth of fun and amusement out of the Kazoo the first day, return it at once and your money will be refunded. It will take at least ten minutes to show all the Kazoo will do, so don't ask it. Always play with the holes up. Do not blow into the Kazoo, but sing, speak, or make some imitation. You will soon find that it can be played upon with ease, is capable under expert manipulation of producing most fascinating music, and is a never ending source of amusement. It will play any tune, imitate any bird or animal, bagpipes or Punch and Judy. To get a rich, full, tone, hold the hand tightly over the end of the Kazoo. If the Kazoo does not work properly, place the lips over the tin and draw the breath quickly in and out. Quartets or choruses using the Kazoo invariably receive repeated encores; buy four Kazoos and try it. For a burlesque quartet, use the Kazoo as mouth-piece on tin, horn, tea-kettle, coffee-pot, tin sprinkler, &c. It furnishes good dancing music for excursions, pic-nics, &c. Campaign and other clubs find the Kazoo vastly superior to anything else in street parades, mass meetings, political or social gatherings. Whittled down and used as a mouth-piece on brass or tin horns, a good band can be organised with little practice as the keys require no fingering. Orchestras find the Kazoo an important addition. Play a lively tune on a Kazoo or any other instrument, and drone with a Kazoo and you have a good bag-pipe. To imitate Punch and Judy, speak in a shrill voice in the three side holes. To imitate a pig, frog, or rooster, use the small end. To imitate a calf or sheep, use the three side holes. To imitate a horse or dog, use three holes in the tin, leaving the fourth uncovered. In stores, streets and news stands, fairs, races, pleasure resorts, &c., the sales are the largest on record." After this the music of the spheres will probably be spoken of as only second in degree to the music of the Cylinders. The happy possessor of the Kazoo, a title whose derivation may occupy the best thoughts of the philologists, can boast with the immortal Mr. Jenkins, the owner of the tuneful snuff-box, that if he is not musical himself, "that he has got a Kazoo what is."

We are rather fond of priding ourselves on the spread of musical knowledge, and the great improvement which has taken place of late years in the manner in which the art is handled by the scribes who contribute to the various public prints. It is unquestionably true that competent critics are far more numerous than they were a generation ago, and the curiosities of musical criticism which we cull from time to time are generally taken from remote publications, and are calculated to amuse rather than surprise. During the silly season from which we are just emerging, however, some amazing matter has found its way into journals where one expects accuracy at any rate. In a review noted for the pungency of its articles on political and social subjects appeared a notice of the Worcester Festival, in which the writer managed to crowd in misstatements with an ingenuity worthy of a better cause. It is probable that the poor man wrote "from information received" and not from personal observation, and his errors are susceptible of some excuse on that ground. But then he should not have ventured into the domain of criticism. It was of course permissible of him to say of Mr. Cowen's "Ruth" if he pleased that, "The work falls off a little towards the end, and it is perhaps a trifle long." But what are we to understand by this? "Nor, as it seems to us, is the conclusion quite appropriate, and this concerns Mr. Joseph Bennett, the librettist, quite as much as Mr. Cowen, the composer." Now the oratorio, like the original story, ends with the marriage of *Boaz* and *Ruth*, so that any inappropriateness concerns the Biblical author quite as much as Mr. Bennett or Mr. Cowen. Our critic should have explained himself. However, though he cannot be very well proud of his festival notice, his offence is venial compared with that perpetrated, or, at least, permitted, recently in a paper wholly devoted to the interests of music. In an article, with quotations, on a work which need not be named, it is said of Haydn and his first visit to this country, in 1791, that "His twelve grand symphonies were composed expressly for this series of Concerts," and "His grand oratorio 'The Creation' was also written while he was in this country." Here is news indeed. All Haydn's biographers agree that he came twice to London, and that he composed six of the Salomon Symphonies on his second visit. Also that he took home the libretto of "The Creation" and had it translated and altered by Van Swieten before he set to work upon it. It is well, however, that the truth should be known, though so late in the day.

A new and interesting work, entitled "The Annals of the Edinburgh Stage, with an Account of the Rise and Progress of Dramatic Writing in Scotland," has been written, and will shortly be published by James C. Dibdin. The subject, although engrossingly interesting to the student of British Dramatic History and the general reader alike, has hitherto been neglected—perhaps because it is one which can only be dealt with after much time spent in the collection of material, most of it extremely difficult to obtain. The few meagre attempts that have hitherto passed current as Histories of the Edinburgh Stage, it will readily be admitted, are no standard by which to judge the merits of the subject. The connection with the history of the London Stage is most intimate. Many of our best actors received their theatrical education, or part of it, in Edinburgh, and the subject, though nominally local, is by no means deficient in general aim and purpose. The record will also include a number of interesting references to music and musicians in connection with the stage.

The Liszt Scholarship Fund has recently been enriched by a handsome donation of £50 from Signor Buonamici, the proceeds of a Recital which—assisted by Mr. Walter Bache and Mr. Fritz Hartvigson—he gave at the Prince's Hall in July last.

Whoever read the statistics of the Worcester Festival, as published by the Committee, must have been struck by a feature no less satisfactory than, to most people, unexpected. We refer to the large attendance on the occasion when "Ruth" was performed. This was so much out of the common course that it may fairly be taken as a phenomenon. It is true that, of late, we have been accustomed at the Three Choir Festivals to see new works rival in attractive power those of a standard character. But "The Redemption," "Mors et Vita," "The Golden Legend," &c., went down to the western shires already stamped with the hall mark of public approval, verified as excellent, and presenting claims upon attention not to be overlooked. The case of "Ruth" was altogether different. Nothing was known about it, the work sprang from a source whence oratorio had never before proceeded, and its only *prima facie* recommendations were the popularity of the story and the good repute of the composer in other branches of his art. A few years ago these advantages would have signified nothing; perhaps they were worth no great deal in the present case, yet the public flocked to hear "Ruth" with singular unanimity and manifest interest. From this fact we can draw only one inference—namely, that a wholesome state of feeling with regard to music is rapidly springing up amongst us. The attitude of a public towards new works supplies the best possible test of such a change, for the musical health of any people is always in exact proportion to the liveliness of their interest in current events connected with the art. The interest shown at Worcester, be it remarked, was spontaneous, and not called forth by knowledge of a similar feeling elsewhere, as in the case of other works already named. Here lies much reason for congratulation regarding the present and hope for the future.

An advertisement in the public journals has recently offered for sale the library of music belonging to Mr. Henry Leslie's choir. This, of course, means that the work of the choir is finished and its disbandment accomplished. We unfeignedly regret an event which deprives the metropolis of a body of singers once unrivalled for the rendering of unaccompanied vocal music, and, at the same time, leaves nothing behind likely to fill the vacated place. It would seem that we have definitely abandoned a form of art wherein it is so easy for English amateurs to excel. The glee went long ago, and now the part-song and madrigal have followed it (we are referring to London only), leaving the cantata, oratorio, and other works for voices and orchestra combined, in full possession of the field. It is, perhaps, vain to wail over the issue, though we are bound to regard it as disastrous, but there may be some use in pointing the moral of the Leslie choir for the benefit of surviving bodies. For some years past the choir has followed a shilly-shally policy, to all appearance not knowing its own mind long together. First Mr. Leslie retires, and his followers determine to perform the "happy despatch" over his empty seat. This was at all events heroic. Then the choir wants to come to life again, and does so under the guidance of Mr. Randegger. Next, Mr. Randegger and the choir part company, Mr. Leslie coming up once more, like a "Jack-in-the-box," and taking his old place. By this time the once unmatched singers have so far fallen off that they meet with severe criticism in place of praise, and the choir, seeing nothing left to live for, resolves to die again. We regret its fate, and, still more, the ignominious, but easily avoidable, circumstances which have made that fate a warning.

The good work of enlisting music more and more completely on the side of religious and moral influences goes bravely on. A daily contemporary has drawn attention, within the last few days, to remarkable developments of the policy adopted, in a manner so conspicuous, by the late Dean of Gloucester, and imitated elsewhere. First, we have the noteworthy Sunday afternoon services at the Church of St. Nicholas', Cole Abbey, Queen Victoria Street. These, it should be pointed out, are now in their third winter season, and, therefore, take precedence of enterprises which have attracted wider notice, despite their more recent origin. But, apart from any such consideration, the Rector of the little city parish deserves hearty congratulation upon the stedfast manner in which, braving the criticism of the "unco' guid," he has gone on providing his people with excellent performances of sacred music, and attracting crowds to his church who would otherwise, perhaps, have gone to no church at all. In the next place, we find the Wesleyans making ample musical provision in aid of their remarkable missionary effort at the West End. Regarding the prospective success of that mission we have no desire to express an opinion, but one thing is certain—the upshot will be none the less satisfactory because music takes a prominent part. It is a simple fact that we are only beginning to find out the value of music as an agency that "maketh for righteousness." In the divine art we have one of the most powerful of weapons for the regeneration of the masses, and, whenever it is taken in hand, there is no more agreeable duty than that of proclaiming the fact as an example for imitation.

Madame Otto Goldschmidt (Jenny Lind) is suffering from severe illness, necessitating her removal from London to the country. Absolute rest and quiet have been ordered by her medical attendant. Madame Goldschmidt has been for some time in ill-health, but it is hoped that her present severe indisposition may be only temporary. She is not allowed to see any visitors at present. At the time of our going to press we learn that her condition is slightly improved.

WORCESTER MUSICAL FESTIVAL.

The 164th Meeting of the Three Choirs, traditionally so called, took place at Worcester on the 4th, 6th, 7th, 8th, and 9th ult. It was organised as usual, and, therefore, very little space need be allotted to particulars regarding patrons, stewards, committees, and so forth. Enough that there seemed to be no abatement of public sympathy with the occasion, and that somewhere about 250 gentlemen consented to be responsible for any deficit that might arise upon the working of the enterprise. A word is due, however, to the complete accord which reigned everywhere throughout the proceedings. Clericals and laymen, the authorities of the Cathedral and of the city were all as one in securing a good result, and no Festival could have gone off more agreeably.

The musical equipment of the Festival gave rise to a little friendly discussion upon its merits. Not that the orchestra of eighty performers, led by Mr. Carrodus, was in question, nor that anybody objected to the composition of the chorus, in which were nearly four score picked singers from Leeds. On these points the utmost satisfaction was felt, but the question distinctly arose as to the non-engagement of Madame Patey and Mr. Santley, whom the dissatisfied professed to regard as indispensable to the necessary excellence of means. No doubt there was much to be said in favour of their view, but, *per contra*, the committee could urge that the absence of these artists did not affect the attendance of the public in any appreciable degree, and that a considerable saving was effected by the course

taken. The principal vocalists actually engaged were Madame Albani, Miss Anna Williams, Miss Hope Glenn, Miss Eleanor Rees, Mr. Lloyd, Mr. Barton McGuckin, Mr. Brereton, and Mr. Watkin Mills. Dr. Colborne, of Hereford Cathedral, presided at the organ, and Mr. C. Lee Williams, of Gloucester Cathedral, assisted the veteran Worcester organist, Mr. Done, in his responsible task as Conductor. On the whole, with these arrangements, there was not much to complain about, and the result to a large extent justified them.

The work of the Festival began with a Special Service in the Cathedral on Sunday morning, September 4. It being the custom on this solemn occasion for the orchestra and chorus to take part, there is a strong desire on all hands to be present. The great church was, therefore, crowded in every available part long before the proceedings began, and a very imposing spectacle it presented, especially when the Mayor and Corporation, in full civic state, advanced up the nave, headed by the green and gold banner of the "faithful city." The procession of the clergy followed, to the strains of Mendelssohn's March in "Athalie," and the full morning service was then proceeded with. We are concerned here only with the music, but even that does not fairly come up for criticism. An act of worship is something quite other than an entertainment. However, we may say that Handel's Dettingen "Te Deum" received a moderately good rendering under Mr. Done's direction, the solos being taken by Mrs. Glover Eaton, Mr. Smith, Mr. Dyson, and Mr. Brereton. The anthem was Handel's "Zadok the Priest," introduced in recognition of the Queen's Jubilee, and finally the congregation sang "O worship the King," to the well known tune "Hanover." A word regarding the sermon preached by Dean Gott from the text "Thy gift to the altar." It contained nothing apologetic on behalf of the Festival—the time for that has passed—but rather made prominent, not to say ostentatious, avowal of the great mission entrusted to music in connection with religious observances and sacred buildings. The whole discourse was instinct with the spirit of liberality and common sense which happily is finding its way into what are called orthodox pulpits, and there "making for righteousness" in a very effective manner. The offertory at this service amounted to £77 14s.—a ridiculously small sum, representing an average contribution from the 3,500 people of a fraction more than fivepence per head.

Monday having been devoted to prolonged and assiduous rehearsal, the regular business of the week began, on Tuesday morning, with a performance of "Elijah," that Oratorio resuming its place at the head of the entire scheme. In 1884 it was deposed and relegated to Wednesday evening in favour of Gounod's "Redemption." No objection arose to that at the time, and certainly no cavil was heard against a return to the old plan. It should be noted, however, that the attendance scarcely came up to the usual "Elijah" mark, mayhap on account of the absence of two famous singers whose names are inseparably connected with that work. The performance does not call for detailed notice. Everybody can imagine an average rendering of "Elijah," and estimate the value of the service put in by artists like Mesdames Albani, Anna Williams, Hope Glenn, and Eleanor Rees, Messrs. Lloyd and Watkin Mills. Nor is it difficult to understand the reasons why some of the musical numbers suffered by being taken too slowly. The venerable Conductor, Mr. Done, cannot be expected to show the vigour and animation of a younger man, and allowance was fairly due on that account, though none could be extended to a slip made by the organ in "Behold, God the Lord passed by." This nearly resulted in catastrophe. The attendance at "Elijah" was 2,321 and the collection £276 11s. 2d. In 1884 the figures were 2,771 and £395 3s. 7d.

At the evening Concert in the Public Hall—an inconvenient building accommodating no more than 800 or 900 persons—Sullivan's "Golden Legend" was the great attraction. There had, from the first, been a general run upon the tickets for this performance, all of them being taken up long before the day arrived. In consequence, hundreds of later applicants were disappointed, though they would willingly have paid double prices for a seat. The laws of matter are inexorable, and one is that two bodies cannot be in the same place at the same time. Of course, not a place was vacant. All the fashion of Worcester and its neighbourhood filled the hall, and gave to the scene what may be styled an air of Festival distinction. The performance was conducted by Mr. C. L. Williams, with Miss Anna Williams, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills as principal singers, and the Leeds people as chorus. On the whole, the rendering of Sullivan's popular Cantata proved effective. The orchestra, not taking into account the smallness of the room, was sometimes much too noisy; but having said this, no further serious objection remains to urge, so well did the Gloucester conductor marshal and control forces individually competent to an interpretation of exceptional merit. Miss Anna Williams earned good opinions by her careful and often very feeling delivery of *Elsie's* music, which, we believe, she had not previously attempted on an occasion of importance. Mr. Lloyd was faultless as the *Prince*, and it may be said for Mr. Mills that, doing what others had failed to accomplish, he made himself distinctly heard above the composer's powerful accompaniments. The Leeds chorus gave the concerted pieces magnificently. Nothing could have been better than their execution of the Evening Prayer, and "O pure in heart." So the "Golden Legend" passed off well, and scored another triumph. Everybody was delighted; everybody applauded. A short, yet too long, selection followed the Cantata. It included Mozart's Symphony in G minor; the scena "Where sets the sun" ("Story of Sayid"), ably sung by Mr. McGuckin; a part-song for the Yorkshire chorus, &c. The attendance was 811. In 1884 it was 606.

The Cathedral programme of Wednesday morning was almost more of cloying beauty than could be endured. It comprised Schubert's Mass in E flat, Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment"—a veritable embarrassment of sensuous music. But the public, as was to be expected, felt its attraction, and attended in unwonted numbers, the second morning being usually a weak one on these occasions. It is hard to say which work made the deepest impression; there could, however, be no doubt that the Mass "went home" to all who heard it. With this the contrapuntal numbers—always weak where Schubert is concerned—may have had little to do, but in such movements as the Christe Eleison, the Miserere Nobis, the Incarnatus, and the Benedictus, to mention no others, the master's command of the elements of beauty in music is exercised with a wonderful effect of solemnity and pathos. Schubert dominates when it is a question of tender feeling. Every heart responds to him and is willingly subdued. Moreover, no musical knowledge is required to this end. The most ignorant listener feels in common with the most cultured, if not to the same extent. For these reasons the E flat Mass was a great success at Worcester. People who had never heard the work before were everywhere talking about it. They carried away from the Cathedral an abiding impression. Yet the performance stopped short at some degrees below perfection. Mr. Done's *tempi* were again open to objection on the score of slowness; at least one of the trombones seemed to be afflicted with vagaries, and the *ensemble* was at times unsteady. All the same, the performance deserved more praise than blame. No fault could be found with the solos as delivered by Madame Albani, Miss Hope Glenn, Mr. McGuckin, Mr. Dyson, and Mr. Brereton, while many of the concerted numbers lost in interpretation little or nothing of their legitimate effect. The sensation made by the Mass was well sustained in Mendelssohn's lovely hymn, the solo of which had all possible advantage by being entrusted to Madame Albani, who, affected perhaps by the place, sang it with more than customary depth of expression and purity of style. She was well supported by the chorus. With reference to the "Last Judgment," so often heard at these Festivals, it will suffice to record that an effective rendering, conducted by Mr. Williams, owed much of its character to the exertions of the soloists—Miss Anna Williams, Miss Hope Glenn, Mr. McGuckin, and Mr. Mills. The honours lay with the tenor, who, having the best opportunity, made the most of it. On this occasion the number present was 1,962, and the amount collected £195 11s. 2d., in both respects a marked

advance upon 1884, when the figures stood at 1,390 and £119 18s.

The improvement just noted was not sustained at the evening performance, in the Cathedral, on the same day. In 1884, "Elijah" was heard by 2,988 persons, who contributed £69 to the charity. On the occasion now under review "The Redemption" attracted an audience of 2,255, by whom £45 11s. 4d. was given. It would be risky to draw conclusions from a state of things liable to many influences, but the facts must stand on record, as must another absolute truth—that Gounod's Trilogy seemed to make more than its usual profound impression, as a generally efficient performance went on. This, however, could have surprised nobody who gave the matter a thought, because the deeply solemn music was heard amid surroundings absolutely perfect in their propriety.

The beautiful interior of Worcester Cathedral is impressive at any time, but most of all when lighted up for evening service, when its vastness appears vaster and its solemnity is deepened by the vagueness of shadow and the darkness of remote spaces. Under such conditions the music of "The Redemption" gained strength that enabled it to touch the secret springs of emotion with a firmer hand than in the garish light of day. Anyhow, it did move the congregation deeply; none the less because of a performance in which Madame Albani and Mr. Lloyd repeated a success now familiar all over the country. The other soloists were Miss Hope Glenn, Mr. Brereton, and Mr. Watkin Mills, by each of whom conscientious work was done. Mr. C. L. Williams conducted with the skill and judgment that never fail him on occasions so important.

Thursday morning brought the great event of the Festival—the production of Mr. Cowen's "Ruth"—under the composer's direction. For once a novelty at these Festivals excited a widespread and genuine interest. So much had become apparent long before, thanks to a brisk demand for tickets; but it may be that the most sanguine did not anticipate the actual strength of the congregation. The new work was heard by 2,603 persons, as against 2,094 on the corresponding morning in 1884, while the donations to the charity amounted to £219 19s. 3d. as against £170 18s. 6d. "Ruth," therefore, appeared in the light of a good investment on the part of the committee, and the fact may have an important influence on future policy. At the same time, we must bear in mind that composers with the special popularity of Mr. Cowen cannot be "turned on" at any time, nor can musician and subject be always so admirably suited to each other as in the present case. But let the future take care of itself; enough now that "Ruth" was a great success, and started on its career amid the unanimous sympathy of its first audience. The Musical Times for August last contained so full a description and analysis of Mr. Cowen's Oratorio that we are absolved from the duty of saying anything here of a similar nature. At the same time, we must declare, as a matter of simple justice, that the expectations raised by study of the score in advance of the performance were more than realised on hearing the music. We shall not be expected to say that "Ruth" is faultless. Indeed, if called upon to enter into details once again, we should be constrained to indicate more than one characteristic obviously open to improvement. But all blemishes apart, the Oratorio is a remarkable work—remarkable in its sympathetic expression, its vivid tone-colouring, the beauty and originality of its themes, and its strong dramatic force. The fact is clear that Mr. Cowen was, at the time of composition, entirely in accord with his subject. Only such a happy state of things can explain the genuineness, spontaneity, and unaffected expression of music which, coming from the heart of the author, goes to the heart of the auditor. By referring to the August article, the reader can obtain an accurate idea as to the parts of the work and the features in it which made the greatest "hit"; but we would specially mention the dance numbers belonging to the Harvest Feast, since they may have excited apprehension in timid minds. As a matter of fact, these were heard in the Cathedral without the slightest risk. A bare proposition to introduce dance themes into the church would excite as much consternation as a lion among ladies, but the dance movements in Ruth" so grow out of, and so naturally belong to, a situation in which gratitude to Divine Providence is the predominant feeling that even fastidious tastes, if honest ones, are not shocked. The objectors, if any there be, should clear their minds of cant. They go to church and devoutly sing "Praise Him with the timbrel and dance." They must imply by this, if anything, that the ancient Hebrew exercise was not profane. In "Ruth" we have the ancient Hebrew exercise; neither more nor less, and it is not profane, but distinctly religious. Comment was suggested by other features in the Oratorio, but for the present we forbear. Another hearing may somewhat affect opinion, if only by strengthening impressions already made. The performance gave much satisfaction. Everybody concerned appeared to do his best, and principals, orchestra, and chorus may alike be congratulated upon a fortunate issue. The leading parts were thus distributed:—*Ruth*, Madame Albani; *Orpah*, Miss Anna Williams; *Naomi*, Miss Hope Glenn; *Boaz*, Mr. Lloyd; *An Elder*, Mr. Watkin Mills. This was, undoubtedly, a strong cast, if not the best that can be conceived. Madame Albani so faithfully suggested the character of the heroine, and sang the music with such taste and skill, that the impersonation deserves to rank among her greatest triumphs. Few who listened will forget the accomplished soprano's delivery of "Intreat me not to leave thee," and "My Father, Thou art the Guide of my youth." It came as near perfection as possible. Miss Williams gave distinction to the small part of *Orpah*, and Miss Hope Glenn was earnest and painstaking as *Naomi*. Mr. Lloyd made the most of his chances as *Boaz*, doing for the music all that his charming talent could accomplish, and Mr. Watkin Mills, with his sonorous organ, well declaimed the utterances of the *Elder*. With band and chorus quite up to the mark, and the composer in the conductor's place, it is not surprising that the *ensemble* left none of the beauties of the work unrevealed or even obscured. "Ruth," to sum up, was a success all round. The new Oratorio was followed by the "Hymn of Praise," as to which it will suffice to note Mr. McGuckin's effective rendering of the arduous tenor solos. The other artists were Madame Albani and Miss Eleanor Rees, who sang admirably together in "I waited for the Lord."

The Secular Concert, on Thursday evening, may be dismissed very briefly, its only serious interest arising from Cowen's "Scandinavian" Symphony and Stanford's "Revenge." These were well given, the Leeds chorus again coming off with flying colours, but, of course, neither calls for discussion here. A number of songs &c., made up the balance of the programme, which attracted 680 people. The figures in 1884 were 664.

The Festival closed on Friday morning with, as usual, a performance of "The Messiah," in which most of the leading artists took part. Handel's oratorio drew an audience numbering 2,810—a falling off from that of three years before, when the figures were 3,199. Even a greater diminution was noticeable in the donations, which dropped from £186 12s. to £125 13s. 8d. On the whole, however, the Festivals of 1884 and 1887 fairly balanced themselves in pecuniary matters as they did in things artistic, and Worcester has reason to congratulate herself upon a successful celebration.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Those in office in connection with musical events here are now having their busiest time of the year in arranging and modelling the programmes for the forthcoming musical season, the initial performance of which may be said to take place on the 4th inst., when our premier society, the Philharmonic, gives the first of its usual twelve annual Concerts. The chorus has been rehearsing vigorously for the past month some of the principal works to be rendered near the commencement of the season. Perhaps the following prospectus of the principal items for performance during the season 1887-8 may be read with interest:—

First Concert, 4th inst.—Beethoven's Symphony (No. 5) in C minor; Violin Concerto (No. 8) in A minor, by Spohr; Soli Violin (*a*) Adagio in E (Mozart), (*b*) Prelude in E (Bach), both with orchestra; Polonaise with Chorus from Glinka's "Life for the Czar." Vocalist, Miss Trebelli; solo violin, Madame Norman-Néruda.

Second Concert, 18th inst.—Goldmark's Symphony, "A Rustic Wedding"; a Pianoforte Concerto not yet selected, and Wagner's March and Chorus, "Hail, bright abode" (Tannhäuser). Vocalist, Miss Pauline Cramer; solo pianoforte, Josef Hofmann.

Third Concert, November 8.—Sullivan's "Golden Legend," conducted by the composer, and Stanford's "Revenge," both for the first time in Liverpool. Vocalists, Madame Nordica, Miss Emily Winant; Messrs. Edward Lloyd and Watkin Mills.

Fourth Concert, November 22.—Haydn's "Letter T" Symphony in E flat, for the first time here; a Pianoforte Concerto, and a chorus for female voices from Schumann's "Paradise and the Peri," entitled, "Wreathe ye the steps." Vocalist, Madame Marian McKenzie. Solo pianoforte, Mr. Charles Hallé.

Fifth Concert, December 6.—New Symphony (No. 5) in F, by Cowen, for the first time here; Mendelssohn's setting to the 114th Psalm, and a March with chorus from Gounod's "La Reine de Saba." Vocalist, Madame Albani.

Sixth Concert, December 20.—Handel's "Messiah." Vocalists, Miss Anna Williams, Madame Patey; Messrs. Edward Lloyd and Bridson.

Seventh Concert, January 10, 1888.—Symphony in B flat, by Svendsen, for the first time here, and a Pianoforte Concerto. Vocalist, Miss Hope Glenn. Solo pianoforte, Mr. Schönberger.

Eighth Concert, January 24.—Spohr's Symphony "The Power of Sound," and a March and chorus from Beethoven's "Ruins of Athens," entitled "Crown ye the altars." Vocalist, Miss Louise Lablache.

Ninth Concert, February 7.—Mozart's Symphony (No. 7) in C; Pianoforte Concerto (No. 4) in G major, by Beethoven; Lloyd's Cantata "Hero and Leander," for the first time here. Vocalists, Mrs. Hutchinson and Mr. Bantock Pierpoint. Solo pianoforte, Miss Fanny Davies.

Tenth Concert, February 28.—Rossini's "Moses in Egypt," for the first time here. Vocalists, Misses Thudichum, Marianne Fenna, and Hilda Wilson; Messrs. Edward Lloyd, Harper Kearton, Henry Piercy, Bridson, and Santley.

Eleventh Concert, March 20.—Spohr's "Fall of Babylon," for the first time here. Vocalists, Misses Mary Davies and Eleanor Rees; Messrs. Edward Lloyd, Harper Kearton, Henry Pope, and Bridson.

Twelfth Concert, April 10.—Symphony (No. 4) in E minor, by Brahms, for the first time here. Vocalist not yet engaged. Solo pianoforte, Mr. Charles Hallé. The last-named gentleman will conduct as usual.

As mentioned in the July Liverpool letter to The Musical Times, Mr. Charles Hallé is giving his usual series of eight Concerts, beginning on November 1. The following Symphonies will be performed during the season:—Beethoven, the "Pastoral"; Berlioz, the "Fantastique"; Brahms, No. 2, in D major; Schubert, in C major; Dvorák, No. 2, in D minor; Haydn, No. 5, in D major; Mozart, No. 5, in D; Schumann, in D minor, the four last-named being for the first time in Liverpool. Many further novelties are to be introduced. The musical public here have suffered a disappointment owing to the non-performance of Dr. Joseph Parry's opera "Blodwen," on Bank Holiday last, as advertised. The performance of the opera has been unavoidably postponed until later in the season.

There is nothing to record with respect to the music at the Royal Jubilee Exhibition here, except that the Conductor of the permanent orchestra, Mr. A. E. Bartle, has lately introduced Pianoforte Concertos into the programmes, himself presiding at that instrument.

Mr. J. W. Turner commenced a week's engagement with his English Opera Company, on the 19th ult., at the Alexandra Theatre, in this city. The operas performed were "The Bohemian Girl" (twice), "Maritana," "Fra Diavolo," "The Lily of Killarney," and "La Sonnambula." The company is one of all-round excellence, and includes among other names those of Josephine Yorke, Constance Bellamy, Henry Walsham, Albert McGuckin, and J. W. Turner. The company has drawn to the theatre crowded audiences, and by their frequent and unstinted applause the popularity of the engagement has been proved. The Liverpool musical public will look forward with pleasurable anxiety to the next advent of Mr. Turner and his Opera Company here.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

During the summer months there is but little musical activity in the provincial towns, and if we have had here slightly more than the usual bustle, it has not been of a kind needing much comment. At the Exhibition, bands in abundance, from all parts of the kingdom and some portions of the Continent, have enlivened promenaders. A fair average of excellence has been displayed, but we have had no model performances yet. Something further will have to be achieved before anything like perfection may be looked for. During the last month the necessity for reducing the water pressure has led to the discontinuance of the Organ Recitals; but, for about the ten weeks previous, Mr. Pyne gave two performances each day; and a good many notable English players visited us and gave welcome specimens of their powers. Of course, the strangers attacked so large an instrument under great disadvantage; there being, I believe, some difficulty or awkwardness in the arrangements for previous practice; a great pity, considering how very much difference there is among organs, and how necessary it is for an executant to search for the good effects possible upon the particular instrument at which he is seated. Altogether there has been a good deal of playing, but the result has hardly been equivalent to what might have been expected. One decidedly praiseworthy feature has been the brief engagements (two days each) offered to those local players who cared, for so short a time, and under serious disadvantages, to study Messrs. Bishop's large instrument. In the Concert-room—or, rather, in the large orchestra at the end of the nave of the Exhibition proper—short performances of choral music (part-songs, &c.), have been given by the Manchester Philharmonic Society, under the direction of Mr. G. W. Lane; and by the Vocal Society, under Dr. Watson. Unaccompanied vocal music is, however, scarcely suitable for the situation, unless with a choir of very great power.

I am rather surprised that, among the many attractions offered to visitors, choral competitions have not been included; but, if attempted, they should be confined to very large bodies of singers; all delicacies of detail would fail, unless expressed by a considerable number of vocalists. The small *corps* known as the Blue Hungarian Band continues to attract attention, although the similarity of style pervading the music soon wearies by its persistent eccentricity.

Of the prospects for the winter musical season but little has yet been disclosed. Mr. Hallé's thirtieth season will begin in the last week of this month, and will be conducted on the old lines; except that Herr Beyschlag will take the position of the late Mr. E. Hecht as Mr. Hallé's chorus-master. I hope we shall have a fuller recognition of English music than heretofore. Certainly Mr. Cowen's "Ruth" could not be withheld; and we should like to hear his Welsh Symphony under adequate conditions. Mr. De Jong will start his Concerts on the Saturday following the close of the Exhibition—November 12.

No prospectus of the Concert Hall plans has yet been given out, except that Mr. Hallé will give, on the 3rd inst., his first Recital for the season. The suburban choral societies are having their annual meetings and beginning to inquire about suitable works; probably they will produce more novelties than will be heard in our larger halls.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The long musical drought is evidently breaking up here, and in anticipation of the welcome storm which will burst upon us in the course of the next few weeks, we have already had a few light but acceptable showers in the shape of operatic performances, both serious and comic, by way of overture. The Carl Rosa Company, who started their autumn season a week earlier than usual, have not brought any absolute novelty with them this time, but the opera of "Masaniello," which was played on the 21st ult., for the first time here in a complete form, is evidently better than a good many novelties in the opinion of local opera-goers, to whom the overture and principal melodies have

long been familiar as household words. The other works performed have been "Carmen," "Trovatore," "Maritana," "Lucia di Lammermoor," and "The Bohemian Girl." In addition to such established favourites as Madame Marie Roze, Madame Georgina Burns, Miss Marian Burton, Mr. Leslie Crotty, Mr. Valentine Smith, Mr. John Child, Mr. Max Eugene, and Mr. F. H. Celli, the company included this time some new-comers of more than ordinary pretensions, among whom should be named Miss Fanny Moody, who played *Elvira* in Auber's work, and Mr. Francesco Runcio, a *tenore robusto*, who was quite at home in the part of the revolutionary fisherman. Madame Roze as *Carmen* and *Leonora*, and Madame Burns as *Lucia*, *Arline*, and *Maritana*, fairly divided between them the principal honours in different styles, and showed that they had lost nothing in charm or vocal skill since their previous visit here. The only production calling for mention in the domain of comic opera has been the "Pepita," of Charles Lecocq, which was given here for the first time on the 12th ult., by the company of Messrs. Van Biene and Lingard.

Coming events, however, promise musical matter of more importance. The last campaign of the Festival Choral Society was an unsuccessful one, resulting, according to the Society's report, in "a very heavy pecuniary loss," and their new scheme has evidently been devised with a view to prevent a repetition of this unfortunate experience. It is not in mortals, of course, to command success, but the Festival Choral Society's Committee are doing better by deserving it, their programme being under every aspect the most attractive and interesting which they have put forward for many seasons. In the first place, we are promised an entirely new work by the composer of the "Holy City," and there can be no doubt, from an examination of the vocal and pianoforte score, that Mr. A. R. Gaul's new Cantata "Joan of Arc" is calculated to sustain, if not to advance, the composer's already high reputation. On the same evening (the 13th inst.) which witnesses the production of this important novelty, the first part of Dr. Villiers Stanford's Oratorio "The Three Holy Children," entitled "By the waters of Babylon," will be performed. For the second Concert, which takes place on November 10, Berlioz's dramatic legend "Faust" has been selected. Dvorák's thrilling Cantata "The Spectre's Bride," followed by Dr. Stanford's Cantata "The Revenge," will be given on February 9, and for the fourth and last Concert, on March 15, a miscellaneous programme is promised, in which Mendelssohn's "Hear my Prayer" will find a place. At Christmas the customary performance of "The Messiah" will be given. For the subscription series the committee have engaged the services of Madame Lilian Nordica, Miss Anna Williams, Madame Minnie Hauk, Madame Henschel, Madame Trebelli, Mr. John Bridson, Mr. Watkin Mills, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Iver McKay, Mr. Henry Piercy, Mr. Robert Grice, Mr. D. Price, and Mr. Henry Pope. The band and chorus will consist as usual of 400 performers, under the skilled conductorship of Mr. Stockley.

Mr. Stockley's fifteenth series of orchestral Concerts will comprise as before four performances, for which the following dates have been fixed—viz., October 27, January 26, February 26, and April 19. Full particulars of the selections are not yet forthcoming, but it is intimated that Dr. Villiers Stanford's new "Irish" Symphony and Mr. Cowen's new Symphony, both conducted by their respective composers, will find places in the scheme. The band will consist, as on former seasons, of eighty performers, under the conductorship of Mr. Stockley, with Miss Fanny Davies as solo pianist and Mr. Carrodus as solo violinist. The vocal selections will be contributed by Madame Georgina Burns, Madame Helen Trust, Mdlle. Antoinette Trebelli, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Henry Pope, and Mr. Leslie Crotty.

The abandonment of the Saturday Evening Concerts, which was lately resolved upon as a consequence of the unsatisfactory commercial results of the undertaking, has left a void in the round of our musical opportunities which several enterprising caterers are aspiring to fill. It is understood that the Midland Musical Society will occupy several Saturday evenings in the course of the season, with Concerts specially designed for the benefit of the artisan classes, in which oratorio will divide attention with miscellaneous selections. Five evenings have been secured by Mr. Alfred Gilmer, the popular local bandmaster and cornet soloist, for a series of cheap orchestral Concerts at which the instrumental selections will be intermingled with vocal performances. The organ will be in the hands of Mr. George Haliley.

It is full early yet to discuss the arrangements for the Birmingham Musical Festival of 1888, but it may be useful to state here that, in addition to the works already mentioned which have been commissioned for this meeting, the scheme will comprise Beethoven's colossal Mass in D, Bach's Magnificat, Weber's setting of a Hymn by Rochlitz, which is at present new to this country, Berlioz's Requiem, and last, but not least, Handel's Oratorio "Saul," which has been heard here only in a fragmentary form. In connection with the Festival, it may not be out of place to refer here to the late Mr. Thomas Spencer, an amateur of considerable attainments, who has for several Festivals rendered considerable service to the Committee, and whose untimely death, on the 9th ult., at the age of forty-five, is deeply deplored in local musical circles.

MUSIC IN LEEDS, &c.

(From our own Correspondent.)

The time is fast approaching for the commencement of the musical season. Already one or two of the societies in Yorkshire have announced their dates, and the ensuing month will find all of them at work, either in the form of rehearsal or of actual performance. The season promises to equal any of its predecessors. Music lovers in Leeds and Bradford especially have reason to regard the coming season with lively interest.

It is a matter of extreme satisfaction to be able to record the gratifying response which has been extended towards Mr. Rawlinson Ford's scheme of chamber Concerts for another season. At the ballot for seats, which took place the other day, the number of subscribers for the series was found to be nearly double that of last year. Mr. Ford intends to give ten Concerts, which are to begin on the 19th inst. and to conclude on the 21st of March. This extension of the scheme will not be allowed to impair the merit of the Concerts, at all of which the best artistic talent will be brought to bear. The Philharmonic Society, which Mr. Alfred Broughton continues to conduct, is to give three Concerts. The first of the series will take place on November 9, when Mr. Prout's Cantata "Hereward" will be produced, with Miss Marriott, Miss Clara Leighton, Mr. Edward Lloyd, and Mr. Wm. Riley as principals. "St. John the Baptist" will be given in February, and arrangements are in progress. Madame Albani, Madame Patey, Mr. Seymour Jackson, and Mr. Watkin Mills have been retained for "The Messiah" performance in December, which is announced as "an extra." Special pains have been taken with the band and chorus, which will number 400 performers. Herr Schiever will take part at each Concert as leader of the band, and Mr. S. Liddle is to preside at the organ. Mr. Haddock and Herr Christensen may be expected to be active again in the element of chamber music. Herr Christensen's scheme for the establishment of a Conservatoire in Leeds gains ground, and begins the season with a flourish, if the list of professors whose services have been requisitioned as teachers is of any account. The popular Saturday Concerts at the Coliseum, which by reason of their cheapness and the versatility of the talent engaged met with great success last season, will be resumed by Mr. Lane. Other societies, such as the Choral Society and the Temperance Choral Society, are also at work.

Bradford is once more to be favoured with the enterprise of Mr. W. B. Sewell, whose striking performances of last winter commanded so much attention. The Concerts which he gave left him with a deficit, several masterpieces, including Berlioz's "Messe des Morts," having been produced at popular prices, which failed to meet the enormous expenses of their production. Mr. Sewell's aim is to establish a local orchestra of which the town, and indeed the West Riding generally, is very much in need, and with moderate encouragement there is every reason to believe

he would succeed. During the summer, a portion of his orchestra has had a permanent engagement at the Yorkshire Exhibition, where its performances have invariably proved attractive. As far as regards the coming winter, Mr. Sewell's venture has not met with the public support it deserves, but he proposes to give seven Concerts, if the public show any desire to support him. The orchestral music of the greatest masters will be presented, and it is intended to augment the size of the orchestra to seventy performers. Two extra nights are spoken of for the production of works by Berlioz, possibly the "Requiem" and the "Te Deum." The prospectus also mentions Dr. Stanford's Irish Symphony, and Choral Ballad "The Revenge" among other works.

The Subscription Concerts Committee, thanks to the prosperity which has ever attended their operations, have issued an attractive prospectus for their twenty-third season. The ordinary series comprises six Concerts, but there is to be an extra performance free to subscribers. The opening Concert, in October, will be devoted to "The Golden Legend," for which Madame Albani—who was so conspicuously associated with the original production at the Leeds Festival, and with its performance in Berlin—Mr. Edward Lloyd, Miss Winant, and Mr. Watkin Mills have been retained. Orchestral Concerts will be given by Mr. Hallé's band in November, January, and March, the arrangements for which are in progress. Professor Joachim will pay his annual visit in March, and Madame Nordica and Madame Trebelli will be engaged for one or other of the Orchestral Concerts. There is to be but one Chamber Concert, namely, in December, for which Schubert's Octet is promised. In addition to the opening Concert in October, a choral Concert is announced for February, at which will be given Verdi's "Requiem." Madame de Fonblanque, who took part in a former production of the work eight years ago, will again be heard in the contralto music, and the other artists engaged for the occasion are Miss Annie Marriott, Mr. Edward Lloyd, and Mr. Gilbert Campbell. The one Ballad Concert of the series is to be given at the end of January. Mr. and Mrs. Henschel, Miss Hope Glenn, and Mr. Edward Lloyd may be expected to make the event an attractive one. Among other items mentioned as likely to be heard during the season are Cowen's recent Symphony, a chorus from "Belshazzar," and a piece by Becker. The time is, however, early enough for detail, many of which are yet in process of consideration.

The Bradford Festival Choral Society, under their new Conductor, Dr. Bridge, of Chester, is to assist the Subscription Concerts Committee at their two choral Concerts, and, in addition, have a series of their own to get through. The first Concert of the Society is to be given in November. The programme is somewhat novel—madrigals and glees of English writers, from the earliest to the present period, including Morley, Weelkes, Benet, Pearsall, and Bishop. The setting of Lord Tennyson's ballad "The charge of the Light Brigade," by the late Conductor of the Society, Mr. Hecht, will also be produced. "The Messiah" will be given in December, and a Concert will also be given during the Spring.

Mr. Edward Misdale and Mr. S. Midgley are both engaged in the promotion of Chamber Concerts. Mr. Misdale has engaged the services of Mr. John Dunn, the popular violinist, and Mr. Midgley is reported to have in hand the establishment of a Ladies' Choral Society.

Josef Hofmann, the youthful prodigy upon whom a good deal of praise was bestowed in respect of his achievements in London, paid a visit to Halifax on the 19th ult., under the auspices of Mr. J. H. Sykes. The boy gave a really wonderful exhibition of his powers, chiefly of course in the direction of nimbleness of finger, in pieces like Mendelssohn's "Spinnerlied," the Chopin-Liszt "Chant Polonaise," and two of Chopin's pieces. On the other hand, three little pieces of his own composition—a Souvenir, a Mazurka, and a Polonaise—testified to qualities of head as well as of hand. Miss Annie Chester took part as vocalist with fair success. Master Hofmann had a fairly large audience and a very enthusiastic one.

The first of a very important series of Subscription Concerts, arranged by Mr. John Watkinson, was held at Huddersfield on the 20th ult. The series will comprise fourteen, at every one of which will be found music and musicians of the highest class. In addition there is to be a musical festival in honour of the Queen's Jubliee, for the benefit of the local charities. At the latter, which will take place on November 2, "The Golden Legend" will be produced, with Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Watkin Mills as principals. Dr. C. V. Stanford's work "The Revenge" is also announced for performance along with Sir Arthur Sullivan's work at the morning performance, and in the evening will be given an orchestral Concert, with Madame Albani as vocalist. Mr. Charles Hallé's orchestra is to supply the orchestral music, and the chorus will comprise members of the Huddersfield Choral Society. The arrangements for the series of Subscription Concerts are complete, and variety will be introduced as much as possible in the character of the music to be provided. At the opening Concert, on the 20th ult., which was a Chamber Concert, the executants included the Skinner Quartet—namely, Miss Emily Skinner (first violin), Miss Lucy Stone (second violin), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello). Master Josef Hofmann also appeared as solo pianist, and in piano duets with his father, Professor Casimis Hofmann. Miss Adelaide Mullen and Mr. Henry Beaumont were the vocalists. In Mendelssohn's E minor Quartet, Miss Skinner's combination demonstrated the possession of great delicacy and refinement, and the *ensemble* playing was almost perfect. The finished performance of the leader of the combination was especially to be commended. Master Hofmann's performances created quite a *furore*. Miss Mullen and Mr. Beaumont both contributed much to the success of an excellent Concert.

An event of unusual interest will be the production, at Huddersfield, of a new work by Mr. E. Prout, called "The Red Cross Knight." The work has been specially written for the Huddersfield Choral Society, which last season, it may be remembered, gave Mr. Prout's "Hereward," which has already attained much popularity. The new work is in active rehearsal under Mr. Prout's supervision, and will be produced at the first of the Choral Society's Concerts. Musicians who have had an opportunity of judging speak very highly of the music, and the production is awaited with much interest.

The Huddersfield Glee and Madrigal Society are arranging a series of Concerts for the season.

MUSIC IN THE WEST.

(From our own Correspondent.)

During the summer months there have been no concerts of importance given in Clifton or Bristol, and it is therefore our office this month rather to cast a look forward towards the possibilities of the coming season, than to chronicle past events. At the same time we must not forget that we were invited to listen to some very pleasant music out of doors, performed by an excellent band which was got up by public subscription, and which, we are glad to be able to add, proved, financially as well as musically, a decided success. Very admirable programmes were frequently presented and were attentively listened to by the vast numbers of our citizens who congregated around the stand on summer evenings, whether on our beautiful downs or in other parts of Clifton or Bristol. The places and hours of performance were so arranged as to bring the music within reach of all, and the particulars were fully announced beforehand, so that it was quite the exception when a large audience was not present. The music chosen was nearly all of the "popular" type, but was, as a rule, good of its kind; and it certainly gave genuine pleasure to the auditors. The members of the band numbered over forty, and were under the able conductorship of Mr. Frederick Watts, well known in our city both as violinist and conductor. We shall look forward to a renewal of these pleasant gatherings next year.

For the present month, the Bristol Musical Festival Society announce two grand Concerts on the 21st and 22nd inst. The selected works are Dvorák's Cantata "The Spectre's Bride," which is certainly calculated to show the calibre of any choir; Dr. Villiers Stanford's

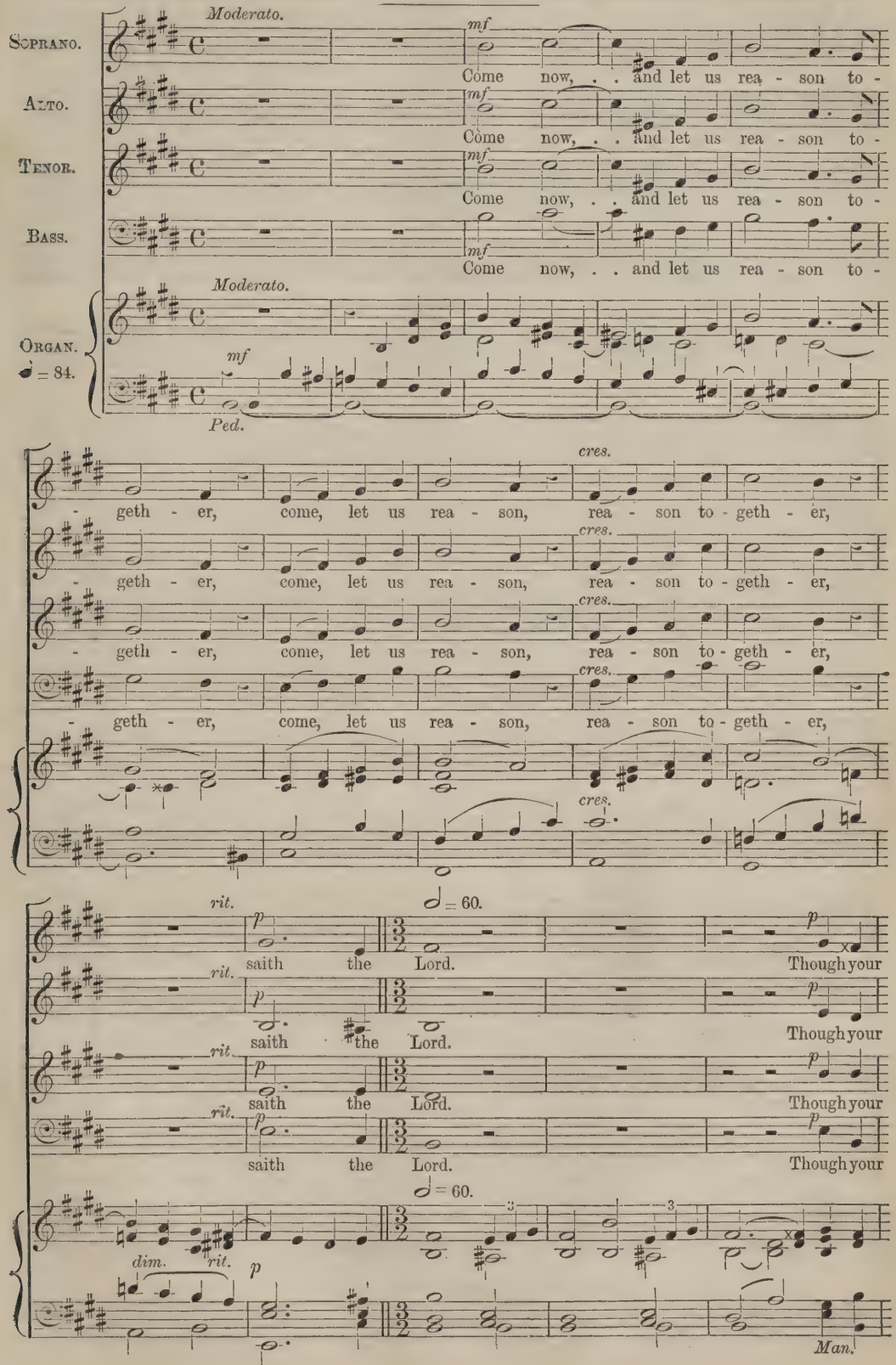
Come now, and let us reason together.

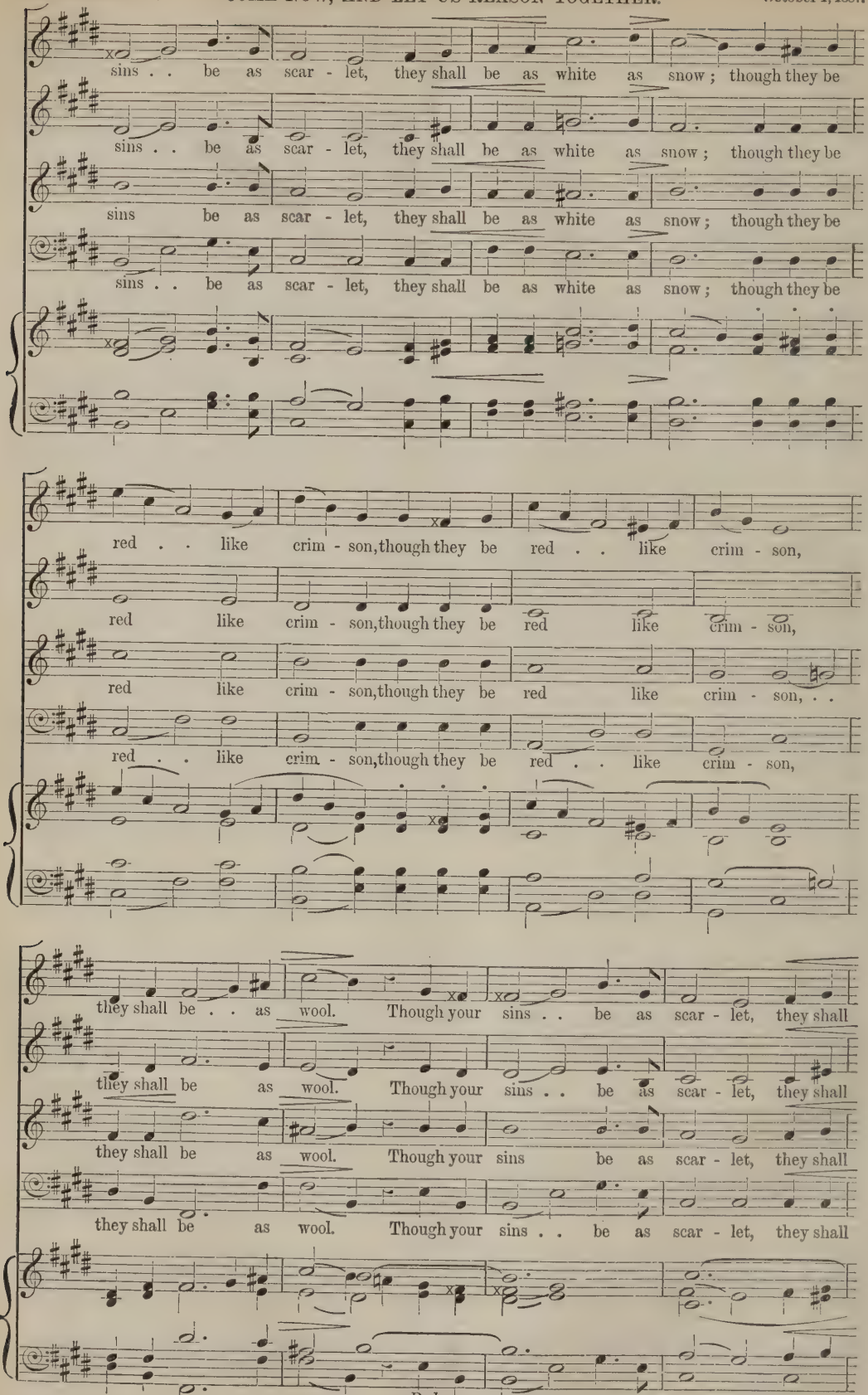
ANTHEM FOR TENOR SOLO AND CHORUS.

Isaiah i. 18—20.

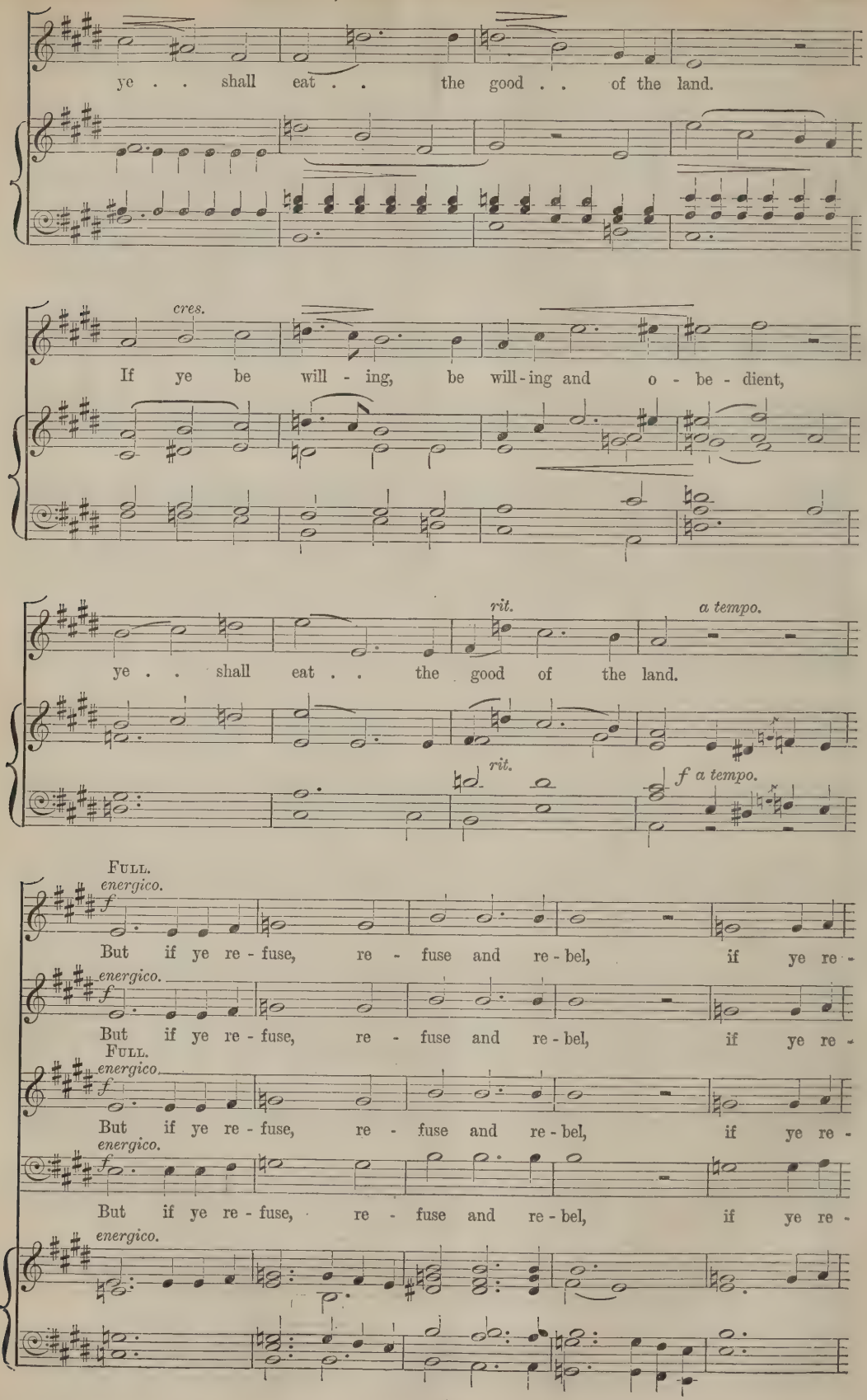
Composed by ROWLAND BRIANT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.




sins . . be as scar - let, they shall be as white as snow; though they be
sins . . be as scar - let, they shall be as white as snow; though they be
sins be as scar - let, they shall be as white as snow; though they be
sins . . be as scar - let, they shall be as white as snow; though they be
red . . like crim - son, though they be red . . like crim - son,
red like crim - son, though they be red like crim - son,
red like crim - son, though they be red like crim - son, . .
red . . like crim - son, though they be red . . like crim - son,
they shall be . . as wool. Though your sins . . be as scar - let, they shall
they shall be as wool. Though your sins . . be as scar - let, they shall
they shall be as wool. Though your sins be as scar - let, they shall
they shall be as wool. Though your sins . . be as scar - let, they shall
Ped.

be as white as snow; . . though they be red . . like crim - son, though they be
be as white as snow; though they be red like crim - son, though they be
be as white as snow; though they be red like crim - son, though they be
be as white as snow; though they be red . . like crim - son, though they be
red . . like crim - son, . . they shall be as wool.
red like crim - son, they shall be as wool.
red like crim - son, . . they shall be as wool.
red . . like crim - son, they shall be as wool.
Tenor Solo. Più moto.
If ye be will - ing, be will-ing and o - be - dient,
Più moto.
p
cres.
if ye be will - ing, be will-ing and o - be - dient,
cres.


ye . . shall eat . . the good . . of the land.
cres.
If ye be will - ing, be will - ing and o - be - dient,
rit.
a tempo.
ye . . shall eat . . the good of the land.
rit.
f a tempo.
Full.
energico.
f
But if ye re - fuse, re - fuse and re - bel, if ye re -
But if ye re - fuse, re - fuse and re - bel, if ye re -
But if ye re - fuse, re - fuse and re - bel, if ye re -
But if ye re - fuse, re - fuse and re - bel, if ye re -

ff
- fuse, re - fuse and re - bel, ye . . shall be . . de -
- fuse, re - fuse and re - bel, ye . . shall be . . de -
- fuse, re - fuse and re - bel, ye . . shall be . . de -
- fuse, re - fuse and re - bel, ye . . shall be . . de -
f
- vour - ed with . . . the . . . . sword:
- vour - ed with . . . the . . . . sword:
- vour - ed with . . . the . . . . sword:
- vour - ed with . . . the . . . . sword:
rit. . al . Tempo 1mo.
cres.
f
for the mouth of the Lord . . . hath spo-ken it.
rit. . al . Tempo 1mo.
cres.
f
for the mouth of the Lord . . . hath spo-ken it.
rit. . al . Tempo 1mo.
cres.
f
for the mouth of the Lord . . . hath spo-ken it.
rit. . al . Tempo 1mo.
cres.
f
for the mouth of the Lord . . . hath spo-ken it.
rit. . al . Tempo 1mo.
f
3
dim.

p
Tho' your sins . . be as
Tho' your sins . . be as
Tho' your sins be as
Tho' your sins . . be as
3
p
Man.
Ped.
scar - let, they shall be as white as snow; tho' they be red . . like
scar - let, they shall be as white as snow; tho' they be red like
scar - let, they shall be as white as snow; tho' they be red like
rit.
a tempo.
crim-son, tho' they be red . . like crim - son, . . they shall be as wool.
crim - son, tho' they be red like crim - son, they shall be as wool.
crim - son, tho' they be red like crim - son, . . they shall be as wool.
crim - son, tho' they be red . . like crim - son, they shall be as wool.

p
They shall be . . as . .
They shall be . . as . .
Solo.
p
they . . shall be . . as wool. . .
Full.
p
They shall be . . as . .
They shall be as
p
p
white . . as snow,
shall
white . . as snow,
shall
as snow,
cres.
Full.
pp
white . .
Solo.
They . .
shall be . . as wool, . . shall
white as snow,
shall
cres.
pp
be . . as . . white . . as snow. A - men.
be . . as . . white . . as snow. A - men.
be . . as . . white . . as snow. A - men.
be as white as snow. A - men.

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COMPOSED EXPRESSLY FOR THE WORCESTER MUSICAL FESTIVAL, 1887.

RUTH

A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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THE DAILY TELEGRAPH.

There are choruses in "Ruth" which surprise the candid and intelligent observer, to whom the natural bent of the composer's genius is no secret. Here, indeed, we have the handler of the goldsmith's delicate tools wielding the hammer of Thor and bringing it down to some purpose, revealing strength, energy, and decision for the exact measure of which few could have been prepared. . . . There now remains only to congratulate the composer upon a successful achievement, and upon the favour with which the work was obviously received by a profoundly attentive audience.

THE MORNING POST.

There is beautiful music enough in "Ruth" to make the reputation of the composer had it not already been made.

THE DAILY NEWS.

No better subject for his first essay could have been afforded than that which he has chosen. The pretty pastoral idyl of "Ruth" was exactly what was needed for the exercise of his graceful fancy, his vein of refined and winning melody, and his skill in delicate picturesque orchestration.

THE DAILY CHRONICLE.

Mr. Frederic Cowen's Oratorio "Ruth" is in every way creditable to British musical art. It is a worthy addition to the list of works with which we may "speak with the enemies in the gate" and "not be ashamed."

THE GLOBE.

There could be no doubt of the success which Mr. Cowen has in this instance achieved. . . . It is a work which will worthily sustain the great reputation honourably won by its composer.

THE SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

setting of "The Revenge," which, with its distinct and taking melodies, will be sure to be popular, and will moreover give to the tenors and basses "that which they love"—namely, several opportunities of showing the power and quality of their voices, undimmed by the tones of treble or alto. Sir Arthur Sullivan's Cantata, "The Golden Legend," is to be given as well as "The Revenge" at the second Concert, and if the Festival choir should come out from such an ordeal unscathed, it will certainly be a grand triumph, and will entitle this body of vocalists to a place second to none among provincial choirs. To attain such a result, however, it will be necessary that they look well to their weapons during the interval that remains before the Concerts. Mr. D. W. Rootham, the excellent chorus-master, is making every effort to achieve "un grand succès," and if hearty and patient effort can compass it, we need not doubt of its being accomplished. The principal vocalists will be Madame Albani, Miss Annie Marriott, Miss Emily Winant, Mr. Edward Lloyd, and Mr. Santley. Mr. George Riseley will be the organist. The one fault we have to find with the conduct of these Festival Concerts is that outsiders are asked to perform work which could fairly be done by musicians in our midst, and that these latter are relegated to positions of little credit or importance, and are expected "therewith to be content." It is as if we possessed no organist capable of doing more than filling in with a few chords now and then, and not more than, perhaps, one violinist and one cellist worthy of a place in the orchestra. But this leads us on to the next point in the plans for the season, which is a very sad one—namely, that we can no longer speak of "our orchestra."

It appears that the guarantors' fund is so nearly exhausted as to compel the Committee of the Monday Popular Concerts Society to the mournful decision of giving no Concerts during the winter. Comment is hardly needed, and the fact will best speak for itself as to the love for the highest types of music thus manifested by the body of our citizens. They will evidently "have none of it," and perhaps it is only to the few real lovers of true art amongst us to whom this announcement will come as a great blow, detracting materially from the anticipated pleasures of the season. Still we entertain a faint hope that the Concerts will be missed even by the careless "many," if only as places of resort in which to stare at their neighbours, and that possibly some effort may be made to revive them, perhaps after Christmas.

We are glad to be able to state that Mrs. Viner Pomeroy's Classical Chamber Concerts are to be continued, and we trust that they will receive adequate support. It is intended to give four Concerts during the winter, and the following works are among those selected for performance:—Spohr's Quintet for piano and strings; G. A. Macfarren's Quintet for piano, violin, viola, violoncello, and contra-bass; Brahms's Quintet (Op. 26) for piano and strings; Schubert's Trio in B flat; Scharwenka's Sonata for piano and violoncello; Beethoven's Sonata in G major, for piano and violin. The executants will be the same as usual, with Mr. Henry Holmes as first violin.

The Bristol Musical Association begin their work for the season by giving their first Concert on the 1st inst., particulars of which will appear in our letter next month.

At Exeter, the musical fixtures, so far as is at present decided, will be as follows:—The Oratorio Society will give Gaul's "Holy City" at their Christmas Concert; the Western Counties Musical Association will give, at its annual Festival Concerts, Dr. Edwards's work "The Ascension," Mendelssohn's "Athalie," and Dr. Stanford's setting of "The Revenge." The same Society had announced an amateur performance of Flotow's "Martha," at the New Theatre in December, but this plan has been effectually disposed of by the sad calamity which has befallen the city in the burning of the theatre and the terrible loss of life occasioned thereby.

The Madrigal Society has suspended operations for the present year, owing to lack of voices. It is to be hoped that the suspension may be only temporary, the Society having done good work in its particular department for many years past.

The Organ Recitals at the Victoria Hall are announced to begin on the 1st inst.

At Salisbury the arrangements for the season are not yet complete, but we are informed that the Sarum Choral Society intend to rehearse Gade's "Zion," with a view to performing it at their next Concert.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The prospectus of our coming musical season promises as yet nothing of extraordinary value. Whether we have grown less ambitious in our aims to provide grand concerts for the people, and to hold ourselves equal in musical culture with other cities; whether it emanates from a decrease of enthusiasm amongst the people themselves; whether it is a reaction from having had too many good things last season; or whether, from a financial point of view, those who were formerly bold are now shy, so much is certain, that the Choral Union Concerts, from eleven to twelve in number, as conducted hitherto for a good many years, have fallen to the ground. They might have died there, and thus have become a thing of the past, but for the speculative enterprise of the local *entrepreneurs*, Messrs. Paterson and Sons, who picked them up, and now try to revive at least four of the Orchestral Concerts, to be given during the months of December and January under Mr. Manns's conductorship; whilst the Choral Concerts of the old Choral Union, under a new management, are to consist of four performances—viz., Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah," "Hymn of Praise," and "Walpurgisnacht."

Following the respective dates, there are these further Concerts on the *tapis*. Late in October, the remarkable child-pianist and composer, Josef Hofmann, for a Pianoforte Recital; towards the end of November, Madame Adelina Patti will make her first appearance (somewhat late in the day), supported by Signor Foli, Herr Ganz, and Mdlle. Ganz; a few days after, the charming American artist, Miss Adelaide Detchon, will give her dramatic and musical entertainment; followed in December by Herr Stavenhagen's re-appearance in a Pianoforte Recital. For January and February, Madame Trebelli for a Ballad Concert and Señor Sarasate for a Violin Recital are announced, all under the management of Messrs. Paterson and Sons, whose concert department is under the charge of Mr. J. C. Dibdin. We shall also have the customary Reed Concerts, Dr. Charles Hallé's Pianoforte Recital, the latter promised for November; and, during the same month, the Carl Rosa Opera Company.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(From our own Correspondent.)

The musical season in Glasgow can hardly be said to begin earlier than October, but if I have therefore no reports of Concerts to furnish as yet, I have at least some information to give regarding intended performances, and, what may have a special interest for many of the readers of The Musical Times, I am able to give details of some of the music proposed to be studied by the numerous societies in this district.

The Glasgow Choral Union have fixed on "Elijah," "The Messiah," and "Faust." The season will be a rather shorter one than of late years, but *if* the choral portion of it is, through force of circumstances, smaller and less immediately interesting than generally hitherto, there is no cause to apprehend a lack of interest in the scheme as a whole. The subscriptions to the guarantee fund, indeed, were liberal and ready, a good proof that the Committee of Management possess the entire confidence of the public. Mr. Manns is re-engaged as Conductor, and Mr. Joseph Bradley of Manchester has been appointed to the vacant post of chorus-trainer. Details of the instrumental Concerts will duly appear.

The West of Scotland Choral Society, conducted by Mr. H. A. Lambeth, intend giving a performance of "Elijah" during the season. The membership is between one and two hundred. Very curiously, Mr. Joseph Barnby's beautiful Oratorio "Rebekah," rather neglected as it has been in this quarter, is to be placed under study by three different societies: Bridgeton Choral Union, with a member

ship of 250 voices, and under the care of Mr. George Taggart; John Street United Presbyterian Church Choir, and Dennistoun United Presbyterian Church Choir.

The South Side Choral Society, true to its almost unvarying taste, has decided on Handel's "Esther." The Musical Association of Langside Free Church (Mr. McKay, Conductor) is to take up (in addition, no doubt, to its study of sacred music) Parker's Cantata "Silvia." The Glasgow Temperance Choral Society, which is flourishing under the direction of Mr. W. H. Murray, will this season essay Gaul's new historical Cantata "Joan of Arc." The Glasgow Academy Choir have had a Cantata (treble voices) written for them by Mr. Allan Macbeth, entitled "Silver Bells," words by E. Oxenford. In addition to the practice of this Mr. Maclaren's accomplished young choristers will make a special study of part music, chiefly, this year, the older form of glees, such as "Come, bounteous May," for alto, tenor, and bass, the latter two voices being supplied by former pupils of the Academy. The Hamilton Choral Union are to study Handel's "Messiah," and Bridge of Weir Society Dr. Stainer's "Daughter of Jairus."

A Choral Union has been formed at Lanark, and Handel's "Messiah" is to be the first subject of study.

The season usually opens in our city with the Saturday Evening City Hall Concerts, under the auspices of the Abstainers' Union. The first and second of the series took place on the 17th and 24th ult., the programmes being of the ballad character, which seems to be as far as it is possible to take these entertainments in an educative musical direction. For the last two or three years the Concerts have been repeated in another and newer part of the city, but these duplicatory performances have not been financially successful, and the series will be confined, meantime, to the City Hall, their original habitat. On the whole, I am glad to say, ballad Concerts cannot be said to be acceptable in Glasgow except among the less musically educated. The Glasgow Select Choir, which usually makes an early appearance in the season, is to give a Concert on November 1.

We are to have a visit from Mr. Charles Hallé shortly for his annual Pianoforte Recital. When in Glasgow, Mr. Hallé is to be the guest of the Society of Musicians. Remarkable to relate, Madame Adelina Patti has only been once in Glasgow, and that so very long ago that the circumstance, if indeed there is no mistake in the matter, is completely forgotten. Our citizens are, however, to have the privilege of hearing this celebrated singer in November next, when she will be supported by Madame Antoinette Sterling, Miss Carpenter, violinist, and other eminent vocalists and instrumentalists. There is also to be a Pianoforte Recital by Mr. Alfred Hollins, on November 25. This clever young pianist, I may mention, performed privately before the members of the Society of Musicians in August, at one of their usual meetings. The Society, by the way, interests itself much in budding musicians, and had the opportunity of hearing a most promising young violinist at their meeting of the 13th ult.—Master Gerald Wallen, Medalist of the Royal Academy of Music.

Organ Recitals were given by Dr. A. L. Peace on Monday evenings in August and September, in the Cathedral, and were fairly well attended.

The Barbour scheme, for the promotion of popular musical education in Paisley, has again been launched, and this year with certain modifications, which are likely to lead to its being still more taken advantage of than even hitherto. A Scholarship is offered, and other encouragements of a like character are given to musical study. Church choir competition is invited, as well as competition in violin and violoncello playing; prizes are offered also for original composition. The scheme has now been five years in operation, with great and increasing success.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

Several Eisteddfodic meetings have been held in the Rhondda Valley districts, but very few of the musical events generally seem to have risen to first-rate importance. The absorbing effect of London proceedings has not altogether passed away.

The preliminary programme of the National Eisteddfod at Wrexham next year will include twenty-nine competitions of a musical character. The test pieces in the chief choral competition are (1) "Cum Sancto Spiritu" (Mozart's "Twelfth Mass"), (2) "Shepherds' Chorus" ("Rosamunde"), and (3) "That God so loved the world we know" (J. S. Bach). The first prize is £100 and a *bâton*, and the second £20. Choirs to consist of between 120 and 150 voices. In the second choral competition (test pieces in Welsh), a first prize of £50 and a second of £10 are offered. The "Greek War Song" (Dr. J. C. Bridge) and "The long day closes" (Sir Arthur Sullivan) will be the test pieces in the third choral competition. 1st prize, £20; second, £5. There will be three Pennillion singing competitions, a brass band contest, and various instrumental events. Some prizes are also offered for compositions, such as solos, glees, and anthems.

On the 19th ult. a well attended Eisteddfod was held in a large marquee at Pentre, Rhondda Valley, Mr. E. H. Davies in the chair. A prize of £50 was offered for the best rendering of "Blessed be the Lord God of Israel." Five choirs competed, and Blaenewm was successful. The Rhondda Glee Society (Mr. John Broad) was awarded the prize of £12 for the best rendering of "The Martyrs of the Arena." Brass band competition, "The heavens are telling," for a prize of £5. Four bands competed, and that from Sguborwen was victorious. I have on several occasions heard this chorus rendered by local bands in Eisteddfodic competitions, but as a test piece it may be questioned whether it is sufficiently exhaustive. In the competition between brass bands, the subject being on this occasion "O great is the depth," the Ferndale Band took the prize.

The mining village of Penygraig, near Pontypridd, was the scene of an Eisteddfod on the 12th ult. The meeting was held in aid of the Seren Rhondda Benefit Society, and the result financially was, I understand, satisfactory. The musical adjudicator was Mr. D. Jenkins, M.B. The Ynyshir Glee Party (Mr. Gwilym Thomas, Conductor) took the Glee Prize.

A Festival of the Glamorganshire English division of Llandaff Diocesan Church Choral Association was held, on the 1st ult., at St. Augustine's Church, Penarth. Inclement weather prevented the attendance from being as large as was anticipated. To hold the Festival at Penarth—a rising suburb of Cardiff—is a new departure. It generally takes place at Llandaff; but St. Augustine's has such excellent acoustic properties that it was thought a variation in the annual programme might be made as indicated. The choirs included 400 voices. The Conductor was Mr. R. Seaton, the Choirmaster to the Association.

In the meantime the Merthyr Orpheus Society (Mr. W. H. Powell, A.C., Conductor) gave a miscellaneous Concert, on the 22nd ult., at the Temperance Hall, in aid of the Funeral Fund of the Merthyr District of Ivorites. The attendance was fairly large, Dr. James, in the absence of Mr. David Williams, Henstaff Court, presiding.

The Cardiff United Choir, a new organisation, of which the leadership is taken by Mr. J. Williams, performed the Oratorio "Judas Maccabæus" at the Moor Street Congregational Church, Cardiff, on the 21st ult. This somewhat ambitious effort was attended with a great deal of incidental success, and the attendance of the public was very large. The soloists were: Miss Lucy Clarke, Miss S. C. Morris, Eos Morlais, and Mr. R. C. Jenkins. The choir numbered about 150 voices. The orchestral accompaniment was not faultless, but that is not altogether a new feature. Pianist, Mr. E. Bull; Organist, Miss L. Hooper.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, September 6.

The newspapers are full of announcements for the coming musical season in the chief cities of the United States, and managers are everywhere preparing for a peculiarly lively campaign. Unless all appearances are deceiving, the season will surpass in activity and variety all its predecessors. In New York the German Opera overshadows the other institutions; in Boston anticipation is on the *qui vive* concerning the symphony series under Mr.

Gericke; in Cincinnati the Festival Association is busy with arrangements for the regular biennial Music Festival, which will take place in May, 1888; in Baltimore the Concerts of Mr. Heimendahl, which have materially advanced the culture of that city during the last two seasons, are exciting the attention of amateurs, while the German population is getting ready for one of those monstrous gatherings of male singing societies, at which, as a rule, the musical achievements are in inverse ratio to the quantity of beer drunk; Chicago, pushing, energetic, omniverous as ever, is dividing its attention between its magnificent new music hall, its newly founded library (which has £400,000 at its disposal for the purchase of books), and plans for the next meeting of the Music Teachers' National Association. From this brief summary of what is doing in a few of the larger cities of the country, my English readers may be able to conclude that the old disparity between the intellectual and the commercial and industrial activities of the people of the States is rapidly disappearing.

It would be impossible to convey an idea of the significance and scope of the promises of the musical season in this country in all their bearings, and I must content myself with a hurried outline of such plans as lie before me. To begin with New York as the Metropolis of the country, a few words are due first to the operatic outlook. For the German institution, under the management of the owners of the Metropolitan Opera House, all the plans are complete down to the arrangement of the repertory and the assignment of parts for every night of the season. As last year, so this, Wagner will dominate the list. Next February, when the season comes to an end, there will be only two Wagnerian works, outside of the youthful operas which can only be looked at in the light of curiosities, that will not be familiar to the people of New York. These two are "Rheingold" and "Parsifal." All except these two and "The Flying Dutchman" (which latter has frequently been given in America) will be included in the Metropolitan repertory. "Siegfried" and "Götterdämmerung" will be heard for the first time in the coming season, and during the last two weeks, from February 6 to February 18, all the Nibelung tetralogy, save the prologue, will be twice given in the proper succession of pieces. Naturally the Wagnerites are elate, and a movement is on foot to organise a society to advance general musical culture in accordance with the progressive ideas of the great German poet-composer and æsthetic philosopher. The representations of the Metropolitan company will extend from November 2 till February 18—sixteen weeks—within which time there will be given forty-seven subscription evenings and sixteen matinées. The novelties promised are Wagner's "Siegfried" and "Götterdämmerung," Nessler's "Trompeter von Säkkingen" (a pretty sharp contrast), Spontini's "Ferdinand Cortez," and Weber's "Euryanthe." The rest of the list consists of "Rienzi," "Tannhäuser," "Lohengrin," "Meistersinger," "Tristan und Isolde," "Walküre," "Queen of Sheba" (Goldmark), "Merlin" (likewise Goldmark's), "Prophet," "Fidelio," "Aïda," "La Juive," "Faust," and possibly "Don Giovanni." The doubt touching the performance of the last opera arises from the fact that the season opens a few days too late to enable the management to celebrate the hundredth anniversary of the first performance of Mozart's masterpiece at Prague. In this connection it is interesting to note that a local critic has made a painstaking inquiry into the American life of Lorenzo da Ponte, Mozart's librettist, who lived in this country from 1805 till his death in 1838 (nearly all the time in New York), and has added curious facts to our knowledge of the history of the erratic old poet. Among the investigator's pathetic discoveries is this, that though Da Ponte enjoyed the friendship of many distinguished scholars and men of letters in this city (he was Professor of Italian literature in Columbia College—without salary—from 1825 till his death), some of whom followed him to his grave, the whereabouts of that grave cannot now be determined. With great labour the writer in the *Tribune* newspaper discovered the cemetery in which, judging from all the circumstances, he must have been buried; but there were no records to indicate the spot in which his grave was dug, and no headstone to mark it.

Not the least interesting of the forthcoming events in the operatic world here will be the opening of the season of the National Opera Company. For some time past the company has been recruiting its forces, and many singers popular in England and on the Continent of Europe have been engaged. Mr. W. Ludwig, well known by his connection with the Carl Rosa Opera Company in England, renews his contract in America, and Mr. Barton McGuckin and others have made engagements. Among other works to be given may be noticed Rubinstein's "Nero," Goldmark's "Queen of Sheba," Wagner's "Lohengrin," and other works in English.

The Concerts of the Philharmonic and Symphony Societies, conducted respectively by Theodore Thomas and Walter J. Damrosch, will take place in the Metropolitan Opera House. Each Society will give six Concerts and the same number of public rehearsals. Herr Seidl, whose terms were not acceptable to the Intendant of the Royal Opera at Berlin, wherefore he accepted a re-engagement here, will also give three Concerts on a large scale. Mr. Van der Stucken will conduct the Concerts in Chickering Hall, and for the week between November 14 and 20 has projected a series of five Concerts, at which none but the compositions of native Americans will be given. At three of the Concerts an orchestra will be employed, and the programmes of the American Festival comprise nearly every form of composition, from a song to a symphony. The plans of the Oratorio Society (Mr. Damrosch, Conductor) contemplate performances of Bach's "St. Matthew" Passion, Handel's "Messiah," and Brahms's "Song of Destiny," the latter a novelty here.

The Handel and Haydn Society will give four Concerts as follows:—December 25, "Messiah"; January 29, Berlioz's "Te Deum" and J. K. Paine's "Ode to the Nativity"; March 4, Bach's "St. Matthew" Passion; Easter Sunday, "Judas Maccabæus." The plans of Mr. Gericke are not yet announced as he has been all summer in Boston.

The Cincinnati Festival, under Mr. Thomas's direction, for which the managers are now negotiating with several English singers of first class repute, will bring forward Dvorák's "Spectre's Bride," beside Rubinstein's "Paradise Lost" and Mendelssohn's "St. Paul." The thirtieth annual Festival of the Worcester County (Massachusetts) Musical Association will take place from the 27th to the 30th of the present month; concerning this, I hope to be able to report next month.

OBITUARY.

Another link which bound the singers of the present with those of the past has been broken by the death of Mr. Thomas Francis, one of the Vicars-Choral of St. Paul's Cathedral, and one of the Gentlemen of the Chapel Royal. He enjoyed pensions from both places upon his retirement from active service eleven years ago, and on the 2nd ult. he breathed his last at his house at Hackney, in the 76th year of his age. As an alto singer he was held in high estimation. He was noted for his reading of the master works of the great church composers presented in the course of his duties in connection with the above-named establishments, and his excellent manner of interpreting the compositions in glee form of the old English writers made his services much sought after. He was one of the professional members of the Noblemen and Gentlemen's Catch Club, the Round, Catch, and Canon Club, and kindred institutions. Miss Williams, Charles Lockey, Henry Phillips, with J. L. Hatton and himself, formed the English Glee and Madrigal Union, whose performances in various parts of the kingdom were justly admired.

We regret to record the death of Mr. Francis Ralph, the esteemed English violinist, which took place on the 8th ult., after a long illness. Mr. Ralph received his musical education at the Royal Academy of Music, and early in life became a prominent member of our leading orchestras. With the assistance of his wife, who as Miss Kate Roberts gained a considerable reputation as a pianist, he gave several interesting series of Chamber Concerts; but of late he devoted himself entirely to teaching, and became one of the most valued professors of the violin at the Royal Academy, where his loss will be distinctly felt. Mr. Ralph was born in 1847 and had just completed his fortieth year.

"In view of the forthcoming winter season, an association is in formation, consisting of amateur vocalists, instrumentalists, and elocutionists, who have co-operated for the purpose of providing entertainments at which they give their services, entirely free of remuneration, for the benefit of soup kitchens, coal funds, and other local charities in London and the suburbs. Concerts will be arranged in weekly series at twelve local centres, embracing all quarters of the metropolis, and with this view the chartering of the following halls is in contemplation, viz.:—Myddleton Hall, Islington, N.; Holloway Hall, Holloway, N.; Shoreditch Town Hall, E.; Royal Park Hall, Camden Town, N.W.; New Manor Rooms, Hackney, E.; Bow and Bromley Institute, Bow, E.; Chatham Hall, Battersea, S.W.; Brixton Hall, Brixton, S.W.; Pimlico Rooms, Chelsea, S.W.; Asembly Rooms, Kensington, W.; Paddington Hall, Paddington, W.; Peckham Public Hall, S.E. From the list of members enrolled in the association, twelve Concert parties will be organised, each of which will make a tour of the twelve halls afore-mentioned, appearing *once* weekly during a season of twelve weeks, thus providing at each hall an entirely different programme by entirely different artists during each week of the season. The collection and distribution of the funds realized by such entertainments will be entirely in the hands of the local vicars in each district visited." The scheme will afford ample opportunities to aspiring amateurs willing to sacrifice their time and talents on behalf of charitable enterprises, but as the design appears to have originated with private persons and is unsupported by the names of anyone of authority or influence, it is at present more creditable to the philanthropy than to the business capacities of the promoters.

The winter season in Chester is likely to prove a busy one. Dr. Joseph Bridge's excellent Society has now entered upon its fourth season, and since its commencement has given, amongst others, the following works: Handel's "Judas," Barnett's "Ancient Mariner," Gade's "Crusaders," Stanford's "Revenge," as well as the Conductor's own Oratorio, "Daniel." "Paradise and the Peri" will be performed on November 21, and "The Messiah" in Christmas week. These Concerts are always given with full orchestra, composed chiefly of members of Mr. Hallé's band, the choir numbering 150 voices. Mendelssohn's "Lauda Sion" will be sung in the Cathedral on the occasion of the Harvest Festival, on October 13, and the annual service, with Spohr's "Last Judgment," will take place in Advent. Three oratorios are given each year at special services and are highly appreciated, there being of course no charge for admission, and no offertory, except at the Harvest Festival. The Diocesan Choral Association, formed by the Precentor last year, and ushered in with a fine service, at which 1,100 voices took part, has been doing good work. A branch of it is in formation in nearly every rural deanery in the diocese, three local festivals having been held already this year, the final one taking place in the Cathedral, on All Saints' Day, for the rural deanery of Chester. The Triennial Musical Festival takes place next year, some of the works being already in rehearsal.

A Musical Festival will be held in the Winter Garden, Cheltenham, on the 24th, 25th, and 26th inst., in which Mr. J. A. Matthews' Choral and Orchestral Society will take part. Among the works proposed to be presented are "Elijah," Mendelssohn; the dramatic Cantata, "The Golden Legend," Sir A. Sullivan; a Jubilee Lyric, Sir Herbert Oakeley; and selections from the choral and orchestral works of Gounod, Rossini, Handel, &c., together with the three new part-songs, "Radiant sister of the day," by Miss Ellicott; "If doughty deeds," by Mr. C. L. Williams, of Gloucester; and "The rosy dawn," by Mr. Charles H. Lloyd, composed for the occasion. The artists engaged are Mdlle. Nordica, Mrs. Hutchinson, Miss Julia Jones, Miss Hope Glenn, Mr. Barton McGuckin, Mr. Holberry-Hagyard, Mr. R. Grice, and Mr. Watkin Mills. The band and chorus will number 300. Sir Herbert Oakeley and Mr. J. A. Matthews are the Conductors. Mr. Cowen's "Sleeping Beauty" and Spohr's "God, Thou art great," will be performed at the Subscription Concerts later in the season.

The prospectus of the Highbury Philharmouic Society announces that four Concerts will be given during the coming season as follows: November 21, Sullivan's "Golden Legend" and Cusins's "Jubilee Ode"; January 23, 1888, Handel's "L'Allegro" and "Il Pensieroso," and Beethoven's Seventh Symphony; March 3, Mendelssohn's "Elijah"; and May 7, Schumann's "Paradise and the Peri" and a miscellaneous programme, including a selection from Bizet's "Carmen." The vocalists for the different Concerts include Miss Anna Williams, Miss Annie Marriott, Mdlle. Antoinette Trebelli, Miss Hilda Wilson, Miss Eleanor Rees, Miss Marguerite Hall, and Miss Rose Dafforne; Mr. Edward Lloyd, Mr. Piercy, Mr. Chilley, Mr. Banks, Mr. Watkin Mills, Mr. Bridson, Mr. Robert Grice, and Mr. Frank Ward. Mr. J. H. Betjemann will again conduct the Concerts and rehearsals of the Society, and Mr. David Beardwell will assist whenever the band and chorus rehearse separately. Mr. Ellis Roberts will lead the orchestra at the Concerts.

The Members of the Grosvenor Choral Society gave their 187th Monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday evening, the 16th ult., when a highly interesting programme was presented and fully appreciated by a large audience. Amongst the part-songs were Distin's two-part song "Merrie Gypsies," with castanet and tambourine *obbligato*, and Reinecke's Canon "O Beautiful Violet." The soloists were Miss Annie Daymond, Miss Melleos, Miss Whittle, Mr. B. H. Grove, Mr. Mr. L. C. Batten, and Mr. T. Inge. Miss Jessie Davies played a pianoforte solo and joined with the Conductor in a duet. Mrs. T. P. Frame accompanied, together with Mr. C. Gibson and Mr. H. J. Wood; Mr. David Woodhouse conducted. The Society intends giving Callcott's "Golden Harvest" for October Concert, Goring Thomas's "Sun Worshippers" for November, and "The Messiah" in December.

An Organ Recital was given by Mr. H. W. Weston, F.C.O., of Balham, on the 3rd ult., at the Church of St. Barnabas, Kentish Town. The organ, an excellent three-manual instrument, has recently been enlarged, and is now one of the finest in the neighbourhood. The additions comprise a small "Echo" organ, placed in one of the lancet windows of the chancel; a choir manual enclosed in a swell box, and an ingenious mode of cross-swelling, operating both on choir and swell at the same time. The programme comprised Dr. Bridge's Sonata in D, Bach's Toccata in C, a Concertante by Handel, Mendelssohn's Overture to "Ruy Blas," and other works by various composers. Mr. M. Harding was the vocalist.

The Organ Recitals at the Bow and Bromley Institute have been resumed for the season. The opening Recital on Saturday, the 24th ult., was given by Mr. W. S. Hoyte; vocalist, Miss Hope Glenn, both of whom gave satisfaction to a crowded audience. The Recital on the 1st inst. will be given by the talented blind Organist, Mr. Alfred Hollins; on the 8th inst., by Mr. E. F. Turpin; and on the 15th inst., Dr. Spark will introduce to a London audience his new Cantata "Immanuel," and a new Duet for violin and organ by Sir G. A. Macfarren will be played for the first time by Dr. Spark and Mdlle. Gabrielle Valliant.

The Tufnell Park Choral Society (Mr. W. Henry Thomas, Conductor) will begin its rehearsals on the 11th inst. The works selected for practice will, as in former seasons, be chosen alternately from the standard Oratorios and from the most successful of the Cantatas produced at the autumn Festivals. Amongst those already selected are "The Red Cross Knight" (Prout), "Joan of Arc" (Gaul), "Last Judgment" (Spohr), "Ruth" (Cowen), "Elijah" (Mendelssohn), and "Olivet" (Bottesini).

Those who are interested in expiring copyrights may be glad to know that the opera "Maritana," having been first produced on November 15, 1845, its performing rights cease and determine after the 15th of next month, when the opera becomes common property. The two songs "In happy moments" and "Scenes that are brightest," are, however, not at present included in the lapsed properties, because it is said they were not in the first performance.

An Organ and Violin Recital was given at St. Nicholas', Cole Abbey, E.C., on August 30, by Mr. Henry J. Wood and Mr. Arthur Finch. The programme was an interesting one, including a new Prelude and Fugue (MS.), by Margaret Gyde; Adagio, for violin and organ, by G. Merkel; Prelude and Fugue, in A minor, by J. S. Bach; and a fine Fantaisie and Fugue, in G, by Krebs. The Recital was a great success, and was appreciated by a large congregation.

Mr. Woodhouse, the Organist of the Church, has been presented with a silver-mounted ebony *bâton*, subscribed for by the choirboys (past and present) of St. Saviour's, Pimlico, as well as a few boys who were under him at All Saints', Grosvenor Road. The *bâton* bore the following inscription: "Presented to Mr. D. Woodhouse by the Choirboys of St. Saviour's Church, Pimlico. July 16th, 1887."

We regret to say that Miss Hilda Coward is suffering from an affection of the chest, which will necessitate her giving up all her engagements and spending the winter in a milder climate. It is hoped that by this prompt treatment the danger which threatens her voice may be averted, and that she may be enabled to resume her professional duties in the summer.

Mr. H. W. Weston, F.C.O., of Balham, gave a Recital on the 6th ult., at St. Nicholas', Cole Abbey, E.C., when the programme included Rheinberger's 4th Sonata, a Fugue on the name "Bach" by Schumann, Raff's "Fest Marsch," and works by Merkel, Spohr and J. S. Bach. During the last month the organ has been completely overhauled and put in order.

At the Birkbeck Institution a Violin Recital was given by Mr. T. E. Gatehouse, on Wednesday evening, the 21st ult., when several interesting pieces by Mendelssohn, De Beriot, Sarasate, Vieuxtemps, Wieniawski, Papini, and Rode were performed, with considerable ability and expression. Miss Margaret Hoare and Mr. Edward Dalzell were the vocalists, and Mr. Alfred Izard the accompanist.

Mendelssohn's 42nd Psalm ("As the hart pants") will be sung at St. Augustine and St. Faith's Church, Watling Street, E.C., on Thursday evening, the 13th inst., at the conclusion of Evensong, which commences at 7.30. The Service announced is Dr. Walmisley's setting in D major, and there will be two anthems in addition to the Psalm.

The Bach Choir will give three Concerts during the coming season, at which the principal works will be Palestrina's "Stabat Mater" (for the first time), Bach's Mass in B minor, and Purcell's "Dido and Æneas," the latter also for the first time by this Association.

On Sunday, the 16th inst., at the Church of All Saints', Norfolk Square, Mendelssohn's "Hymn of Praise" will be sung on the occasion of the Harvest Festival. Spohr's "Last Judgment" will also be rendered on October 30, on both occasions under the direction of Mr. Stedman.

Mr. Holland, bandmaster, has received a testimonial from the officers of the 48th Regiment, to "mark their approval of the high state of efficiency in which he left the band of the regiment." The band of the 48th Regiment have presented Mr. Holland with a "cuckoo clock."

Miss Minnie Hailstone (formerly a pupil of Mr. Henry Gadsby at the Guildhall School of Music), has received an appointment on the musical staff of the Mary Datchelor Girls' School, Camberwell.

Mr. J. Welsh Leith, late Organist and Choirmaster of Peebles Parish Church, has been presented with a purse of sovereigns and a handsomely illuminated address by some of the members of the congregation.

On the 16th ult., a handsome marble clock, with an illuminated address, was presented by the choir of Finsbury Park Congregational Church to Mr. A. J. Hawkins, their Organist, upon his return from his wedding trip.

Mr. W. G. Wood's new Magnificat and Nunc dimittis for voices, organ, and orchestra, will be performed at Holy Trinity, Tulse Hill, on Saturday, the 8th inst., under the direction of Dr. Walmisley Little.

A Tonic Sol-fa edition of Mr. F. H. Cowen's Oratorio "Ruth" is in preparation, and will be issued shortly.

On the 22nd ult., the John Thomas (Welsh) Scholarship (residue of two years) was competed for at the Royal Academy of Music. There were five candidates, and it was awarded to Llewela Segwedd Davies.

The third season of Monday Popular Ballad Concerts, under the direction of Miss Nellie Chaplin and Mr. Arthur Walenn, will commence, on the 3rd inst., at the Athenæum, Camden Road, N.

Mr. J. H. Bonawitz will give a cycle of six historical Organ, Harpsichord, and Pianoforte Recitals at the Portman Rooms, to commence on the 21st inst.

A Selection from Mendelssohn's "Elijah" will be sung, with organ accompaniment, at St. Marylebone Parish Church, on Thursdays, October 13 and 20, at 8 p.m.

REVIEWS.

A Method of Singing. Written by Julius Stockhausen. Translated into English by Sophie Löwe. [Novello, Ewer and Co.]

No words of ours should be necessary to recommend this book, coming as it does from an eminent musician who, both as vocalist and teacher, is well-known in England. It is dedicated by the author, in very touching language, to the memory of his gifted mother, in accompanying whom, on one occasion, Cramer fell upon his knees exclaiming: "These are sounds from above—sounds worthy of adoration." In the course of his introduction, Mr. Stockhausen declares the scope and purpose of his work: "It is not my intention to write a method of singing in the ordinary sense of the words. Many well-known ones exist already; but what I have attempted—and I beg that this work may be looked upon as an attempt only—is to explain and sometimes to illustrate by short examples, the simple laws of sound and their bearing upon the *technique* of singing. I shall show that the elements of speech themselves form the first exercises for the ear of a singer; that they explain the origin, attack, and quality of sound as well as the register; that the vowels themselves are the framers of beautiful tones; further, that it is only by the study of all the vowels—not, as many think, of one vowel alone—that a pure, beautiful, and expressive tone can be acquired; and, lastly, that a voice must be trained and rendered flexible in a moderate compass before attempting to develop the full power of which it is capable." The author adds: "As material for exercises, I have selected the six different kinds of vocalisation, and have endeavoured to show how the lungs, the larynx, and the articulating cavity work together, and how the *technique* in the art of singing depends on the proper treatment of these three parts of the vocal apparatus. If I succeed in clearing up these three points, the *tenuto*, *portamento*, *legato*, *aspirato*, *staccato*, and *martellato*—in short, the whole *technique* of singing will be brought under fixed laws." Of course, all this does not imply the taking up of absolutely new ground, but it is well to have a popular treatise from an authoritative source on a subject that, as a rule, manuals of singing deal with inadequately.

Space does not allow us to follow Mr. Stockhausen into a highly technical discussion explanatory of the theories laid down in the introduction. It may be said, however, that Madame Löwe's capital English translation makes his meaning very clear, and, in conjunction with copiou and interesting exercises, affords matter for very profitable study alike to amateur and professional, pupil and teacher. The remarks and examples connected with the six kinds of vocalisation mentioned above are specially valuable, and we feel sure that no singer, however accomplished, can study them without profit. In short, this book is a store of valuable hints, which everybody interested in the subject should make his own.

The Bach Choir Magazine. Select Vocal Part Music of various Schools. Edited by Otto Goldschmidt. [Novello, Ewer and Co.]

Though the Manual, which has proved so useful to the Bach Choir through the successive stages of its existence, contains but few compositions of modern date, nearly all

the numbers appear in its pages for the first time in England; and of many of them no other English edition exists. This remark does not, of course, apply to the "Missa Papæ Marcelli"—complete, with the exception of the almost unknown Agnus Dei, No. 11. But neither here nor on the Continent has any other edition than this of Palestrina's masterpiece been printed in what is now generally accepted as the most useful popular form—viz., with the alto and tenor parts in the G clef, and well-considered indications of *tempo* and expression. The editor deserves great credit for the care and judgment bestowed upon his numerous annotations, and choral societies will find their adoption both convenient and effective.

Besides the "Missa Papæ Marcelli," the collection contains four shorter works by Palestrina, two of which—the Motetts "Assumpta est Maria" and "Hodie Christus natus est"—have never been elsewhere published in a separate form. Of the same school are some fine Motetts by Vittoria and Felice Anerio, and a masterly eight-part Magnificat by Giovanni Gabrieli, hitherto unknown to English students.

The works by members of the Bach family are five in number—viz., two settings of the Sanctus and a grand Double Chorus, by Johann Sebastian; a Choral, by Johann Michael; and a Motett by Johann Christoph, particularly interesting on account of the high estimation in which the productions of this composer were held by his illustrious kinsman.

An interesting example of the early German School is given in the form of a carol—"When to the Temple Mary went"—composed by Johannes Eccard, in 1598. Of like character, and nearly synchronous date, is the "Marien-Lied" by Michael Praetorius, an inspiration of charming simplicity, which derives additional interest from an effective setting of an English version of the same words by the Editor. Spohr's fine, but little known, "Twenty-third Psalm" is an equally happy specimen of the later German School of part-writing, which, notwithstanding its wide differences from the earlier style, may be traced back to it, through an uninterrupted series of changes, dating from the moment wherein strict counterpoint was first abandoned in favour of modern unprepared discords and chromatic progressions.

The English School of Sacred Music is represented by a Latin Psalm, "Jehova quam multi sunt," by Purcell. It is easy to trace, in this masterly composition, the form rendered familiar by the well-known Verse Anthems, in which the great English master stands unrivalled; and there are not many, even of these, that excel the present example, either in purity of style or dignity of treatment.

Eight numbers of the Magazine are devoted to national melody, beginning with "Pastime and good company," by King Henry VIII., in which a fourth part has been cleverly added to the original three by the Editor. Two Scottish airs have been harmonised, in a popular style, by A. H. D. Prendergast. But the interest of these examples centres in the German and Scandinavian melodies, which rank among the most noteworthy numbers in the collection. Brahms's enchanting Volkslied, "In stiller Nacht," is too well known to need further comment. The remaining melodies—one German and two Scandinavian—are arranged by the Editor; and the treatment of one of these, especially adapted from a song by Halfdan Kjerulf, is above all praise. The difficulty of the arranger's task is only equalled by that thrown upon the resources of the executants; but those who remember the delicate performance of "Tirili tove" by the Bach Choir can well appreciate the skill with which both forms of difficulty were not only overcome, but made to unite in producing an effect no less remarkable for its grace than for its novelty.

We would suggest that the following additions should be made in future numbers of the Magazine. In case of a reprint, we strongly recommend the repagination of the numbers containing the "Missa Papæ Marcelli," with a view to the presentation of its movements in their natural order; and, at the same time, the insertion of the above-mentioned Agnus Dei, No. 11. The reason of the omission of this from the editions published by the composer in 1567 is clear enough. The music submitted to the Commission of Cardinals was to be nothing if not simple; and this movement involves a double canon of extreme complexity. But it is not easy to understand why it should have been passed over in later reprints, and its insertion in a future number of the *Bach Choir Magazine* would be a great boon to the student, and place a complete copy of the Mass, for the first time, in the hands of the general public.

It remains only to say a few words on the excellence of the English translation, supplied, for the most part, by the Rev. Dr. Troutbeck, and in all cases faithfully representing both the spirit and the rhythm of the original Latin and German.

The Morning and Evening Service, set to Music in the Key of C. For Four Voices. Also set for Voices in Unison. By Harvey Löhr. [Novello, Ewer and Co.]

Modern composers of music for the service of the church have been accused, over and over again, of a careless disregard of the capabilities of the singers for whom they write, in order unduly to exalt the effects to be gained by the preference for the sound of the organ over vocal tone. Out of one evil grows another. If the voices may be disregarded with impunity, it comes to be a matter of small importance whether the spirit of the words selected for musical setting is brought out properly or entirely ignored. Those whose knowledge of modern church music is in any way extensive, can, with very little mental effort, recall several compositions which are in general use less in "choirs and places where they sing," than in galleries and lofts where they play the organ.

The organ has become a kind of Jeshurun among the congregations, and organists, in a general way, delight in having the command of a quantity of tone, and write, when they do write, with the desire to employ all possible advantages of this kind. Music is written for the voices as though they were instruments in competition with "the king of instruments," who, by pampering, has become almost a tyrant. The plan adopted by the composers of the past, of confining their musical thoughts intended to be expressed by voices within the limits of the five lines and four spaces of the stave proper to the second voices, has either been forgotten or is purposely ignored. Modern composers are unwise to follow this practice, inasmuch as they limit the acceptance of their written works. They laugh at such works as Jackson in F, but they do not succeed by their superior efforts in proving to the world that they are wiser than the despised composer. His music, poor as it is, retains its place in the affections of the many, because it is within the reach of their capacities. Music, to be popular, should be written with due regard to popular capacities. Very few cathedrals or church choirs are furnished with the needful number of Albanis, Pateys, Lloyds, or Santleys which seem to be ever present in the minds of some composers, and for whose exceptional powers their vocal passages seem to be written.

Not a few pieces written expressly for country choirs generally, show that the authors have a strong notion that the voice of the rural chorister is of extraordinary range and quality. They are astonished because the patronage of their genius is not equal to their expectations. Let them wonder no more, but let them change their style for one which may be certain of a good reception. Let them, in fact, take example of Mr. Harvey Löhr who, without stating his design, has done that in this thoroughly good setting of the Canticles employed in the Morning and Evening Services of the Anglican Church which will secure an extensive popularity.

There is not a note in any of the four-part writing, whether in the Te Deum, the Benedictus, with its alternative Jubilate Deo, the Kyrie, the Credo, the Sanctus, the Gloria in Excelsis, the Magnificat, and Nunc dimittis, which is not within the reach of voices of the most moderate range. There is no attempt to exalt the organ into a solo instrument, yet there is no neglect of opportunity for expressive effect alike in the voice parts or in the accompaniment. The setting is reverent, yet appropriate. The emphasis of the words is duly and attentively brought out, and whether in its unison or in its harmonised form it may be regarded as a wise departure from fashionable practices, and a sensible return to reasonable models.

Six vocal duets for Soprano and Contralto. Composed by Battison Haynes. [Novello, Ewer and Co.]

It is difficult to say at first which of the two distinctive points, the voice parts or the pianoforte accompaniment, is worthy of the higher admiration. Each is bright and fascinating, and although they are, of course, designed to contribute to the general effect, yet there is so much talent and artistic fancy to be traced in each, that the reader unconsciously divides his appreciation according as the one or the other attracts his attention. Of course they should be considered as a whole, and whether as a set or as individual pieces, the six duets are each and all most ably constructed. The words, though graceful, could scarcely have had much to do towards inspiring the music, for the images have become somewhat worn in their transit from hand to hand. The music is charming and full of character suggested by the words. The first, "Sweet bells of eve," has an accompaniment of obvious character, yet as original as new harmonies can make the necessary repetitions of scale passages in imitation of the ringing of bells. In like manner "Gentle breezes," "'Tis golden June," "The silvery stream," "Spring flowers," and "The golden stars," have each exercised the ingenuity of our young composer. His work, besides being invested with particular musical interest, is also attractively melodious and will be much liked by singers and hearers wherever it is known.

Compositions by Josef Rheinberger. (Novello's Pianoforte Albums, Nos. 23, 24, 25.) [Novello, Ewer and Co.]

Pianoforte students who delight in modern compositions for the instrument of their predilection have already made artistic acquaintance with the works of Josef Rheinberger. The present collection is one which should gladden the hearts of those who can appreciate the advantage of having a series of characteristic pieces in an agreeable and handy form. There are in the three books some twenty-five pieces, that is to say, in the first and third books (Nos. 23 and 25 in the series) there are seven in each, and eleven in the second book (No. 24). Some of the pieces have appeared in other forms, but the present publication is one of the most satisfactory as the legibility of the pages shows for itself. The additional value accruing from the careful revision of the editor, Mr. Berthold Tours, will not be overlooked in the assessment of the worth of the publication.

Morceaux de Salon. By Ippolito Ragghianti. (Novello, Ewer and Co.'s Albums for Violin and Pianoforte, No. 7.) [Novello, Ewer and Co.]

The name of the composer of these nine pieces is but little known in England. His work is distinguished by a special piquancy and strangeness which requires to be studied and understood, before a definite opinion can be formed concerning it. It cannot be compared with any of the works of the popular writers for the two instruments. It is, however, music which is worth cultivating, for it has the power of increasing its interest with increased acquaintance. Therefore, not only does this collection create attention for itself, but it excites a curiosity to know more of the author and of his labours.

FOREIGN NOTES.

The so-called "completion," by Herr Mahler of Leipzig, of Weber's unfinished opera "Die drei Pintos," to which we alluded in our last number, has been a leading topic in the German press, and has excited much general curiosity. At the same time a great deal of misconception appears to prevail, both as regards the condition in which Weber had left the work, and its subsequent history. The facts, briefly stated, are these: Weber began to conceive his musical themes for a comic opera dealing with a Spanish subject, and entitled "Die drei Pintos" (the libretto by his friend, Hofrath Winkler), immediately after the completion of his "Freischütz," and while yet engaged upon the music to "Preciosa." He continued his sketches to the "Pintos" until the end of the year 1821, after which, though he had by no means abandoned the work in his mind, no more at all events was written down. Moreover, the master's time was fully occupied subsequently with the composition of "Euryanthe" and "Oberon." The sketches to the "Pintos," found at his death, amounted to seven numbers, more or less clearly indicating the composer's intentions, but none of them instrumented. Little enough, indeed, for the purpose of performance, and yet representing some 1,700 bars of music emanating from Weber's most mature period. Efforts were made on behalf of the composer's widow to complete the work upon the basis of existing indications, and Meyerbeer, Weber's fellow-student, with the Abbé Vogler, was entrusted with the task. After most careful examination of the sketches, Meyerbeer declared himself unable to do as he was bid, pointing out the absolute impossibility to get at the composer's intentions in certain places, saying, "As in numerous other works of his, it is but one note that would solve the enigma; but this one was only known to him, and it was through it that he frequently produced the highest effects." Thus all hopes of welding the existing fragments into something which might be fairly called a posthumous opera by the composer of "Freischütz" were abandoned. Recently, however, the idea was revived by the grandson of the composer, who wrote a fresh libretto for the purpose (the one furnished by Winkler being considered a rather weak production), while retaining the outlines of the original plot, and his friend, Herr Mahler, set to work enthusiastically to accomplish that which Meyerbeer had, somewhat diplomatically no doubt, declared to be impossible. Herr Ludwig Hartmann, the able Dresden critic, who has lately heard some of the resuscitated music referred to, writes in the *Dresdener Tagblatt*, *inter alia*, as follows:—"The young capellmeister Mahler has here identified himself more completely and absolutely with the composer than ever Meyerbeer could have possibly done. The entire work is really Weber's music, some of it being borrowed from his long-forgotten earlier works, and all compiled in the most ingenious way and with an assiduity truly surprising. The score, however, is not, as yet, quite completed. . . . The musical public will be delighted with the charming, sparkling, truly Weberian melodies here contained; and in any case, so much has actually been done of the work by Weber's own hand, that no fears need be entertained that the result of the reconstruction of the opera could be at all detrimental to the master's memory." "Die drei Pintos" will be produced in a few months at the Leipzig Stadt-Theater, and it will then be shown how far Herr Hartmann's sanguine anticipations have been justified.

The *Neue Musik Zeitung*, of Cologne, publishes (in its No. 18) a series of letters written by Richard Wagner to Frau Henrietta Kriete-Wüst, for many years a favourite *prima donna* at the Dresden Opera, and as such one of the earliest interpreters of the parts of *Irene* and *Adriano* in "Rienzi," *Venus* in "Tannhäuser," and *Elsa* in "Lohengrin." The letters are dated from the period of Wagner's capellmeistership at Dresden, and are interesting examples both of the master's playful humour and of his otherwise well-known proficiency in the art of coaxing, as a means of obtaining his artistic ends. Thus he writes from Teplitz, under date July 25, 1843:—"Dear Fräulein Jette,—If you will not consent to sing *Adriano*, neither will I bring you anything from here. But if you will sing it, not only shall you get the music of the part sent to your house with all speed, but likewise a charming wedding present, which I shall carry along with me. Do have pity on me! . . . ." Henrietta Wüst was subsequently married to Herr J. Kriete, an able actor and dramatic author, at Dresden, and among the most treasured recollections of that lady (now in her seventy-sixth year) is the masterly humorous oration delivered by the poet-composer at her wedding banquet. Wagner retained a warm friendship for the Kriete family throughout his life.

Peter Cornelius's masterly comic opera "Der Barbier von Bagdad," already firmly established in the *répertoires* of the opera houses of Munich and Hamburg, is now in course of being mounted also at Dresden, Cologne, Cassel, and Prague. Cornelius, who also wrote two serious operas, was an adherent to the so-called New German school of music. He was an intimate friend of Liszt, under whose auspices "Der Barbier von Bagdad" was first produced at Weimar, in 1858, where it was very coldly received by the public. This fact greatly disgusted Liszt, and is said to have contributed not a little to his finally

quitting his post of Conductor at the Weimar Hof-Theater. The generous-minded pianist-composer had, however, the satisfaction of finding the accuracy of his judgment confirmed in the subsequent enthusiastic reception of his friend's *chef-d'œuvre* at Munich. Not so the genial composer himself, who died some years previous to that event, in 1874, having scarcely attained his fiftieth year.

An opera "Der Sturm," an operatic version of Shakespeare's "The Tempest," the libretto by Herr J. V. Widmann, is to be the first novelty to be brought out this season at the Hof-Theater of Hanover. The talented composer, Herr Ernst Frank, the successor of Dr. von Bülow in the Conductor's chair at the Hanover Opera, has been afflicted lately with mental disease, from the effects of which he has not yet recovered. Herr Frank, while Conductor at the Mannheim Stadt-Theater, was the first to bring out Goetz's charming opera "The Taming of the Shrew," and he is moreover the translator into German of the libretti to Mr. Villiers Stanford's "The veiled Prophet" and "Savonarola."

Herr Hans von Bronsart, the new General-Intendant of the Weimar Hof-Theater, inaugurated his *régime* at that institution with a performance, on the 3rd ult., of Gluck's "Iphigenia in Tauris." In a subsequent address to the artists of the establishment, Herr von Bronsart solicited the hearty co-operation of his listeners with his own efforts, which would be directed towards the encouragement of true art only, no matter whence it emanated, and without regard to his personal predilections. Herr von Bronsart is a disciple of the Wagner-Liszt school, and is likely to revive the traditions of the activity of the latter when he was Conductor at the same theatre.

The Berlin Opera resumed its performances after the usual recess, on the 1st ult., with a gala-performance of Verdi's "Aïda." Later in the month, Mdlle. Nordica made a most successful *début* in "La Traviata" and "Faust." At the end of the Garden scene in M. Gounod's opera, the orchestra played a fanfare in her honour, and during the evening she was called eleven times before the curtain.

Dr. Hans von Bülow will be the Conductor of the entire series of Philharmonic Concerts at Berlin during next winter.

The St. Matthew Passion Music, by Heinrich Schütz, has just been published for the first time in its entirety by Messrs. Breitkopf and Härtel, of Leipzig. This interesting work, which foreshadows to a surprising extent the similar treatment of the same subject by Bach, is edited by Herr A. Mendelssohn, who has added an organ accompaniment to the score.

Herr Carl Bechstein, the well-known pianoforte manufacturer of Berlin, acting upon a suggestion made to him by Dr. von Bülow, has just patented an ingenious contrivance combining a conductor's desk with a small pianoforte. The conductor is thereby enabled to accompany the secco recitatives in operatic performances himself, without leaving his seat, and to support the singers on the stage whenever he has occasion to do so.

Herr Pollini, the well known *impresario* of Hamburg, has, it is said, discovered another phenomenal tenor who tops the famous *ut de poitrine* of the ex-coachman Bötel by three semitones. The fortunate possessor of these charms is, or was, until recently, a Galician peasant, and, after having undergone a course of training will, it is needless to add, make his first appearance in opera at the Hamburg Stadt-Theater.

The first performance of M. Massenet's "Le Cid," at the Vienna Hof-Theater, is to take place on the 14th inst., with Madame Pauline Lucca and Herr Winkelmann as representatives of the leading parts.

The performances of the Paris Opéra Comique Company are about to be resumed on the stage of the Théâtre de Paris, which has been renovated and adapted for the purpose.

M. Camille Saint-Saëns is engaged upon a new opera "Benevenuto Cellini," the subject also of an operatic work by his great compatriot, Hector Berlioz, which, though recently revived with some success in Germany, has never been popular in the composer's native country.

At the Paris Grand Opéra preparations on a large scale have been on foot for some time past to celebrate the five hundredth performance here of M. Gounod's "Faust." The opera was originally brought out on March 19, 1859, at the Théâtre Lyrique, with Madame Carvalho in the part of the heroine, and though at first creating but little enthusiasm, it was destined to become the most successful lyric work of the period. When subsequently "Faust" was being mounted also at the French national Opera House, the composer added the necessary ballet music to his work, without which no operatic performance is permitted at that establishment. M. Gounod's *chef-d'œuvre*, it may be added, is now the only opera of "Faust" on the operatic *répertoire* of any country, notwithstanding the numerous lyric works (including one by L. Spohr) bearing the same title, and constructed more or less upon the lines of Goethe's drama, which have been brought out during the present century. The forthcoming five hundredth performance will be conducted by the veteran French composer himself, and the occasion will, no doubt, be a memorable one.

Mdlle. Leisinger, the Berlin *prima donna*, recently engaged in the same capacity by the directors of the Grand Opéra, made her *début* on that stage last month in the *rôle* of *Marguerite* in "Faust." The lady was, however, very coldly received, partly, no doubt, on account of her nationality, and was somewhat severely handled moreover by a portion of the Paris press. In these circumstances the artist, rather than face the trial to her nerves which probably awaited her at a second appearance, has cancelled her contract with the directors, and has returned to Berlin.

A posthumous operatic work from the pen of Félicien David, entitled "Le bon Fermier de Fraconville," is to be produced at Paris this season. The manuscript score had a narrow escape of being lost in the recent conflagration at the Opéra Comique.

The new theatre to be opened this month at Brussels has iron balconies built out in connection with each internal gallery, all of them connected by ladders, and these balconies moreover will hold more people than the whole house will hold. The Brussels playgoer will thus enjoy something like practical security from fire.

At the international contest of male Choral Societies, recently held at Liège, the "Harmonia" of Aix-la-Chapelle was awarded the first, and the "Apollo" Society of Bonn the second prize for general proficiency.

Rumours are again afloat to the effect that Verdi is just now engaged upon a new opera—"Romeo e Julietta"—for which Signor Boïto, his able coadjutor in "Otello," is said to have furnished the libretto. As in the case of the latter work, the best informed friends of the veteran Maëstro are supposed to be pledged in maintaining the most profound secrecy as to the progress of the new opera. May the anticipations raised in the musical world by this new rumour be gratified equally with those preceding the long delayed first production of "Otello."

The National Library at Rome has, we are informed by *Il Mondo Artistico*, just acquired a most interesting collection of autographs by eminent musicians, including a number of letters written by Rossini, Donizetti, Mercadante, Verdi, Meyerbeer, Paganini, Lablache, Ronconi, Malibran, Frezzolini, and others.

An opera, written by a young Italian, as yet unknown to fame, is to be produced on no less than sixteen Italian stages during the coming winter, as also at the New York Opera. The father of the young Maëstro is a millionaire, Signor Franchetti, who has hired the theatres for the above purpose.

The newly-founded Wagner Society of New York, with an orchestra of one hundred performers, will give during this winter a series of Concerts with works by Mozart, Beethoven, Weber, and, of course, Wagner. A similarly styled Society is being formed also at Boston (Mass.).

A new popular edition of the complete literary works of Richard Wagner (comprising ten volumes) is about to be issued in numbers, at the price of sevenpence each, by the firm of E. W. Fritzsch, of Leipzig.

The death is announced, at Berlin, at the age of seventy-five, of Musik-Director Franz Commer, a composer of cantatas and other choral works, and the editor of a series of valuable compositions by old masters of church music, chiefly of the sixteenth and seventeenth centuries.

We have also to record the death, on August 30, at Homberg, near Cassel, of Dr. Wilhelm Volckmar, one of the most remarkable organ *virtuosos* of our time, and highly esteemed as a composer of sonatas and other pieces for his instrument. He was also the author of an Organ School, a standard work of its kind, which obtained a wide circulation. Volckmar was born at Hersfeld, in 1812, and in 1835 was appointed to a professorship at a government training college in Homberg, which post he occupied up to the time of his death.

CORRESPONDENCE.

MARTINI'S "ESEMPLARE."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have been so interested in the above work (a copy of which a short time ago came into my hands) that I would gladly see put into practice the suggestion made by the writer of an article on the book (under the heading of "Saggio di Contrappunto," in Grove's Dictionary), that there should be a careful reprint of the same; surely a small committee of leading musicians might take the matter up, and (after ascertaining the probable cost of each copy) canvass—through the musical periodicals, or otherwise—for subscribers' names, until a sufficient number were obtained to start the thing. The new edition might take the form of a translation, or be kept in the original Italian, this last (from the nature of the work) being easily understood with some little help from a dictionary.

In the meantime I thought that a slight description of the "Esemplare" might not be uninteresting to some of your readers, who though, perhaps, unacquainted (from its extreme scarcity) with the book itself, are yet familiar with the many allusions to it and quotations from it, met with in such standard text-books as those of Cherubini, Ouseley, Banister, &c.

The full title of the first volume is "Esemplare ossia Saggio Fondamentale Practico di Contrappunto sopra il Canto Fermo," the second volume having the same, excepting that the word "Fugato" takes the place of "sopra il Canto Fermo." The first volume contains examples of old church music, composed on ancient *canto fermo*, and is divided according to the "tones"—so many compositions on Melodies of the "first tone," so many on Melodies of the "second tone," and so on. These examples are taken from the works of the following composers: Animuccia, Cifra, Corvo, Falconio, Gabusso, Minarti, Morales, N. N., Navarro, Nitramo, Olstani, Ortiz, Palestrina, Pasquale, Pontio, Porta, Rota, Willaert, Vittoria, and Zarlino (Martini himself adding some canons, &c., in illustration of different points cropping up in the course of his discourse). Each composition is fully analysed, and its contrapuntal artifices and chief beauties noticed, the peculiar characteristics induced by the particular "tone" to which its *canto fermo* belongs (such as cadences, &c.) being clearly pointed out.

The second volume contains samples of fugal composition in styles varying from free imitation to strict canon, and in scores of from two to eight voices, by the following composers: Agostini, Barberieri, Baroni, Bernabei, Caresana, Clari, Foggia, Gesualelo (Principe di Venosa), Lotti, Marcello, Marenzio, Monteverde, N. N., Pacchioni, Palestrina, Perti, Piochi, Porta, Predieri, Riccieri, A. Scarlatti, Stradella, Steffani, and Turini (Martini, as in the first volume, furnishing various musical illustrations to his commentary).

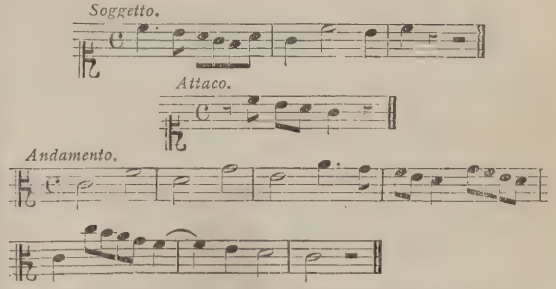
In the style of free imitation the Madrigals by Palestrina, Marenzio, Monteverde, &c., form a most interesting series—very instructive as showing the peculiar characteristics of this class in contradistinction to those of the old church music forming the rest of the collection in this second volume. All these examples are (like those of the first volume) accompanied by a most enjoyable running commentary; in fact, the "Esemplare" is like a gallery of old masterpieces, which we view in company with a genial and clever critic—a critic, moreover, who has a loving reverence for the works of art on which he discourses. Here (in Martini's notice of an extract from Palestrina's "Ave Maria") is an interesting little passage on "real" answers, "which are not much admired by many moderns, who for the most part admit only tonal fugue; the old writers, on the contrary, were persuaded that real fugue was more valuable and convenient to the composer, and practised this more than the other." And again, at page 81: "It should be observed that, for the most part, the first masters of the art answered a subject at the fourth rather than at the fifth, to avoid accidental sharps and flats."

Martini places the mere mechanically clever forms of composition on their proper level, saying of them (in his discourse on a canon in contrary motion, by Zarlino)—"These artifices, these laborious engagements, easily appear to composers of our times as useless fatigue, that very quickly corrupts the good taste which is the natural and intrinsic quality of our music; but I think that such an exercise, practised with moderation by those who desire to attain to perfection in the profession, may afford great light and help towards mastering the most essential rules of counterpoint."

The following sentence on the value to the student of a *canto fermo* as a basis for his exercise is terse and to the point:—"By practising upon this he has a guide for mastering most easily and quickly the art of composing well; whereas he must, on the contrary, without this guide, proceed uncertainly and blindly to form the melody of the parts (especially the bass) and to join them in a disorderly and displeasing counterpoint."

Martini had a high appreciation of the old church melodies as powerful aids to religious feeling. In his notice of a hymn for the "Vesper of all the Martyrs," by Palestrina, he says—speaking of the *canto fermo* on which it is composed—"This canto, above many others, produces in thoughtful hearers a feeling of gladness and innocent delight, which moves their spirits to praise God with greater fervour, and to exult in the distant glory which the sainted martyrs enjoy in heaven."

In the masterly essay on fugue, forming the first part of the second volume, Martini places fugal themes in a threefold classification (which I have never seen in any other treatise)—viz., into that of—



and gives a clear description of each kind, in addition to the above musical illustrations.

In conclusion, I trust that the suggestion before alluded to may before long be put into practice, and that my professional brethren may enjoy the great intellectual treat which a careful perusal of Martini's "Esemplare" affords.

I am, dear Sir, yours truly.

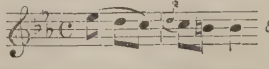
E. W. Healey,
Mus. Bac., Oxon.

Helensburgh, N.B.

ORIGIN OF A MUSICAL PHRASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I be permitted to state that the song which contains the phrase—



was composed by Auguste de Weyrauch (Sivonia), 1820, and not by Schubert.—Yours, &c.,

Sergt. J. M. Beeton.

Kneller Hall, September 3, 1887.

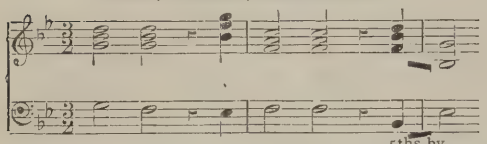
CONSECUTIVE FIFTHS AND EIGHTHS IN THE WORKS OF THE GREAT MASTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

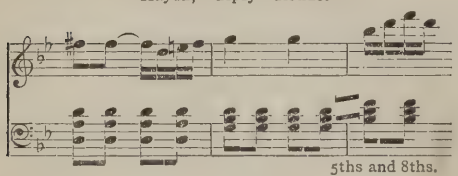
Sir,—May I ask you to kindly insert the following in The Musical Times if you consider the subject in question of any interest:—

Handel, "Messiah." Pastoral Symphony.

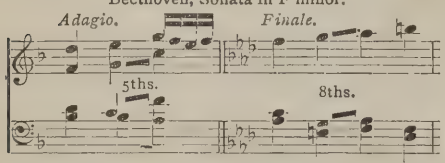
Handel, Sarabande, Seventh Suite.



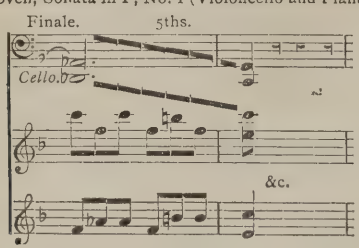
Haydn, "Gipsy" Rondo.



Beethoven, Sonata in F minor.



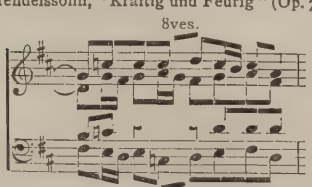
Beethoven, Sonata in F, No. 1 (Violoncello and Pianoforte).



Mendelssohn, Sonata in B flat (Violoncello and Pianoforte).

1st movement Pianoforte part only.

Mendelssohn, "Kräftig und Feurig" (Op. 7).

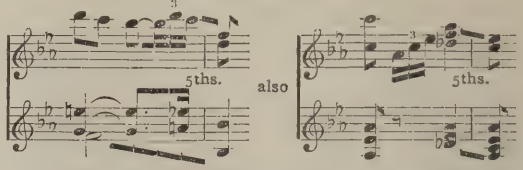


This is a remarkable passage to find in the writings of one whose keen eye could discover an eliminated bar in Bach's E minor Organ Fugue, after it had been printed for years in the incorrect form—

Schubert, C major Sonata, Second movement.

In the pianoforte arrangement of Schumann's Symphonies several curious passages occur, *e.g.*—

Second Symphony, Adagio.



I have not the full score of the last quotation by me, and it is possible that the passages would present quite a different aspect in the original form. The above passages are not pointed out in any carping spirit, but in the hope that they may prove of some little interest to my fellow readers; for we can well excuse even graver faults in works of such surpassing beauty as those from which the extracts are taken. Examples might be multiplied; but I fear that I have already trespassed upon your valuable space, and on the forbearance of the readers.

I am, yours faithfully,

D. Colley.

13, Osborne Terrace, Hale Road, Bowdon.

[The fifths in the quotation from the "Pastoral Symphony" are not Handel's, but are due to a perpetuated printer's error. The passage in the original MS. in Buckingham Palace stands thus—

The passage is thus of consecutive sevenths, not fifths.—Ed. *M. T.*]

CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to correct a misprint which occurs in my letter in this month's issue of The Musical Times. The fourth sentence should be—"If 'Cello' cares for 'old masters,' I can recommend 'Violin and Cello Duos' of Albrechtsberger."—I am, Sir, your obedient Servant,

R. H. Legge.

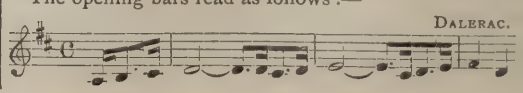
Alby Hill House, Hanworth, Norfolk,
September 3, 1887.

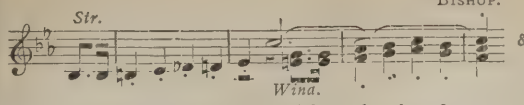
OVERTURES BY DALERAC AND BISHOP.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Can any of your readers inform me as to the source (operatic, I presume) and correct title of the following overtures; also where can be obtained a reliable full score or pianoforte arrangement of the same? The overtures in question are taken from a volume in MS. full score, now in my possession, and were copied or arranged by W. Roger Lyne, who—judging from a note on the title-page of one of the overtures—appears to have been a conductor or leader at the Haymarket Theatre from about 1830 to 1836.

The opening bars read as follows:—





No. 1 is said to be "arranged from the pianoforte score." Dalerac is, I imagine, another spelling of Dalayrac, the eminent French operatic composer of 1753—1809.

Yours very truly,

Orlando A. Mansfield.

Torquay, September 24, 1887.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Fugue.—*We have simply stated the fact. We cannot undertake the responsibility of recommending the machine.*

Alpha.—*Should have enclosed his card.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashton-under-Lyne.—The annual Harvest Festival Services were held at Christ Church, on the 18th ult. In the afternoon, Farmer's Oratorio *Christ and His Soldiers*, was performed. The work had previously been given by the choir, consequently there was considerable smoothness throughout. The principals were Miss Marjorie Eaton; Messrs. Field, Robson, Percival, and Green. The accompaniments were played by Mr. R. Thornhill, and Mr. Smith conducted.

Binghamton, N.Y.—At the Congregational Church, Professor S. Lasar, from Brooklyn, N.Y., gave, at the solicitation of the citizens of Binghamton, a free Organ Recital of popular music, on July 21, at eight o'clock. His programme was selected from the works of Wagner, Beethoven, Schubert, Meyerbeer, and Handel. Miss Edith Weld varied the selection by singing some songs by Haydn and Gounod.

Bridgwater.—The annual Harvest Thanksgiving Service at Holy Trinity Church took place on the 15th ult. As in former years the decorations were on an elaborate scale, and they were also very tasteful and effective, and greatly admired. The musical portion of the service reflected great credit alike on Mr. Gosden, the Organist and Choirmaster, and the members of the choir, thirty in number. The choir has hitherto been dependent, on these occasions, upon some assistance from without. Extraneous aid this year, however, was dispensed with, and the manner in which the service was rendered throughout proved the ability of the choir to accomplish satisfactorily and efficiently the task assigned them.

Burnt Ash.—The United Choirs of the Congregational Churches connected with the Loop Line Association, held a Service of Praise at Burnt Ash Congregational Church, on Wednesday evening, the 15th ult., at which Mendelssohn's "Hear my prayer," Spohr's "How lovely," and other anthems were very creditably rendered. Mr. Sydney Cozens conducted, and Mr. Francis Adams presided at the organ.

Demerara.—The Musical Society's Concert on the 19th ult. was of more than usual artistic interest. A prominent feature was the principal part of "A Jubilee Ode," which was written by Dr. A. C. Mackenzie for the recent Festival Concert at the Crystal Palace. Thanks to the courtesy of a kindred society in Trinidad, by whom the entire work was performed at the celebration of the Jubilee in that island, the Demerara Musical Society was in possession of the full score for soli, chorus, and orchestra, but time only permitted of the production of the leading features. These, however, proved a rare treat.

Denbigh.—An Organ Recital was given on Wednesday, August 24, by Dr. Spark, at St. Mary's Church, to the great delight of a large audience. The programme was as follows: Concerto in G minor and major (with Cadenza composed by Dr. Spark for Leeds Musical Festival), Handel; Largo Appassionata, from the Sonata in A, Beethoven; Organ Sonata (dedicated to Dr. Hopkins) (Allegro Moderato, Andante Expressivo, Allegro Vivace), Spark; "Angelic Voices" (Larghetto in E flat, Andante in A flat), Batiste: Melodie Religieuse, "Ave Maria," Schubert; Fantasia Pastorale (Storm), Wély; Largo in D, from Symphony, No. 8, Haydn; full chorus from a Mass, Haydn.

Douglas.—Amongst other attractions in the Isle of Man during the last visiting season have been the popular Organ Recitals by Miss Mundey, in Finch Hill Church, Douglas. This young lady gave the last of these performances on the 20th ult. The church was packed with an appreciative audience. The programme consisted of selections from the compositions of Batiste, Wély, Bach, and Dr. Frost. The vocalists were Miss Dews and Mr. Kendal Thompson, who sang selections from the works of Handel, Mendelssohn, and others.

Durban.—A series of interesting festivities were held on July 21, at Durban, in honour of the Queen's Jubilee. The mayor gave a banquet and a reception, a children's party was held, and a Concert was given in the Town Hall, at which a crowded gathering was assembled. The Concert was given by the members of the Durban Philharmonic Society, under Mr. D. MacColl's able conductorship, assisted by the band of the First Royal Enniskillen Fusiliers, conducted by Bandmaster Wallace. An excellent selection of music, both vocal and instrumental, gave much pleasure to the very large audience.

Enniskillen.—Mr. Arnold's eleventh Concert was given in the Town Hall, on the 14th ult., before a fashionable and crowded audience. Schubert's Sonata for piano and violin (Op. 137), Chopin's Polonaise in C minor, and Weber's Rondo from Pianoforte Sonata, familiarly known as the "Perpetuum Mobile," were among the pieces given. Mr. Arnold's choir sang several pieces with considerable effect. Solos and duets were sung by Mrs. Capt. Charles D'Arcy Irvine, Mrs. H. Irvine, Miss McKeague, Major Irvine, Messrs. Trimble, Murray, Benson, and Gunning. The band of the Bedfordshire Regiment, under the direction of Mr. Pocock, bandmaster, performed at intervals. Mr. Matthew Arnold conducted.

Epping.—The Harvest Thanksgiving Service was held in the Church of St. John the Baptist on the 21st ult. The Service was fully choral, the Creed and Lord's Prayer being sung to a setting by Dr. Pearce. The Anthem was "Fear not, O land" (Caleb Simper). Miss Elsa Odell, the Organist of the Church, accompanied the Service, and played pieces by Mendelssohn, Wély, and Handel.

Falmouth.—On the 8th ult., a Concert was given in connection with the annual Exhibition of the Royal Cornwall Polytechnic Society. The performers were Miss F. Banks, Miss B. Hallamore, Miss Waymark, Miss Lucy Waymark, Miss Adela Duckham (violinist), Rev. J. H. Collins, Mr. G. H. Robinson, and Mr. C. W. Robinson. Miss Adela Duckham was very enthusiastically received, and her violin solos encored. At the close of the programme the President announced that the Committee had decided on awarding to Miss Adela Duckham the Society's first silver medal.

Gibraltar.—A highly successful Concert was given at the Assembly Rooms, Gibraltar, on the evening of August 10, under the patronage of His Excellency the Hon. Sir A. E. Hardinge and H.R.H. the Duke of Edinburgh. The Concert was arranged by the Rev. P. Raymond, Chaplain to the Forces, and Captain Wyon, O.S. Dept., and was in aid of the funds for a New Organ for King's Garrison Chapel, Gibraltar, which has been built in London by Messrs. Bevington, Soho, and is now ready for shipment. Señor A. Rey Colaço, who has studied at Berlin for the past seven years, gave a masterly rendering of Chopin's Spianato and Polonaise in E flat. The accompaniments to nearly all the songs were played by Signor Laboccetta, who for many years past in Gibraltar has had the reputation of being the ablest resident pianist here, and who has composed a Jubilee Part-song, which was sung before the Duke of Edinburgh at this Concert. The debt on the organ has, by the Concert, been reduced from £70 to £50, which is most satisfactory, considering that the organ has not yet left the builder's hands.——Signor Holgado is a native of Gibraltar who, for several years, has been studying the art of singing in Italy. He possesses a powerful tenor voice, and recently gave a Concert at the Theatre on behalf of the poor of all creeds, which was well attended. He has been invited to sing at Malaga at the great *fête* to be held there, commencing August 21.——The bands of the Royal West Kent Regiment, the 3rd Battalion King's Royal Rifles, and the Royal Irish Rifles have proceeded to Malaga per H.M.S. Hecla, to take part in the great band competition to be held in the Bull Ring at Malaga.——The string bands of H.M.S. Alexandra and Dreadnought played in the Alameda Gardens, on August 19, from 8.30 to 11.0 p.m. H.R.H. the Duke of Edinburgh was present among the immense crowd of listeners, and a large number of Naval and Military Officers. About forty-five instruments, including three double basses, under the able direction of the bandmaster of the flag-ship Alexandra, produced a good effect.——On August 17, Señor Rey Colaço gave an excellent Pianoforte Recital here, assisted by Signor Laboccetta. As an Instrumental Concert, it was the best of its kind that has taken place in Gibraltar for a long time past.

Hallingford.—The Harvest Festival was held at St. Mary's Church on Thursday, the 15th ult. There was a Celebration of Holy Communion at eight, Matins was said at eleven, and Evensong at eight was choral, the sermon being preached by the Rev. G. B. Brown, Vicar of Chalgrove, Oxon. The choir was augmented by the assistance of members of St. Leonard's choir. There was Processional and Recessional Hymns; the Festal Responses of Tallis and the Harmonised Confession were used; the proper Psalms and Canticles were sung to Anglican Chants; and the Anthem "O taste and see" (Goss) was very well rendered, the first part by a reduced choir and the remainder full. Mr. F. A. Clarke, Organist and Choirmaster of the Church, directed the music and presided at the organ, and, at the close of the service, played Wély's Offertoire in G.

Haynes, near Bedford.—The annual Harvest Festival in connection with this church was celebrated on Wednesday evening, the 21st ult. The Communion table was adorned with the beautiful gold altar cloth which was presented by the Queen to the late Lord John Thynne on the occasion of her Majesty's Coronation. The service was full choral. The proper Psalms were sung to Anglican Chants. The Magnificat and Nunc dimittis were by Dr. Stainer, and the Anthem, "Awake up, my glory," was by Mr. James Loaring. Service was intoned by the Rev. A. E. D. Osborne, vicar. The Rev. R. C. Whitworth preached the sermon. The musical portion of the service was repeated on the following Sunday, and the singing throughout was most praiseworthy.

Hednesford.—On Sunday, the 18th ult., the annual Harvest Thanksgiving Services were held in the Parish Church. At the Morning Service, the Prince Consort's Te Deum was sung, and in the evening, Dr. Martin's Magnificat and Nunc dimittis; the Anthem being "Praise the Lord, O my soul," by Caleb Simper. The whole of the music was well rendered by the choir, under the conductorship of Mr. G. Neale, Choirmaster; the Organist, Mr. E. Lindop, presiding at the organ.

Herne Bay.—A Harvest Festival Service was held in the Parish Church, on Thursday, the 8th ult. The sacred edifice was profusely decorated with corn, fruits, and flowers. The service was for the most part choral, and included a new anthem, the work of Miss Helen J. H. Sumner, of Ellesborough Rectory, Bucks.

Kirton Lindsey.—On Wednesday the 6th ult., a highly interesting Concert of vocal and instrumental music was given in the Long Room, at the Vicarage. The performers were Miss Charters, Miss Howlett, Mr. Charters, and Mr. Woodhouse. The vocal part of the programme devolved entirely on Miss C. H. Charters, who, by her rendering of "Should he upbraid," gave great satisfaction. Schubert's Impromptu (Op. 142) was interpreted in a masterly style by Mr. A. A. Woodhouse, who is a player of exceptional merit. An original Violin Sonata, from the pen of Miss C. H. Charters (Organist of All Saints' Church, Edinburgh) was played by Mr. A. R. Charters.

Leeds Corporation Free Concerts.—Dr. Spark's Recital on the grand organ, in the Town Hall, attracted the usual crowd on the evening of the 17th ult. The special item in the excellent programme was a selection from Gounod's Oratorio *Redemption*, a work of surpassing beauty of melody and harmony. The manner in which the organist interpreted the various numbers was duly appreciated. Especially beautiful was his rendering of the Leitmotive and the "March to Calvary." The other composers drawn upon were Bach, Handel, Haydn, Wély, and Lemmens.

Newport, R.I.—Mr. Jerome Hopkins gave a Morning Pianoforte Recital and Children's Operatic Festival, at the Casino Theatre, on Saturday, the 10th ult. The Pianoforte Recital included such astonishing works as a "Kangaroo Study," a Transcription of the melody, "Oft in the Stilly Night"; "Pearl Drops" (Trill study), and a Rossini melody, arranged for left-hand alone. All composed and performed by Mr. Jerome Hopkins. In part two, some selections from his Children's Opera of *Taffy and Old Munch* were presented.

North Cadbury.—A series of four Concerts of unusual excellence was given on the 7th and 8th ult., by Mr. Wentworth Bennett. The numerous pieces allotted to the orchestra were rendered with purity of tone and due attention to light and shade. Some original compositions from the pen of Mr. Wentworth Bennett—namely, a Symphony in C major, a Concerto in E minor, for flute and orchestra; a Rustic Idyll, Overture to *King Arthur*, and a Jubilee March, deserve wide recognition. Madame Wilson-Osman, Mr. William Nicholl, Madame Isabel Fassett, Mr. W. W. Alcock, and Mr. Goldsmith were the vocalists.

Plymouth.—At the Organ Recital at the Guildhall, on the 10th ult., the artists were Mr. Hele (organist), Miss Adela Duckham (violinist), and Mr. Clemence (pianist).

Rochford, Essex.—A Harvest Festival was held on Sunday, the 18th ult. At the Morning Service, Smart's Te Deum in F was given, and at the Evening Service the Magnificat and Nunc dimittis were sung to a setting by W. T. Best. The Anthem was "O Lord, how manifold" (Barnby), and the whole of the music was rendered in a satisfactory manner. The congregation joined in singing the hymns with especial heartiness. Mr. Ernest N. Cullum, the Organist and Choirmaster of the Church, accompanied throughout the day.

Ryde, I.W.—The Harvest Thanksgiving Service was held at St. John's Church on Thursday, the 15th ult. The Anthem, "He shall dwell in the land," by Dr. Stainer, the bass solo being sung by Mr. Hodgson; the Te Deum by Boyce, and the Magnificat by Bunnett, were effectively rendered. Mr H. Bailey, the Organist of the Church, presided at the organ.——On Tuesday evening, the 20th ult., a Concert was given in aid of the sufferers from the terrible fire at Exeter. The Concert was most successful, about £25 being gained for the object for which it was given.

Salisbury.—A Harvest Thanksgiving Service was held in St. Thomas's Church, on the 15th ult. In addition to the organ, a full surpliced orchestra, stationed in the chancel, accompanied the service, the choir being considerably augmented for the occasion. The Service was Stainer in B flat, the Anthem, "He shall feed my flock" (Simper), and the Voluntary before the Anthem, the Andante from the Italian Symphony (Mendelssohn). The Organist (Mr. A. A. Aylward) conducted, and Mr. W. T. Bowey (a pupil) presided at the organ. There was an immense congregation. Canon Stephenson, of St. John's, Weymouth, preached the sermon.

Southsea.—At the Pavilion, Mr. H. Austin Storry gave his annual Concert, which was extensively patronised. The artists were Miss Philippine Siedle, Miss M. Elliott, Messrs. Orlando Harley, G. May, H. Stubbs, C. Beckett, D. Sutton Shepley, Signor Abramoff, and the London Male Voice Quartet. Pianoforte, Messrs. G. S. L. Lohr, G. D. Lovegrove, and H. Austin Storry; and the band of the South Lancashire Regiment.

Stradbroke, Suffolk.—On Wednesday evening, the 21st ult., Mr. Ben Cogswell, A.C.O., gave his second Organ Recital in Stradbroke Parish Church, Suffolk, to a very large and appreciative congregation. The programme was as follows: Prelude and Fugue in C minor (Op. 37), Mendelssohn; Offertoire in B flat, L. Wély; Andante in E minor, Batiste; Overture to *Poet and Peasant*, F. von Suppé; Scherzando, B. Cogswell.

Organ Appointments.—Mr. Wilfred Davies, Organist and Choirmaster to St. Luke's Church, Hackney.—Mr. J. E. W. Lord, Organist and Choirmaster to St. Mary's, Rawtenstall.—Mr. T. Collier Grounds, to St. Olave's, Hart Street, E.C.—Mr. Charles Davies, Organist and Choirmaster to St. Patrick's Church, Waterford.—Mr. W. J. Tidmarsh, to the Wesleyan Church, Barry Road, East Dulwich.—Mr. George Wilby, Organist and Choirmaster to Christ Church, Londonderry.—Mr. George Cooper, Organist and Choirmaster to Christ Church, Newgate Street, E.C.—Mr. Lewis Monson, Organist and Choirmaster to Christ Church, Clapham.

DEATHS.

On August 24, at High Street, Winchester, Alfred Conduit, aged 67.

On the 8th ult., at 24, Lawford Road, Kentish Town, Francis Ralph, of the Royal Academy of Music, after long and patient suffering, aged 40 years.

DURING THE LAST MONTH

Published by NOVELLO, EWER & CO.

Prout, E.—"The Red Cross Knight." A Dramatic Cantata, in six Scenes, by William Grist. Composed for, and dedicated to the Huddersfield Choral Society. Paper cover, 4s.; paper boards, 4s. 6d.; cloth, gilt, 6s. Vocal Parts, each 1s. 6d.; String Parts, 25s.

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The Musical Times and Singing Class Circular. Vols. 19 and 20. The Music of Nos. 433 to 481. Cloth boards, 2s. 6d.

Cowen, F. H.—"How excellent is Thy lovingkindness." Tenor Solo and Chorus from "Ruth." Suitable for Harvest Anthem. 6d. (No. 321. Novello's Octavo Anthems.)

Jordan, C. Warwick, Mus. Doc.—(in C). Festival Te Deum, with *ad lib.* accompaniments for Brass and Drums, composed especially for use as an Act of Thanksgiving for Festivals. Price 6d.; Trumpet (or Cornet), Trombone (or Euphonium), and Drum Parts, each 6d.

Wood, W. G.—(in B flat). Magnificat and Nunc dimittis for Voices, Organ, and Orchestra. 6d.

Woodward, Rev. H. H.—Magnificat and Nunc dimittis on an Ancient Theme. Arranged for the Festival of the Worcester Church Choral Association. 3d.

Brown-Borthwick, Robert.—Seven Hymns. In various Metres. 6d.

Banson, Charles.—"Pater Noster." 3d.

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—— "Rend your heart and not your garments" ("Stabat Mater"). 2d.

Holloway, Loraine—(in C). An Easy Setting of the Magnificat and Nunc dimittis. 3d.

Saunders, Gordon.—Concluding Amen, No. 1. For a Double Choir. 1d.

—— Ditto, No. 2. For Four Voices. 1d.

Distin, Theodore.—"Youth and Love." Part-song from Van Bree's "St. Cecilia's Day." Adapted for Men's Voices. ("The Orpheus," No. 205.) 3d.

Neukomm, Sigismund.—"On the River." A Two-part Song. For Soprano and Contralto. English adaptation by Frederick Corder. 4d.

Vincent, Charles.—Songs and Part-songs. For Treble Voices. No. 8. "O birdie, stay" (unison). 2d.

Weelkes, Thomas.—"The Nightingale." Trio. For A.T.B. 2d.

Leaver, W. J., Mus. Bac., Cantab. "I loved a lass." Part-song. 2d.

Musgrave, J. T.—"My love." A Four-part Song. For Men's Voices. 3d.

Pringle, John C. G.—"Chloris on her singing." (Novello's Part-song Book, No. 543.) 4d.

Tozer, Ferris.—"Lead, kindly Light." Song. With Accompaniment for Organ or Harmonium (ad lib.). The Words written by Cardinal Newman, D.D. (No. 1 in D flat, No. 2 in F.) 2s.

Aldridge, Ira F.—"Luranah." Song. The Words written by Brandon Ellis. 2s.

Logé, Henri.—Gavotte and Musette. Arranged for Violin and Piano, by Berthold Tours. 2s.

Boyse, Arthur, F.C.O.—Transcriptions for the Organ.

No. 8. The Angels. Serenade ... ... Braga 1s. 6d.
9. Andante (Third Sonata) ... ... Schubert 1s. 0d.

—— Scherzo for the Organ. 2s.

Spark, Dr. W.—"The Organist's Quarterly Journal." Part LXXVI. 5s. Andante and Rondo (for Organ and Violin), Sir G. A. Macfarren; Sonata in C minor (Finale), H. M. Higgs.

DURING THE LAST MONTH—*continued.*

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563.	Let all the angels of God The Lord gave the word Their sound is gone out	... ...	,,	1d.
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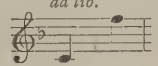

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30.	Rule, Britannia! S.A.T.B.	,,	1d.
31.	The Retreat. T.T.B.B.	*L. de Rille*	2d.
32.	Lo! Morn is breaking. S.S.S. ...	*Cherubini*	2d.
33.	We are Spirits. S.S.S. ...	*G. A. Macfarren*	4d.
34.	Market Chorus ("Masaniello"). S.A.T.B.	*Auber*	4d.
35.	The Prayer ("Masaniello"). S.A.T.B.	,,	1d.
39.	O dewdrop bright. S.A.T.B. ...	*Kücken*	1d.
41.	Nine Kyries, Ancient and Modern...	*Rossini*	2d.
42.	Sun of my soul. S.A.T.B. ...	*Brinley Richards*	2d.
43.	'Twas fancy, and the ocean's spray. S.A.T.B.	*G. A. Osborne*	2d.
44.	A Prayer for those at Sea. S.A.T.B.	*G. A. Osborne*	2d.
45.	O Thou, whose power (Prayer from "Mosé in Egitto")	*Rossini*	2d.
46.	The Guard on the Rhine. S.A.T.B.	*G. A. Macfarren*	1d.
47.	The German Fatherland. S.A.T.B.	,,	1d.
49.	Te Deum in F	*Jackson*	2d.
50.	Te Deum in F	*Nares*	2d.
51.	Charity (La Carità) S.S.S.	*Rossini*	4d.
52.	Cordelia. A.T.T.B.	*G. A. Osborne*	4d.
54.	Chorus of Handmaidens (from "Fridolin")	*A. Randegger*	4d.
55.	The Offertory Sentences ...	*Edmund Rogers*	5d.
56.	The Red Cross Knight ...	*Dr. Callcott*	2d.
57.	The Chough and Crow ...	*Sir H. R. Bishop*	3d.
58.	The "Carnovale"	*Rossini*	2d.
63.	Our Boys. New Patriotic Song	*H. J. Byron and W. M. Lutz*	4d.
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66.	A little Farm well tilled	*Hook*	1d.
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68.	Fair Hebe	,,	1d.
69.	Once I loved a maiden fair	,,	1d.
70.	The jovial man of Kent	,,	1d.
71.	The oak and the ash	,,	1d.
72.	Hearts of oak	,,	1d.
73.	Come to the sunset tree ...	*W. A. Philpott*	4d.
76.	A Love Idyl. S.A.T.B.	*E. R. Terry*	2d.
79.	Our merry boys at sea	*J. Yarwood*	2d.
80.	Christ is risen (Easter Anthem). S.A.T.B.	*Berlioz*	3d.
82.	Hymn of Nature	*Beethoven*	3d.
87.	The bright-hair'd morn. S.A.T.B.	*T. L. Clemens*	2d.
91.	The Star of Bethlehem (Christmas Carol)	,,	2d.
92.	Busy, curious, thirsty fly. T.A.T.B.	,,	3d.
93.	Love wakes and weeps. A.T.B.B.	*Felix W. Morley*	2d.

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Sullivan's THE GOLDEN LEGEND on THURSDAY, NOVEMBER 3, at 8. Artists: MADAME NORDICA, MADAME BELLE COLE, MR. EDWARD LLOYD, Mr. V. EDWARDES, & MR. HENSCHEL. Organist: DR. STAINER. Band and Chorus, 1,000. Prices, 7s. 6d., 6s., 5s., 4s., and Gallery Promenade, 2s.

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The Scheme of the College of Organists' Meetings will be as follows during the present Session: Tuesday, November 22, Conversazione; Tuesday, December 20, Lecture; Tuesday, Wednesday, and Thursday, January 10, 11, and 12, F.C.O. Examination; Friday, January 13, F.C.O. Diploma Distribution; Tuesday, Wednesday, and Thursday, January 17, 18, and 19, A.C.O. Examination; Friday, January 20, A.C.O. Diploma Distribution; Tuesday, January 24, Lecture; Tuesday, February 28, Lecture; Monday, April 9, Annual College Dinner; Tuesday, May 22, Lecture; Tuesday, June 26, Lecture; Tuesday, Wednesday, and Thursday, July 17, 18, and 19, F.C.O. Examination; Friday, July 20, F.C.O. Diploma Distribution; Tuesday, Wednesday, and Thursday, July 24, 25, and 26, A.C.O. Examination; Friday, July 27, A.C.O. Diploma Distribution. The date of the Annual General Meeting is not yet fixed. Arrangements concerning the Examinations, and further particulars concerning the College Meetings, will be duly made known.

The Council regret that the Report of the Adjudicators upon the Anthems sent in for the Meadowcroft Memorial Prize does not justify any Award upon the present occasion. The MSS. will be returned on application, as will also the MSS. sent in for Organ Voluntary Competitions. The Wesley Prize (Slow Movement for Organ), gained by Mr. C. Hancock, Mus. Bac., F.C.O., will be published shortly.

E. H. TURPIN, Hon. Sec.

GLOUCESTER CATHEDRAL.

A Series of TEN RECITALS of VOCAL and INSTRUMENTAL SACRED MUSIC will be held in the Nave of Gloucester Cathedral, during the winter, on the following dates: November 10, 24; December 8, 22; January 12, 26; February 9, 23; March 8, 22. These performances are entirely free, and are intended chiefly for those who never have the opportunity of hearing any music of a sacred character. It is estimated that nearly 40,000 people of all classes of society attended the series of Recitals last winter. If any Ladies or Gentlemen (vocalists) are fulfilling engagements near Gloucester during the coming season, and would like to give their poorer brethren a chance of hearing the great Masters well sung, I am able to state that all personal expenses and every hospitality will be shown them.

C. LEE WILLIAMS,
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THURSDAY, NOVEMBER 10.

JUBILEE ODE, by A. C. MACKENZIE, and THE SPECTRE'S BRIDE, by ANTONIN DVORÁK, at St. James's Hall, on THURSDAY EVENING, November 10, at 8 o'clock.

JUBILEE ODE.—Madame ALBANI.

JUBILEE ODE.—Mr. HARPER KEARTON.

THE SPECTRE'S BRIDE.—Madame ALBANI

THE SPECTRE'S BRIDE.—Mr. HARPER KEARTON.

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JUBILEE ODE and THE SPECTRE'S BRIDE.—Conductor, Mr. RANDEGGER.

NOVELLO'S ORATORIO CONCERTS.—Mackenzie's JUBILEE ODE and Dvorák's SPECTRE'S BRIDE, at St. James's Hall, on THURSDAY EVENING, November 10. Madame ALBANI, Mr. HARPER KEARTON, and Mr. SANTLEY. Prices of Admission to each Concert: Stalls, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d. Subscription for the six Concerts: Stalls, £2 12s. 6d. Subscribers' Names received by Novello, Ewer and Co., 1, Berners Street, W., and 80 and 81, Queen Street, E.C.; the usual Agents; and at Austin's Ticket Office, St. James's Hall.

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THURSDAY, DECEMBER 1.

RUTH, by F. H. COWEN (for the first time in London). Conducted by the Composer, at St. James's Hall, Madame ALBANI, Miss HOPE GLENN, Mr. LLOYD, and Mr. WATKIN MILLS.

ANNUAL CONSTABULARY CONCERT,

NEWCASTLE-UPON-TYNE,
December 14, 1887.

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Seats can now be booked on application to Messrs. Hirschman and Co., 153, Pilgrim Street.

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THE MUSICAL ARTISTS' SOCIETY affords opportunity to both Professors and Amateurs for the public performance of their compositions. Alfred Gilbert, Hon. Sec., The Woodlands, 89, Maida Vale.

ORGAN RECITAL

Will be given at the Hampstead Parish Church, at 8 o'clock, on THURSDAY, December 8, 1887, by

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MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., be addressed to 4, St. Thomas's Road, Finsbury Park, N.

MISS AGNES LARKCOM (Soprano) has REMOVED to 158, Portsdown Road, W.

MISS CLARA LEIGHTON (Soprano). Engaged: October 31, Town Hall, Shoreditch, "Red Cross Knight"; November 1, Victoria; 5, Yeadon (Ballads); 7, Ashton-under-Lyne, "The Seasons"; 8, Dewsbury, "Hereward"; 9, Leeds, "Hereward"; 14, Camden Athenæum; &c. Address, 6, Tavistock Place, W.C.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS EMILY CLARKE (Contralto) (Pupil of the late Madame Sainton-Dolby) has returned to Town, and can accept ENGAGEMENTS for Oratorios, Concerts, At Homes, &c.
"An artist in every sense of the word, and one of the purest and most charming contraltos that we have heard for some time."—*Tunbridge Wells Gazette.* Address, 14, Leinster Square, Hyde Park, W.

MADAME ADA NÉLMES (Contralto) requests that all communications respecting Oratorios, Concerts, &c., may be addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

MISS KATHERINE JAMES (Mezzo-Soprano or Soprano). ENGAGEMENTS:—October 5, Brixton; 19, Brixton; 22, Leicester; December 21, Todmorden ("Messiah"); 27, Northampton ("Messiah"). Others pending. Address, 33, Knowle Road, Brixton, London, S.W.

MR. ARTHUR CASTINGS, Principal Tenor, Hereford Cathedral. Engaged:—October 10, Wrexham, morning and evening concerts; 15, Cardiff, Ballads; 25, Ross, Ballads; 26, Ledbury, Ballads; 28, Hereford, Ballads; 31, Hereford, Ballads; November 3, Truro; 10, Tredegar, "Stabat Mater" and "Last Judgment"; 15, Chesterfield, "Hymn of Praise; 22, Hereford, Cowen's "Sleeping Beauty"; 28 and 29, Pembroke Dock, Ballads; December 9, Ulverston, "Elijah"; 27, Northampton, "Messiah"; April 9, 1888, Ilkeston, Ballads. Others pending. For terms, vacant dates &c., address, Cathedral Hereford.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. E. DUNKERTON (Tenor), Member National Society of Professional Musicians. Engaged: Skegness, September 22, "May Queen"; Lincoln Training College, September 28, "Sleeping Beauty"; Market Rasen, October 5, Miscellaneous; Hull, October 7, Ballads; Lincoln, October 20, Miscellaneous; Whitby, November 1, "Rose Maiden"; Kettering, November 7, "Creation"; Pudsey, December 5, "St. Paul"; Retford, December 1, Miscellaneous; Brigg, December 20, "Messiah." Full Oratorio or Male Voice Glee Party provided on shortest notice. Address, Cathedral, Lincoln.

MR. LAWRENCE FREYER (Tenor, St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 233, Friern Road, Lordship Lane, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. SEYMOUR JACKSON (Concerts and Oratorios). All communications respecting engagements should be addressed to his agent, Mr. N. Vert, 6, Cork Street, London, W., or Old Trafford, Manchester.

MR. HOLBERRY HAGYARD (Tenor) engaged: Cheltenham Musical Festival, October 27; Cambridge, Ballads, November 15; High Wycombe, "Creation," 16; Maidenhead, "Creation," 22; Peterborough, "Samson," 23, Do., "Creation," 28; Diss, "Creation," December 2; Cambridge Choir Mutual Aid Society's Concert, 6; Bedford, "Messiah," 13; Bury St. Edmunds, "Messiah," 15; St. Ives, "Messiah," 19; Chester, "Messiah," 20; Keighley, "Messiah," 26; Rotherham, "Israel in Egypt," 27; Chesterfield, "Messiah," 28; Brighouse, "St. Paul." Engaged, 1888: Nottingham Sacred Harmonic Society, "Elijah"; Uttoxeter, "Messiah"; Northampton, "Eli"; &c. For references, &c., address, Trinity College, Cambridge.

MR. ALFRED KENNINGHAM (Tenor of St. Paul's Cathedral) begs to state that he is booking ENGAGEMENTS for Oratorio and Ballad Concerts in London and the Provinces for the coming season, and that he has a few vacant dates for November. For terms, &c., address, Grovedale, Parson's Green, S.W., or St. Paul's Cathedral, E.C.

MR. S. MASON (Tenor), late of Exeter Cathedral, begs to announce that after September 20 his address will be The Cathedral, Lichfield.

MR. RICHARD R. WILSON (Tenor) is open to receive ENGAGEMENTS for Oratorio, Ballad, and other Concerts. For terms, &c., address, Grange Road, West Hartlepool.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, is open to Engagements for Oratorios, Concerts, At Homes, Organ Recitals, &c. Address, 71, Reighton Road, Upper Clapton, or The Cathedral.

MR. FREDERIC W. PARTRIDGE, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

MR. MORGAN WILKINSON (Baritone), Pupil of W. H. Cummings, Esq., is now booking Engagements for the ensuing Season. References kindly permitted to August Manns, Esq., Crystal Palace; E. H. Turpin, Esq., Hon. Sec., College of Organists; John Thomas, Esq., Harpist to the Queen; C. J. Dale, Esq., Conductor of the Finsbury Choral Association. Address, Joseph Bishop and Co., Pianoforte Saloon, Holloway, N.

MR. W. H. BRERETON has vacant dates in November and December. From January 5 to February 28, 1888, on tour with Miss Anna Williams, &c., 6, Blenheim Road, St. John's Wood, N.W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. E. JACKSON (Bass) is booking Engagements for the coming season. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

MR. D. SUTTON SHEPLEY (Bass), Gentleman of Her Majesty's Chapels Royal, and MISS S. RILEY (Mrs. Shepley), Contralto, request that all communications be addressed, 87, Malvern Road, London, N.W.

MISS ROSA HILL, the young Solo Pianist (Pupil of J. A. Chantler). Miss Hill accepts engagements for Pianoforte Solos, Concerts, Balls, and At Homes, and receives Pupils for the Pianoforte and Harmony. Rose Villa, Birdhurst Road, East Hill, Wandsworth.

MISS CLARA TITTERTON, Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 20, Godolphin Road, Goldhawk Road, Shepherd's Bush, W.

MR. E. VAN DER STRAETEN (Violoncellist) begs to announce that he is open to accept Engagements for Solos, &c.; also has Vacancies for Pupils. Address, 11, Caroline Street, Bedford Square, W.C.

MR. H. C. TONKING and MR. B. M. CARRODUS have arranged to accept ENGAGEMENTS to give ORGAN and VIOLIN RECITALS in London or Provinces. Communications respecting engagements should be addressed, H. C. Tonking, 13, Wolfington Road, West Norwood, S.E.

MR. CHARLES COPLAND begs to announce his departure for the Riviera, returning for the London Season 1888, when he will be at liberty to accept Engagements for Oratorio and Concerts, &c. During his absence, letters may be addressed to him at 25, Warwick Road, Earl's Court, S.W., or to Mr. Alfred Moul, 26, Old Bond Street, W.

MADAME and the MISSES PORTER'S VOCAL and INSTRUMENTAL CONCERT PARTY. — The LONDON LADY QUARTET.—Engagements for November: Uppingham, Stamford, Market Harborough, Peterborough, Oakham, Ashbourne, Uttoxeter, Crewe, Ashton-under-Lyne, Nantwich. For December: Market Drayton, Hereford, Tewkesbury, Kidderminster, Redditch, Birmingham, Croydon, &c. A few vacant dates. Address, 17, Formosa Street, Maida Hill, W.

MANCHESTER VOCAL SOCIETY.—MR. JOHN TOWERS, Musical Director, successor to the late MR. HENRY WILSON (Founder of the Society), requests that all communications may be addressed direct to him. 182, Oxford Street, Manchester.

MR. VENABLES' CHOIR, for seven consecutive seasons at the LONDON BALLAD CONCERTS, St. James's Hall, is now open to accept ENGAGEMENTS for Concerts, Conversaziones, Church Festivals, &c. The *répertoire* comprises Oratorios, Cantatas, Glees, Madrigals, and Part-Songs. For terms apply to H. Knight, Hon. Secretary, Institute of Music, Camberwell New Road, S.E.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

DR. H. COY gives LESSONS in HARMONY, COUNTERPOINT, &c., by Correspondence. Candidates prepared for all Musical Examinations. Address, Sale, near Manchester.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. T. V. DAVIES gives LESSONS in HARMONY and COUNTERPOINT by Post. Address, 84, Guilford Street, Russell Square, W.C.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by Correspondence, and prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations. Latest successes: Trinity College, London, 1887; College of Organists, 1887; Mus. Bac., Toronto, 1887; First, Second, and Final Examinations, with first on list in Final, A.R.C.M., 1887. Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

DR. HULTON MIDDLETON, F.C.O., L.Mus., prepares Candidates for MUSICAL EXAMINATIONS by Post. Glossop Road, Sheffield.

MR. REGINALD B. MOORE, Mus. B., Oxon., F.C.O., gives LESSONS in COUNTERPOINT, HARMONY, &c., and prepares Candidates for Examinations by Correspondence. Address, Kenilworth, York Road, Exeter.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 6, East Chapel Street Mayfair, W.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

DR. TAYLOR, F.C.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O. and L.R.A.M. in Composition, 1887. Ashburne, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886) gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

RESIDENT PUPIL.—Mr. G. ERNEST LAKE, Author of "Pedal Scales and Daily Studies" (Novello), Organist and Musical Director All Saints', Kensington Park, has now a VACANCY. Large organ, full musical services, Grand pianoforte, home comforts, and thorough professional training. Moderate premium. 57, Burlington Road, Bayswater, W.

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DR. ALLISON, R.A.M., instructed Candidates by Post who passed RECENT EXAMINATIONS for MUS. DOC., OXON. (1885), and MUS. D., T.C.D. (1887), MUS. BAC., OXON. (1886); MUS. BAC., T.C.D. (1886); MUS. BAC., CANTAB.; Cambridge 1st Mus. Bac. (1st Class, June, 1887), 1st Mus. Bac., Oxon., L.R.A.M. (1887); Local R.A.M. "With Honours" (1887), N.S.P.M. (1887); F.C.O., and the other Musical Examinations. More than 260 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, Nelson Street, Manchester.

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SINGING LESSONS.—Careful training of the voice.—Dr. ARTHUR HELBIG has a few VACANCIES for Professional or Amateur STUDENTS. Education in dramatic singing and preparation for the stage. Address to 63, Berners Street, W.

ALTO and other VOICES TRAINED and SIGHT-READING TAUGHT by Mr. W. A. FROST (Professor at the City School of Music, and member of the Choir of St. Paul's Cathedral), at his Residence, 16, Amwell Street, Myddelton Square, E.C., or at the City School of Music, 26, Knightrider Street. Several of Mr. Frost's pupils have obtained cathedral and other choir appointments.

LESSONS in PIANOFORTE and HARMONY (the latter personally or by Correspondence). Arnold Kennedy, A.R.A.M., 66, Broadhurst Gardens, South Hampstead, N.W.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE, by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

DR. CHARLES JOSEPH FROST begs to announce his REMOVAL to 88, Tyrwhitt Road, St. John's, S.E. VACANCY for RESIDENT ARTICLED PUPIL.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 29, Minories.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 1A, Vernon Street, King's Cross.

ORGAN LESSONS and PRACTICE on fine three-manual Organ. S.E. district. £2 2s. per Course (twelve weeks); with Harmony, £3 3s. Blowing, 4d. an hour. Brownlow Baker, 3, Langdon Road, N., and 48, Trinity Square, S.E.

ORGAN LESSONS and PRACTICE.—The Organist of a City Church is open to receive PUPILS (either at Church or at home) for ORGAN, HARMONY, &c. Organ practice, 1s. per hour, on Two-manual and complete pedal organ. 20, Camden Road, N.W.

TO COMPOSERS.—Words for Songs sent on approval. A. V., 9, Inglis Road, Addiscombe.

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FOUR LEADING BOYS WANTED, at once, for the Choir of All Hallows the Great and Less, E.C. Must have good voices and some knowledge of music. Liberal remuneration to competent boys. Apply, by letter, to J. Harraway Slape, 20, Camden Road, N.W.

VOLUNTARY EVENING CHOIR.—LADIES and GENTLEMEN WANTED. Apply to Mr. George Cooper, Christ Church, Newgate Street, E.C., on Wednesday evenings (8 to 9).

GOOD CONTRALTO, TENOR, &c., WANTED, for Duet and Part-singing (private), at Soprano's own house. References exchanged. Address, S. T., care of Keeping, 96, Bishop's Road, Bayswater.

ALTO WANTED, All Saints', Devonshire Road, South Lambeth. Stipend, £8. Apply at the Church on Tuesdays, at 8 o'clock.

ALTO and BASS to undertake the SOLO WORK in voluntary choir. Good voices and quick readers. Services, Anthems, and Oratorio Music. Church near Piccadilly. Sunday morning and Evening, and Thursday practice. £12 allowed for expenses. Address, stating experience, A. B., 6, Chancellor's Road, Hammersmith.

WANTED, for a West End Church, two TENORS, well up in Church Music. Good readers. Also four BOYS. Salaries according to ability. G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

BRISTOL CATHEDRAL.—A TENOR and a BASS are WANTED to Assist the Choir. Must be thoroughly competent. Salary, £70, with some extras. Apply to the Precentor, with testimonials, stating age, &c., before November 15.

A GENTLEMAN about starting on an Evangelical Tour, requires the help of a good BARITONE or TENOR SINGER, able to play his own Accompaniments. Preferred if capable of taking entire service when necessary. Apply to W. J. Groves, Furnishing Warehouse, King's Road, Southsea.

HAMILTON CHORAL UNION.—SOLOISTS (Soprano, Alto, Tenor, and Bass) WANTED, for THE MESSIAH, for one of the following dates: December 21, 22, 28, or 29. State terms, &c. T. P. PURDIE, Hon. Secretary.
Craigview, Hamilton, N.B., October, 1887.

AN ALTO (Male) desires ENGAGEMENTS in Church Choir work or for Church Recitals. A.A., Oakleigh Wheathill Road, Anerley.

ALTO.—Good Voice, well trained (compass G to C), seeks ENGAGEMENT. Quartet or Special Services (week-day). C. B., 6, Clarence Road, Hackney.

WANTED, an ORGANIST and CHOIRMASTER for the Parish Church of Forres, N.B. Salary, £50. Good field for teaching. Applications, with testimonials and references, to be sent to the Rev. Dr. Keith, Forres, N.B.

ST. PAUL'S CHURCH, Brentford, W.—WANTED, immediately after Christmas, an ORGANIST who is also competent to act as CHOIRMASTER. Address (with full particulars). The Rev. P. B. Drabble, M.A., The Vicarage.

MR. GEORGE COOPER (Son of the late Organist), Organist of Christ Church, Newgate Street, has VACANCIES for PUPILS. Terms moderate. Apply, Melbourne House, 51, Oxford Road, Kilburn, N.W.

THE ORGANIST of Christ Church, Clapham, having accepted a more remunerative appointment, the position is VACANT. Stipend, £80. Apply, Rev. Bradley Abbott, Vicarage, Union Grove, Wandsworth Road, S.W.

WANTED, post as ORGANIST or DEPUTY in or near London. Six years' experience; salary no object, Address, W. D., 3, Cumberland Terrace, Wightman Rd., Harringay, N.

ORGANIST and CHOIRMASTER.—Gentleman (22) desires an APPOINTMENT as above. Used to good service and large organ. Address, A. G. W., care of Mr. Smith, 2A, Chapel Street, Edgware Road, W.

A GENTLEMAN is desirous of obtaining APPOINTMENT as VOLUNTARY or ASSISTANT ORGANIST. Good references. A. M. Gordon, 89, Downs Road, Clapton, E.

ORGANIST.—Mr. Henry Piggott, Mus. Bac., Cantab., can recommend a young man as ORGANIST and CHOIRMASTER. Skilful performer, both in solos and accompaniments. Accustomed to a large organ and good choir. Address, Alton, Hants.

TO ORGANISTS.—Advertiser (23) is willing to DEPUTISE in return for Lessons and Practice. North of London preferred. A. M. F., 142, Turnpike Lane, Hornsey, N.

AN ORGANIST wishes for an ENGAGEMENT in a warmer climate during the winter. Excellent references. Address, C. D. T., Messrs. Novello, Ewer and Co., 1, Berners St., W.

ORGANIST and CHOIRMASTER desires ENGAGEMENT in or near London. Accessible from Victoria. Anglican Service. E., 51, Cumberland Street, S.W.

ORGANIST and CHOIRMASTER.—Advertiser seeks RE-ENGAGEMENT. Country, near good Town. Catholic; Communicant. Graduate, Cantab. Married. Good Organizer and Disciplinarian. Can give Recitals and conduct Choral Society. Address, A. O., at Shelley and Co.'s., 5, Leadenhall Street, London.

LADY, Pupil of a well-known Organist, requires Post as CHURCH ORGANIST in or near London. Good references. Address, D. G., care of H. Strong, 119, Hackney Road, E.

YOUNG MAN, having excellent testimonials, desires position as ORGANIST, in or near London. Moderate salary if good organ. Address, F. J. H., 181, Albion Road, Stoke Newington, N.

A GENTLEMAN will be glad to give his services occasionally in return for Practice on good Organ, in or within easy reach of London. Address, T., Pottle and Son's, Royal Exchange, E.C.

ORGANIST.—Engagement. Experienced London Professional. Highest reputation. Midland Counties. Sigma, care of Mr. Potter, Post Office, Sneinton.

DEPUTY-ORGANIST.—WANTED, POSITION as above by the late Deputy of St. James's, Camberwell. Experienced and accustomed to full choral services and high-class music. Could train Boys, and prove of valuable assistance where good music is practised, being a good Reader. Good reference. Would give services in return for practice on fine organ. Address, Musicus, 17, Canonbury Lane, Islington.

TUNER and REPAIRER WANTED.—Wanted, a competent MAN, who can repair Small Goods, and Tune and Repair Pianofortes, Harmoniums, and American Organs. Apply to Ferry and Foster, 3, Bridge Street, Sunderland.

WANTED, a First-class TUNER and REGULATOR, for a well-known house in a fashionable seaside town (West of England). Must have gentlemanly appearance and good address. Had experience in good London factory. Satisfactory references required. A permanent engagement will be given to a really fine and sound tuner. Married man preferred. A young man will not be engaged. When applying, enclose photo, state age, and salary required. Apply, by letter, to Beare and Son, 34, Rathbone Place, London.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1887.

AN IMPRESARIO AND HIS RECOLLECTIONS.*

THE recent death of Maurice Strakosch has helped to bring into notice a little volume for which he supplied the material only a short time before his departure to a region where *prime donne* cease from troubling and their agents are at rest. In this book we find thrown together—with very little attempt at order, and expressed without any charm of style—a mass of recollections, many of which have considerable interest for the English reader, because they concern people with whose public life he is more or less familiar. Strakosch had a good memory, and could tell a story with considerable effect, especially when he employed what passed with him as English. He was suspected of being a master in the art of embellishment, and willing to sacrifice absolute fidelity for the sake of strong or picturesque results; but this did not affect his popularity as a *raconteur*, or hinder admirers from counselling him to publish his souvenirs and let a wider circle than that of a dinner table enjoy them. Strakosch took the advice, his book is before us, and we now invite the reader to share the amusement of dipping into its pages.

Strakosch devotes a little chapter to Rossini, and, on the authority of the composer's wife, relates an incident evidently accepted as an explanation of the fact that he wrote no more for the public after "Guillaume Tell." It appears that, when the first performance of that opera came to an end, Lubert, the Director, sent for Rossini to his private room and rated him soundly; "Monsieur Rossini, what have you done? Have you dared to write for the Grand Opéra of Paris such an insipid and fragmentary work as 'Guillaume Tell'? The opera is so indifferent that only one course can be taken—annul the engagement which I have been foolish enough to make with you, and give up the idea of composing 'Jeanne d'Arc' and 'Mahomet.'" The answer was "Don't let that trouble you. I repudiate the contract on the spot and add that never in my life will I compose another opera." Assuming that these words were ever spoken, Rossini, as we all know, sternly kept to them. Strakosch insists that, from the same moment, Rossini felt an extreme repugnance to the performance of his works in public; the impresario's statement being supported by an anecdote connected with the production of the "Messe Solennelle" at the house of Count Pillet-Will." "That Mass was sung," writes our author, "at the Count's mansion by the sisters Marchisio, then at the height of their career, and as Alboni, who attended on the occasion, expressed to Rossini the pleasure with which she had heard it, the master said: 'Never while I live will I authorise the performance of my Mass in public, but when I am gone, and it is produced, you, my dear Marietta, ought to sing it, because you were in my mind during its composition.'" Strakosch's stories would hardly be determinative standing by themselves, but they add to a mass of evidence going to show that the composer of "Guillaume Tell" cherished a life-long sense of the manner in which that work was treated. There can be no doubt that his resentment was extreme and lasting.

The impresario proceeds to say that, on paying a visit to Madame Rossini, after her husband's death, that sharp woman of business was not so overwhelmed with grief as to be incapable of taking steps towards a bargain. She told Strakosch that one of the dead master's last wishes was to have the "Messe Solennelle" brought out by him, and that she held the MS. score at his disposal. Our author does not say that he expected to get the prize for nothing—he knew Madame Rossini too well for that—but he seems to have been unpleasantly surprised when the widow asked 100,000 francs for a copy of the score. Strakosch at first declined to buy at the price, but, on second thoughts, agreed to the lady's terms, not deeming it altogether impossible, perhaps, to secure Alboni for the interpretation of the work. That he did persuade the famous artist to come out of retirement, and that Alboni sang the contralto part of the Mass in London, many of our readers will remember. Amateurs wondered at the time what inducement brought her out, and now the impresario tells us. Alboni's income, it appears, was 100,000 francs, of which she spent one-half upon her establishment, distributing the other among poor relations and in charity. She found it impossible, therefore, in view of the marriage of a favourite niece, to provide what she looked upon as an adequate *dot*, and mentioned the fact to Strakosch after refusing his offer of an engagement to go on tour with the Mass. "Why don't you sing?" said Maurice Strakosch. "In a little while you could get together the sum wanted." "Do you reckon that I should obtain 100,000 francs?" demanded Alboni. "No doubt," replied Strakosch. "In what time do you require the amount?" "Those poor children cannot wait long; I shall want the 100,000 francs in three months." "I take you at your word," cried the impresario; "in three months you shall have the money. And this is how Alboni provided a marriage portion for her niece."

Strakosch devotes a chapter to Christine Nilsson, and tells an interesting story of his first meeting with that artist. Being one day in the shop of Escudier, the Paris publisher, chatting with Merelli, a brother impresario, our author was struck by the appearance of a young girl who, passing along the street, had stopped to look in at the window. Her beauty, of an uncommon type, had such an effect upon Strakosch that he directed Merelli's attention to her. "What," exclaimed his interlocutor, "don't you know her? It is Nilsson, *la petite* Nilsson, whom I have engaged for five years, and cannot use at the present moment, although her voice is superb. I am trying to cancel her engagement, for I dare not let her make a *début* as she has never yet appeared on the stage." A short while after, Strakosch again met Merelli, who informed him that the Nilsson engagement had been rescinded, adding: "I am delighted. Not being a millionaire, the having to pay my *pensionnaire* a thousand francs a month was hardly pleasant." "A few years later," remarks Strakosch, with the evident enjoyment of an impresario in recording another's mistake, "that same Merelli, upon whom the Russian Court had imposed the obligation of engaging Christine Nilsson for the St. Petersburg season, paid the artist 7,000 francs a night."

Another Nilsson story is of interest. It appears that the palm of the singer was once examined by Desbarolles. Strakosch does not condescend to particulars of Desbarolles, concerning whom, perhaps, we ought to know much, but actually know nothing save that he pretended to tell fortunes gipsy fashion. Desbarolles warned his fair subject that the chief troubles of her life would arise from two causes—madmen and fire. Was the prediction verified? As to the madmen, a representative of

* Souvenirs d'un Impresario, par Maurice Strakosch. Paris: Paul Ollendorff. 1887.

that class of society harassed the singer in New York till the police had to be called in. He had got it into his poor head that the passionate words of love addressed to *Faust* by *Marguerite* were really intended for himself, and, under the influence of that delusion, he seized every opportunity of assuring Nilsson, by running after her carriage, blowing kisses, and so on, that her affection was reciprocated. On one occasion he found his way to the apartments of the *prima donna*, threw open the door, and to the astonishment of a large party exclaimed: "Marguerite, embrace me." Then the officers of the law intervened. At Chicago much the same annoyance went on. The climax in this case was reached when the "crank" appeared with a sledge drawn by four horses, to take his bride to church. Henry Jarrett, ever watchful and ready, received him with an assurance that Nilsson was already at the altar. "You will be late" exclaimed Jarrett, "Miss Nilsson awaits you." The madman drove away and, for police reasons, gave no more trouble. Continuing his illustrations, Strakosch mentions the case of the artist's first husband, M. Rouzeaud, who, as everybody knows, spent his last days in an asylum, but this painful subject need not be dwelt upon here. And now as to the second agency—fire. The *prima donna* lost 100,000 francs by the burning of Chicago, and a much larger sum—Strakosch talks of a million francs—by the conflagration at Boston. The property was insured, but the office put up its shutters almost before the flames had been conquered.

Strakosch naturally has something to say anent "Stars and Agents," speaking from the depths of a life-long experience. He evidently recognises the evils of the "star" system, but is very vague when remedies are in question. As a matter of fact, the impresario can give no more practical advice than to make the best of matters as they stand. He goes on to speak of the qualities which are essential in a "star," remarking:—

"The singer who would become a star must have a marvellous voice, great dramatic talent, and the attraction of physical beauty. Her influence upon the public must be beyond dispute, and to originality she must add an iron constitution. Health, without which no stars are possible, is exacted by the operas now in vogue, and by the fatigues to which *divas* voluntarily submit themselves. Without rest or peace, they traverse the globe. They are not so much artists as travellers who journey, journey, without cessation, like the wandering Jew, with this essential difference, however, that the daily 25 francs of legend are sometimes replaced by 25,000. The popular *prima donna* sings one day on the banks of the Thames or the Seine; the following week, Rosina is on the shores of the Neva; fifteen days later you may find her on those of the Tagus, and even that is not the end. She sings for the Emperor of Russia as well as for the chief of the Mormons. Violetta will visit in the same year California, Mexico, Australia; she runs from North to South; changes of climate hinder her not, nor, which is well worthy of observation, do they have any influence upon her health."

An agent himself, Strakosch testifies with edifying frankness to the baleful influence of that class upon the state of musical affairs. Here are his words: "In great part, responsibility for a deplorable condition of things rests upon the agents. They have drawn artists into the way of ruinous emoluments: their remuneration increasing, of course, in proportion to the figure of the bargain. They should quickly discern that, under pain of killing the goose which lays the golden eggs, such an illusion as that opera depends solely upon stars should be dispelled." At the same time agents are useful, and, indeed, indispensable. "Divas cannot do without having by their side someone to watch over their interests, and relieve them from business cares, but upon that point there are still many reforms to make." Our author then pays a shrewd tribute to a man whom he styles the most celebrated of all agents—the late Henry Jarrett. "A perfectly honest man, Mr. Jarrett took extreme care of the interests placed in his charge. One might have written over the door of his office the words of Dante, modified to suit the circumstances: 'Directors who come to sign, leave all hope outside.' Mr. Jarrett allowed a manager who had engaged any of his artists but one main right, which was to pay the stipulated salary with scrupulous punctuality. . . . As an example of the conditions which he imposed upon directors, take the following, in the case of a great artist for whom he acted:—Beyond the emoluments of the *prima donna*, the director was required to pay all her hotel expenses, to give her the right of choosing her own apartments, and of inviting whom she would to her table. Moreover, a carriage and pair was to be always at her command. In this case—not an exceptional one—the cost of board and lodging amounted, in the first week, to 850 francs; in the last it was 4,000 francs, yet the impresario could not complain, because the diva, in virtue of the rights secured by Jarrett, was entitled to spend as much more as she pleased."

The book under notice contains several interesting sketches of artists, with whom Maurice Strakosch was brought into connection. One of these makes a contribution to the biography of Madame Albani. Our author states that the young Canadian, Emma Lajeunesse, was first introduced to him by Prince Poniatowski, who offered her services for 500 francs a month. The young girl was so thin, and appeared so delicate, that Strakosch doubted if she had sufficient strength to go through an opera. But her voice was charming, and of infinite sweetness. Strakosch having declined negotiation, Poniatowski remarked: "You are wrong about my *protegée*. She has a will of iron, and she will gain her point." "The prince was right," adds our author, "but Strakosch, who at that moment had half-a-dozen young artists in hand, did not care to take another in whose future he could not believe." Miss Lajeunesse went on her way after this, till, in the course of a Covent Garden season, Frederic Gye informed Strakosch that he had a new star in his company, for whom the impresario's advice was asked. In the Miss Albani thus introduced our author recognised his young Canadian, Lajeunesse. By his counsel, the *début* of the new *prima donna* was postponed till the next season, and then took place, as everybody knows, with great success. Some years later Strakosch, having engaged Madame Albani for an American tour, found himself exactly in the position of Merelli with Christine Nilsson. To the artist who had once been refused 500 francs a month, he gave 3,750 francs a night, in addition to hotel and travelling expenses.

Amid a host of anecdotes concerning other people, Strakosch interpolates one in which he speaks mainly of himself. Bottesini and Arditi having quitted the Milan Conservatoire, in 1842, with the distinction of *premier prix* for double-bass and violin respectively, the young artists, whose pockets were none too full, joined Strakosch in giving a concert, which brought to each the sum of 100 francs. With a part of this wealth the pianist purchased an article of first necessity—a black coat. "Strakosch indulged in such extravagance because, till that time, he had been obliged to hire the garment, and because when, after the concert, he was highly complimented by ladies of distinction, the apprentice of the tailor to whom

the coat belonged kept in close attendance to remind him that the article must be returned to its proprietor the same evening. It may have been that the tailor had no very high opinion of artistic solvency." Our author's recollections of composers are not of great value, but he quotes Berlioz's sarcastic classification of singers, which is always worth repeating. "There are," said the erratic Frenchman, "three classes of singers—those who have a voice and cannot sing; those who can sing but have no voice; and those who, having no voice, and not being able to sing, do sing all the same. The last category is the most numerous."

Strakosch's anticipations as to the future of Italian opera are not of a pessimistic nature. He believes that it will regain the ascendancy temporarily lost, but, to that end, the public must cease to run after and feed the vanity of a few special "stars." "A statesman, the Marquis d'Azeglio, wrote that nations which love the arts beyond measure, and yield to extravagant admiration for artists, are nations in a state of decadence. In that thought, despite its exaggeration, there is a measure of truth; anyhow, it applies rigorously to Italian opera, the abasement of which results from the public passion for certain artists." Strakosch insists that the interpreter should not be put before the composer, who should occupy the first place, and he declares that Italian opera will revive on the day when artists who, without being "stars," have a real value, shall be accepted by the public. He goes on: "Let certain 'stars' disappear whose exigencies have brought about a deplorable state of things, and soon the artistic sky will brighten. As long as people continue to believe that Italian representations are impossible without a *diva*, directors in London as in Paris, at Vienna and St. Petersburg, can only make useless efforts to raise opera, ruining themselves without benefit to art." Finally, in a burst of confidence, our author speaks thus: "Such terms as five or ten thousand francs a night are not proportioned to the services rendered, and it is shameful to be obliged to state that the remunerations exacted from managers are the effective cause of a situation which everybody laments, and the results of which are serious." This is all very true and, likewise, very trite. A certain piquancy may attend the utterance of such opinions by an impresario; but the same arguments have been used over and over again without any appreciable result. Possibly the diffusion of a correct and enlightened musical taste may do something to correct the evil, but we may depend upon it that, wherever there is exceptional talent, the public will encourage its possessor to demand an exceptional price.

The last paragraph of Strakosch's book has a sad interest in view of the writer's speedy death. "Maurice Strakosch hopes to meet all his artists in a better world; there he will have no engagements to give them, which will double his pleasure in listening again to the beautiful voices which have been his delight here below. As much for them as for himself, however, he hopes that re-union in the skies will not come promptly, and he has no desire to hasten the happy moment. For the present he is satisfied to thank all those whose talent has so much contributed to make less painful the labours of his long career."

In dismissing "Souvenirs d'un Impresario," we may say that those who, like the present writer, knew its author well, will most fully understand and appreciate its contents. But such knowledge is not necessary to the enjoyment of much that is amusing and far from uninstructive.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIII.—FÉLICIEN DAVID (*continued from page 593*).

Félicien David's return to Cairo was caused by the offer of an engagement as music-master to the wives of the Viceroy. It would be hardly surprising if a Frenchman of imaginative, not to say romantic, temperament felt disposed at once to accept the post on any terms; eager to penetrate the mysteries of a closely-veiled domestic life, and anticipating, it may be, the occurrence of adventures all the more exciting because dangerous. David, however, made a condition, and, for some time, insisted upon it. Objecting to walk the distance from the city to the palace, he demanded a riding horse, which the officials promptly and resolutely refused to grant. Ahasuerus may have mounted Mordecai upon his own royal steed, but there was no precedent in Eastern history for permitting a Frankish pianoforte teacher to bestride a vice-regal beast. So the negotiation hung fire, till, at last, David gave in. Curiosity about the harem and its secluded beauties overcame any sense of what was due to his own comfort and dignity. Behold, then, our master setting out on foot to give his first lesson, with imagination all aflame. On reaching the palace, he is shown into the hall of the eunuchs. There he waits, nobody saying to him a word. He goes on waiting, and still nobody speaks. Strange! but, unacquainted with the usages of Oriental dignity, what is a poor foreigner to do? At last, David breaks a silence he can no longer preserve, and desires to know where his illustrious pupils may be found. "Here," answers one of the shrill-voiced personages around him. The astounded professor demands explanations, and it then appears that the Viceroy never had the smallest intention to place a handsome music-master in contact with his ladies, who were to receive instruction at second hand. "The Frank," decided his Highness, "shall teach the eunuchs, and the eunuchs shall teach the sharers of my affections." But the Frank naturally objected. The houris of the harem were one thing, their repulsive guardians were quite another, and David promptly made up his mind that he would have nothing to do with them. But how to get out of the affair? Fall back, of course, upon the denied steed. David did this. He could not walk to the palace under the fierce Egyptian sun, and a horse he must have. "A horse you shall not have," answered the authorities; whereupon the engagement altogether fell through.

In 1835, the plague visited Egypt. David, with a companion, fled before it into the Syrian desert, and, after some rough experiences, found himself at Gaza, whence he travelled along the coast to Beyrout, there taking ship to Genoa, reaching his destination after a fatiguing and perilous voyage of not less than forty days.

It has already been stated that David's Eastern experiences affected the entire future of his musical life. Presently we shall see how fully and with what strength this was done, but here may be quoted the very pertinent observations of M. Azevedo, who, after tracing the master's career so far, remarks: "More desirous of stating the simple facts than to find occasion for grandiloquent phrases and exercises of rhetoric, we have systematically avoided, in telling the story of Félicien David's Eastern travel, all tirade upon the impressions which must have been made upon him by what he saw in the ancient land of Egypt. That he felt those impressions as vividly as possible cannot be doubted. But they could not at once exert their full influence upon the spirit

of an artist who was a prey to the uncertainties of a precarious life, to physical sufferings caused by intense heat, and to the moral distress attending exile in a barbarous country. To colour the Egyptian sojourn after the work which it inspired, would be to produce an inaccurate representation. We have taken every care to avoid a mistake into which it is so easy to fall. If the comparison may pass: certain white truffles have, when one eats them, the taste of garlic, but leave in the mouth an after-taste of pine-apple. So with the composer's Eastern travel. We have given the prosaic side. Those who desire the poetic phase—the pine-apple flavour—have only to read in David's history the musical chapter entitled 'Le Désert.'"

Our composer utilised the forty days between Beyrout and Genoa, and another forty spent in quarantine off the Italian port, by writing pieces for brass instruments—more in the way of experiment than anything else. On landing, David journeyed to Marseilles, where he arrived on June 19, 1835, and, soon after, performed his "Brises d'Orient" in public; giving, between the pieces, some account of his adventures in the East. His next stopping place was Aix, the home of his youth; but finding the cholera there, David took refuge at Peyrolles, in the house of a sister, whose domestic peace and comfort he shared for two months. At the end of that period the composer went on to Paris, hoping there to make his "Brises d'Orient" favourably known, and also to obtain the book of an opera from a brother in the St. Simonian faith—M. Duveyrier. Soon after he reached the capital the first object failed miserably. David published "Les Brises d'Orient" at his own expense, only to find that the Parisians were utterly indifferent. Presently came a fire to destroy both it and the plates. Here was, indeed, a cruel disaster. All the composer's hopes were bound up with his Oriental pieces, and he saw both vanish in flame and smoke. Then began another time of weary waiting for the smiles of fortune. David was not now, as before, reduced to absolute want. He had friends who obtained pupils for him, and thus put him in the way of supplying bodily needs. But to such a man lack of public recognition, a consciousness of unacknowledged worth, is far more hard to endure than physical privation. It is the hunger and thirst, the weariness and desolation of the soul. Some idea of his feelings under these circumstances may be gathered from a letter to a friend:—

"If I had to estimate the merit of my compositions by the success they have obtained, I should be able to offer myself no more than a sorry compliment. However, I work for my own gratification, because work is for me a necessity, a pleasure. God will make my productions known in His own good time. But, for that result, I am not going to ask patronage from men who do not value me. Have I a right to be proud? You tell me of the glory which should be the constant object of my labours, and of the posterity which will one day judge me better; but, my dear friend, what signifies posterity if I perish even while yet alive? Glory after death is but a vain word. It would be something if able to recompense us for the ills endured on its account. Behold me altogether in the shade. I am not made for intrigue, still less for conventional music—that which the public demand as a condition of their favour. Every composer has his style; mine, I know well, is too severe, too religious."

Though discouraged, David did not throw down his pen. On the contrary, he sought to enlarge the scope of his labours, and composed, for example, an orchestral Symphony in F, after studying those by Beethoven in E flat and B flat. M. Azevedo remarks: "He pored over those masterpieces with all the attention, all the love of which he was capable, and that is saying no little. Each note, of whatever sort, each combination of harmony or of instruments, in a word, each detail, was, on his part, the object of assiduous meditation and close research till he had discovered the reason for it." Three years passed, and our composer was still in the shade, apparently as far off the sunshine of success as ever. He became, we are told, misanthropic and even savage. But who can estimate the value to him of that period of adversity? Its uses were sweet, we doubt not, though its sting was sharp. It gave him the experience which every man should have who aspires to express the joys and sorrows of humanity; it afforded time wherein to strengthen and marshal its resources, and it taught him the patience which alone, under such circumstances, can give relief to suffering.

At length one of the composer's friends and co-religionists—an eminent engineer named Tourneux—invited him down into the country, hoping to lighten of trouble the over-charged soul. David accepted the proffered hospitality with joy. We may well believe this. Any change from the weary round of labour and disappointment in Paris could only be for the better. His rural life, which lasted three years, was the healthiest possible in all respects. He enjoyed at certain periods the cheerful society of attached friends; he was surrounded by all the sweet and peaceful influences of nature; he could work at composition when and how he pleased, and the garden, to which he became devotedly attached, gave him plenty of the change of labour which proverbial philosophy calls rest. During the time spent at Igny, David finished his Symphony in F, wrote another in E, and three movements of a third, in E flat. He composed, also, no less than twenty-four string Quintets, entitled "Les Saisons." M. Azevedo says of these works: "The quintets, in which melodic form prevails, without altogether effacing the delicacy of scientific details and the effects of piquant instrumentation, are assuredly the first sign of a transformation necessary to chamber music in the sense of a system more cantante and less involved than that of the great German masters. No one can doubt that they will have their day. Up to the present they have not been appreciated according to their merit, save by a small number of persons with fine perceptiveness." The Igny period produced, likewise, some pieces for violoncello and piano, two Nonets for brass instruments—two cornets, four horns, two trombones, and an ophicleide—and a considerable number of songs.

Signs of hope now appeared on our composer's horizon; the first being a performance of the Symphony in F at some concerts given in Paris by M. Valentino, a musician much better and wider known since than at the time in question. This was followed by a rendering of a Nonet in the same key at Musard's concerts, and most of the Quintets were played at a musical re-union organised by a M. Armingaud. The members of this weekly assembly nearly always had the composer amongst them, it being David's habit to walk into Paris (four leagues) and out again the same night, no matter what the state of the weather or the condition of the roads. On these occasions he was expected to bring a new Quintet in his pocket; hence the composition of so many. With a more hopeful state of things in the capital, David naturally desired to return thither and once more push his fortunes. He gratified this wish in 1841, taking a modest apartment in the Ile St. Louis, and putting into it one of Erard's little five-octave pianos, a present from a very faithful friend. There the master wrote the last movement of his E flat Symphony, and a

number of songs and melodies, some of which quickly found their way into print.

David now had his foot on the ladder of success—on the lowest round, no doubt, but that was something, and a necessary preliminary to something higher. His pupils were now able to pay better than those who had just before given enough to starve upon. One of them consented to the terms of six francs a lesson. David regarded him as quite a California. Being in somewhat better circumstances, he left his humble lodging in the Ile St. Louis for one situated in the Rue Fontaine St. George. More than that, he ventured to buy a pianoforte on the "three years system," or its equivalent, the agreement being that he should pay fifteen francs a month. Thus situated, and in the intervals of teaching, David went on composing with ardour, and making a present of his songs to the publishers, in hope that some of them would be printed and spread his name abroad. Here, surely, was a case of obedience to the injunction: "Cast thy bread upon the waters, and thou shalt find it after many days." Time went on, and the light around our composer became slowly brighter. One day came to him a publisher from Lyons, who, having looked over his MSS., actually bought—*bought!*—"Les Hirondelles," "La Rêverie," and a Waltz entitled "La Pensée," giving seventy-five francs for the three. O joyous day! O most worthy and providential publisher! "Hope deferred," saith the wise man, "maketh the heart sick, but when the desire cometh it is a tree of life." Seventy-five francs are not much, but they were a "tree of life" to David, as solid golden proof that his music had a commercial value. The composer began to expand and look up. No more for him such "strong crying" as—

> Oh! let me hunt my travelled woes again;
> Range the wide waste of absolute despair,
> Start any hope. Alas! I lose myself,
> 'Tis pathless, dark and barren all to me.

With the light around him shining more and more unto the perfect day, larger views became possible to David, who presently saw his way to a concert which should fairly place his works before the public. He would apply for the hall of the Conservatoire, engage principal singers, band, and chorus, copy all the music with his own hand, and fill the programme with his works. Here was a mighty enterprise for a man little known and having very few friends; but David carried it through, and the story of how he did it is a remarkable proof of what can be accomplished by industry, and a resolution that takes fright at nothing. Our composer at once saw the necessity of preparing a work having new and striking features. He desired to make a "hit"—to set musical Paris on the *qui vive*, and force his name upon every tongue. To that end songs, quintets, and symphonies would go but a little way. What, then, to do in the year which circumstances intervened between determining upon the concert and giving it? After consideration, David resolved upon expanding an idea which came to him during his country sojourn. He had then set music to some words by an Egyptian comrade, in which were described the delight of resting amid the coolness and verdure of an oasis after journeying over the burning sands. Here was a fresh subject, having strong local characteristics, and full of great musical possibilities; one, moreover, that appealed to his experience as well as imagination, and with which he felt competent to deal. In the result he determined to compose a "programme" work—a series of striking scenes depicting life in the desert. How, from this, the Ode-symphonie, "The Desert," took form and shape in its creator's brain has been told so well by M. Azevedo that we adopt his words:—

"How could he put under the eye of the public the explanations necessary for comprehending the story to be told—explanations not to be supplied by all the resources of musical idiom? Should he place some guiding words at the head of each piece after the manner of Beethoven in the Pastoral Symphony? This plan could only allow of some general statement, and the nature of the subject demanded particulars. Should he employ the recitative form, as did Haydn in the 'Seasons'? But recitative, when not expressing strong passions and lively feeling, whether serious or humorous, is dull, monotonous, and tiresome. It would throw cold and killing shadows over a work which should be full of colour. Seeing this, Félicien David made up his mind to declaim the explanations, upon the sustained chords or tremolandos of the orchestra, as is done in melodrama. The natural poetry of the subject demanded that the descriptive text should be written in strophes. From that the Ode. The pivot of the subject being travel, necessarily represented by a March, always the same, yet modified according to the varied aspects and circumstances of the journey. . . This unique pivot exacted use of the principal means employed by symphonists when dealing with a persistent motive. Hence, the Symphony, and, from the union of these elements, the Symphonic Ode."

Having thus thought out his plan, David applied for the words to M. Auguste Collin, one of his Egyptian companions, who soon discharged his share of the task. The composer at once set to work with furious zeal and, in about three months, had "Le Désert" completed. Then his troubles began, according to a terse sentence of M. Azevedo, "Labour done, pleasure ended," which might well pass into a proverb for composers. Certainly there could not have been much pleasure in copying out all the parts with his own hand. This, however, David did, while concerning himself also about the thousand details of his forthcoming concert. With regard to these he had to put himself under great obligations, and, when all was arranged, found that 2,000 francs would only just cover the expenses. But, besides being his own copyist and manager, David did the work of ticket-seller and gratis ticket distributor. "The writer of these lines," says the biographer quoted above, "will never forget meeting Félicien David upon the Boulevard des Italiens some days before the 'Désert' concert. . . . After some words of ordinary conversation, he said 'Take a box for my concert.' 'A box!' I answered, 'it costs too much for my purse. I am sorry to say that a stall must satisfy me.' 'But it is no question of purse,' rejoined the composer; 'if I offer you a box, do you think I want you to pay for it?' 'I am afraid I ought not to accept it.' 'Nonsense. Bring some good judges with you. I want to fill the room and especially to be heard by an intelligent audience." The rehearsals proceeded, and all was ready, when the actor, Chotel, who had been engaged to read the verses, wrote to say that he could not possibly attend. Here was a crowning worry for the poor composer, who, with little time to spare, must needs run about Paris looking for a substitute; not finding one till the very day of the concert, and only then through the intervention of a lady who had influence with M. Thebeaudeau-Milon of the Odéon. This gentleman kindly consented to read, and, at last, the preparations were complete.

The night of performance (December 8, 1844) arrived, there was a large audience, and the first part

of the programme, containing two choruses, two songs, and an orchestral scherzo, passed without attracting particular attention. Then came "Le Désert." M. Azevedo, who was present, shall tell how the new work was received:—

"From the first bars of the description of silence with which 'Le Désert' opens, connoisseurs saw that they had before them a true work, a genuine master. Signs of extraordinary attention could be observed in the hall. At the delicious oboe counter-subject in the March of the Caravan, there was a loud volley of applause. The 'Danse des Almées' produced enthusiasm, which worked up to an immense climax after the 'Lever du Soleil.' Seated upon a low stool near the conductor, M. Tilmant, Félicien David made himself as small as possible. He was not there for personal display, but because there was a need for his presence. If occasion arose he could communicate with the *chef d'orchestre*, and warn M. Thebeaudeau-Milon, who had had no rehearsal, when the reading should begin. However, as success appeared more and more definite, his look became brighter, his attitude firmer. He seemed to grow physically, as he did morally. At last, not knowing how to express his emotion, he began to sing with the second tenors of the chorus. Called for by the public at the end of the concert, he received for five minutes, cheers, stampings, and exclamations of veritable enthusiasm, which, in an instant, made amends for the sufferings and the labours of a long life of misery and torment. His friends and acquaintances, musicians, critics, congratulated him, embraced him, and shook his hand in the hall. He could not speak, and responded only by signs. The emotion of the audience was so lively, so powerful, so perfectly irresistible that, more than an hour after the performance ended, the vestibule of the Conservatoire was filled with people, who remained there to talk over the work, to sing its themes, or listen to them, all saying with one voice: 'A great composer is born to us!' On reaching home that evening, Félicien David suffered a fit of hysterics which lasted more than half-an-hour. He had risen in the morning unknown, he went to bed at night celebrated and covered with glory. What a day for the artist! What a day for his art!"

But David was 1,200 francs out of pocket by the concert, and when he sold "Le Désert" to a publisher and paid the debt, not a sou remained as a material reward for his labour and anxiety. He, however, had hit the mark of success at last. The end of all the troubles that beset unacknowledged merit had come, shadows had departed, day had dawned, and our composer stood in the full light of the sun.

(*To be continued.*)

KEY COLOUR.

By Franz Grœnings.

The interest which has been taken of late in discussions on the existence or non-existence of Key Colour has suggested a continuation of the subject in this paper. I find it necessary to explain that by Key Colour is meant the difference in *timbre* or character between a series of sounds or chords taken from one scale in comparison with those taken from another scale, and it would no doubt be better understood if it were termed *Scale Colour*,* because I have found during the course of one and the same discussion the term "Key" referred to, firstly, as a part of the keyboard; secondly, as equivalent to pitch (one sound); and thirdly, as synonymous with scale (series of sounds), much to the confusion of listeners and readers.

In The Musical Times of November and December, 1886, I have treated Scale Colour as regards the *principal* instruments which have given rise to dissensions at times—namely, the various classes of *stringed* instruments, and foremost among them the piano. I inferred, in summing up, that absolute or fixed scale colour does not exist; but that it exists relatively more or less in some instruments, and that it varies with the construction and manipulation of each of those instruments, and is the more pronounced, the more unevenly some notes are produced in comparison with other notes on the same instrument, the *finger piano* being the most uneven of all, for reasons stated on page 711 in the December number, and that, at the same time, this variation on different classes of instruments excludes the application to music generally of conclusions based upon observations made upon one or even several instruments. Those conclusions stand good for any instrument of the same class, if ever so different in pitch (not for an instrument of a different class or of different construction, if even exactly in the same pitch)—*i.e.*, any comparative difference in character found on a piano in Philharmonic pitch between the scales of C and D flat will be observed on a piano tuned a semitone lower between the scales of the same name (C and D flat), although on the latter they sound like B and C if measured by Philharmonic pitch.

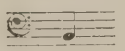
Although the contrast or unevenness of scales, conditioned or produced by the difference in *timbre* of the respective degrees, is not so perceptible on wind instruments as on some stringed instruments, it may be the more interesting to musicians to have it pointed out where and why *slight* differences arise. We have two large classes of *wind* instruments—namely, first, those in which the wind is applied direct from the lungs (or the mouth—*à bouche*); and second, those where it is applied by hand or mechanical pressure, without or with a reservoir (direct or indirect). Instruments of the first class (*à bouche*) are made of either *brass* or *wood*, and they differ from all the rest in one essential point, inasmuch as brass instruments rarely use a fundamental note, and the wood-wind have only the lower octave fundamental (on the clarinet an octave and a fifth), whereas on stringed instruments, and on all wind instruments not *à bouche*, *all* the notes are fundamental notes.

At the end of the article in the December number I mentioned the *simple* brass instruments—*i.e.*, those which possess only one fundamental note, with its corresponding upper partials or harmonics—as disproving the existence of absolute or fixed scale colour, there being no standard pitch to be found in nature's music to fix anything to; they do not even possess relative scale colour, as they have no other scale with which to compare the quality or *timbre* of their natural and only scale. In the other brass instruments, the intermediate notes (between the harmonics) are supplied artificially or mechanically by gradually lowering the pitch of the instrument, semitone by semitone, through lengthening the tube in two different ways, either through a moveable *slide*, or with the help of *valves* or pistons—the slide trombone and cornet-à-pistons may be taken as representative of the two kinds of mechanism. The key or fundamental note and its upper partials on a slide trombone are produced with the slide full up (the shortest tubing), called the first position; six more fundamental notes (stepping downwards in semitones), with their respective upper partials, are made by drawing out the slide into the so-called second, third, fourth, fifth, sixth, and seventh positions, thereby lengthening

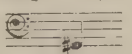
* Schumann calls it "Charakteristik der Tonarten," which might be freely paraphrased "comparative character of the modes and scales."

the tube *visibly*. On a valved instrument, the open notes (shortest route of wind) correspond to the first position of a trombone, the second valve to the second position, the first valve to the third position, the third valve (or the first and second valves combined) to the fourth position, the second and third valve to the fifth position, the first and third valve to the sixth position, and all the three valves down to the seventh position of a slide instrument, lengthening in that manner the tube gradually but *invisibly*, till, with three valves down, the vibrating air column is knocked about through a perfect labyrinth of bends and gangways. The variety in *timbre* of some notes on a brass instrument depends on two causes—(1) on the length of tubing employed to produce it—namely, whether a note is produced as a lower harmonic (or partial) on a shorter tube, or as a higher harmonic on a longer tube (this refers also to wood-wind)—*e.g.*,

may be produced on a valved instrument with the second valve down as the sixth harmonic (or fifth upper partial) of



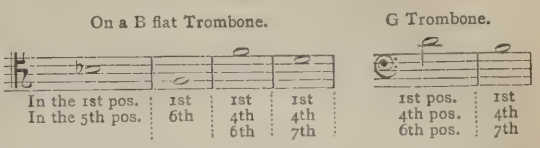
or with second and third valve down as seventh harmonic (sixth upper partial) of



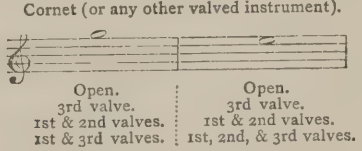
or with all the three valves down as eighth harmonic (seventh upper partial) of

*

It depends (2) on the shape and number of curves and bends of the tubing. If the necessary tubing for a French horn were bent like a cornet, with short and sharp curves instead of circular, its character would be altered. To speak generally, the tone of a brass instrument changes from a round and noble towards a rough or even blatant quality, as the shape varies from circular to angular, on account of the additional resistance to be overcome in blowing. Sound travels so easily along St. Paul's whispering (or any other circular) gallery, because it goes in an infinite number of small segments, being thrown off constantly in obtuse angles of nearly 180 degrees, losing thereby little of its original strength. If the sides of the gallery were built in the shape of an octagon, it would take a little more than a whisper to get the sound to the other end—although the distance traversed would be less—on account of force expended in sharper angles on the panels. Any bend or curve offers resistance, and requires, therefore, additional force to overcome it; hence in a common speaking tube, angles and sharp curves are avoided. Very few brass instrument players prefer a hard tone; but if they do, they choose for that purpose an instrument with rather angular instead of semi-circular bends. To prove that the timbre of tone slightly, but surely and gradually, alters (1) with lengthening of tubing, and (2) with the number and shape of bends or curves, try carefully the following experiments, and I think it will be found that the quality of tone deviates (and in my opinion deteriorates) from the original *timbre* with lengthened tubing and increased bends. As to length of tubing only, play (or better, listen carefully to) one of the following notes, produced in the different positions mentioned below it:—

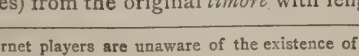


We know that on a valved instrument, any note produced by the third valve can be played by the first and second valves combined, because the length of additional tubing in both cases is the same; but in the latter case we have more resistance to overcome, as the wind is sent round through twice the number of valves with their additional tubes and bends, and it will therefore be found that a note on the third valve is more assimilated in character to the open note than if produced by the first and second valves; the contrast is greater still if that identical note is sent through the circumlocution office, by making it run through all the three valves and their corresponding gangways as in the last of the following examples:—



We see, therefore, that on a brass instrument, the harmonics of any one position are alike in *timbre*, *inter se*, but that the *timbres* of the various sets of harmonics on the same instrument alter gradually, in the same measure as they recede from the first position of a slide instrument, or from the so-called open notes of a valved instrument. Scale colour on brass instruments must, therefore, depend on how the notes of one scale are shuffled together from various positions in comparison with those of another scale; but any such relative qualities remain the same, whether produced on a B flat, G, or F trombone, whether on an E flat, B flat, or A cornet, &c.; they are therefore not conditioned by any quality adhering to an independent and fixed pitch in the abstract, but depend solely on the construction and mechanism of the instrument, whatever the pitch of its natural notes are; that is to say, if any difference is established between the scales based on the first and the seventh positions of a trombone, it would stand good for B flat, G, and F trombone alike, which means, when translated into, say, Philharmonic pitch, that the same difference in *timbre* between the scales of B flat and E natural (Philharmonic pitch) on a B flat trombone, will be found to exist on a G trombone between the scales of G and D flat in Philharmonic pitch, and on an F trombone, between F and B. In the same way on a valved instrument, comparative characteristics based, say, on the first valve only and all the three valves, which would mean on a B flat cornet the scales of A flat and E in Philharmonic pitch, would be found to exist with the A crook on, in the scales of G and E flat, and on a soprano (E flat) cornet, between the D flat and A scales in Philharmonic pitch, or in about C and A flat in French pitch, though *written* for cornet in *all* these cases as B flat and G flat scales. The natural French horn (stopped by hand, instead of valves) will furnish other clear proofs of this, as the contrast between open and stopped notes is so much greater. Any comparisons made between the written scales of, say, F and G for

* Many cornet players are unaware of the existence of the seven fundamental notes:



Jules Levy produces them with ease in his cadenzas.

French horn, would refer with the F crook to B flat and C, with the D crook to the G and A scales of any one standard pitch.

I pointed out before (December 1, p. 711) that, as a piano gets older, the differences between white and black keys become more marked. Something similar, yet totally different as regards the respective degrees of the scales, takes place on brass instruments, as the slight differences between the open notes or the first position respectively and all the rest become more prominent in time through wear and tear of the valves, and of the so-called stockings in a slide instrument. The above experiments should, therefore, be tried on old instruments as well as on comparatively new ones; the pistons at first fit air tight, but later on only the open notes (direct route for air column) remain as before, whereas all the others become rougher, requiring more force in blowing, through wear of pistons; the trombone furnishes a better proof still, as the moveable slide is in the first position pushed against pieces of cork in the sockets, and is likely to retain the same quality of tone in that position, whereas all other positions depend for easy blowing greatly on a tight fit of the stockings, which are attached to the ends of the fixed tube, and over which the slide is constantly moved to and fro, necessitating a gradual deterioration of all notes produced in any other position than the first.

A trombone, therefore, is greatly to be envied, as (very different from ourselves) it does not wear out in the body, but merely in the stockings; had I to write a "matter of fact" sequel to the sentimental, but once so popular "I would I were a *bird*," I know what the first line of my new song would be!

(*To be continued.*)

MUSICAL REMINISCENCES.

By Henry C. Lunn.

However little those who rise to a good social position in the world may care to be told of the sayings and doings of their early days, there can be no question that relations and friends who are blessed with retentive memories are always ready to remind us of them. At Christmas gatherings, for example, how often do we find that a member of the family who has attained high rank, perhaps as a doctor, a barrister, or a soldier, is taken down from his pedestal and compelled, at least, to try and remember some commonplace action which, although vivid in the recollection of those who lovingly watched the growth and development of the child, has almost faded from the mind of the man. If, then, reminiscences thus linger in private circles, can it be wondered at that in the more extended circle of the artistic world every little detail respecting the men of eminence should be treasured up and retailed from time to time with the assurance that they will be warmly welcomed by their many enthusiastic admirers. I would even go further than this, and say that it is the bounden duty of all who have ever come into contact with, or possess any pieces of information concerning, the prominent men in art, science, or literature, to place the result of their experience on record. Let me premise, however, that in stringing together some few scraps concerning musical "people I have met" (now passed away) I have carefully avoided intruding my personality before the reader's eye, a caution which has been strongly forced upon me by the perusal of books in which the great name of an artist has been eclipsed by the small name of an author—where, for instance, such a title as "The Life and Times of Beethoven, by John Jones," should more truthfully have been "The Life and Times of John Jones, with some interesting Recollections of Beethoven."

When I, with a deputation of the students of the Royal Academy of Music, attended the funeral of Attwood, and was told that he was really a pupil of Mozart, the link with a time so long past seemed more extraordinary than when I afterwards began to reflect on the youth of what may be termed modern music. Often had Attwood spoken to, and been recognised by, me as one of the eminent artists of the day; but that he had as a student spoken to and received counsel from Mozart was not known to very many of the young artists surrounding him until it was too late to hear from his own lips any events of his interesting early life.

Mr. (afterwards Sir John) Goss was one of the solid theorists of his time, and universally looked up to as a reliable authority upon "Harmony," which, it need scarcely be said, was almost in its infancy in this country when he published his book on the subject, afterwards so popular both with amateurs and professors. A sound musician himself, he disliked controversy; and, embodying in his compositions the tenets he held, received the unanimously favourable opinion of the world upon their merits as the best criticism on the truth of his theoretical convictions. A man, he would often say, could always write if he had studied music and had anything to say; and if he had not, no "system," ancient or modern, would make his utterances of the slightest importance. His simple nature and unostentatious manner endeared him to all his pupils; and many now well-known composers freely acknowledge the inestimable value of his instructions.

When "Master William Sterndale Bennett" began to make a name as one of the most promising pupils of the Royal Academy of Music, he had so thoroughly earned the admiration and esteem of his fellow students that, so far from any tinge of jealousy being created at his success, all were delighted to aid him by any means in their power. To see him modestly and unassumingly conducting the evening orchestral rehearsals then given in the institution, and impressing upon the pupils who had just entered the Academy the importance of listening to every note of Beethoven's Symphonies as one of the most valuable lessons they could receive, was a pleasure to which every student looked forward; and that the earnestness of his character was equally manifested at a game of marbles in the playground the next morning is a proof that even at this early period of life he had no desire to pose as a "musical prodigy." I have said that all were ready on every occasion to aid him at any moment; but, indeed, he gave the students but few opportunities, for his retiring nature seemed to hold him back from requesting them to play his own orchestral works, so that he might judge of their effect. One morning, however, is impressed upon my memory, for during an instrumental rehearsal he entered the room with some music in his hand, and saying that he had just written a movement which he wished to try with the orchestra, seated himself at the pianoforte and performed the Barcarole in the F minor Concerto. How he played it—how exquisitely the notes in this now well-known little gem dropped from his fingers—will never be forgotten by his hearers. It need scarcely be said that the expressions of delight at the conclusion were deafening, nor indeed—knowing how he hated applause—need it be recorded that he escaped from the room as soon as he had cordially thanked the students for their assistance. I have often wondered whether any record is still in existence of the composition which in Bennett's early days was known as the "Academy March." Not only was

this thoroughly original and highly eccentric work performed annually on the birthday of the Superintendent, the Rev. F. Hamilton, but it was constantly heard, on all kinds of instruments, in the holiday hours of the students; and at one of the balls in the concert-room a pleasing reminiscence is the performance of a four-handed set of quadrilles on the pianoforte by Sterndale Bennett and Charles Lucas (afterwards Principal of the institution), in which the "Academy March" was used as a theme and "developed" to an alarming extent. The excessive refinement of Bennett's playing may be readily imagined by all conversant with his compositions, for never was the nature of an artist more faithfully reflected in his art. Anything approaching to noise jarred upon his nerves; and almost his last words were "Too loud, too loud," referring to some pianoforte performance he had lately heard. Most emphatically did he declare that the delicacy of music would be lost when the Hanover Square Rooms were closed to the art which had brought them into celebrity; and, as Principal of the Academy, he dreaded the idea of removing the concerts of the institution to St. James's Hall. The shock of this change was, however, spared him, for his death took place before a single performance of the pupils was given in the new locality.

Of Mr. Cipriani Potter—a friend of Beethoven, and one of the most earnest pioneers in the cause of classical music in England—little can be said that has not been already eloquently put forth in an interesting lecture on his life and works, given by Sir George Macfarren at one of the meetings of the Musical Association. The best proof of the result of his teaching undoubtedly consists in a record of the names of his many eminent pupils; but his admirable *method* of tuition can only be judged by those who received the benefit of his instruction. Not only, for example, was he a perfect master of fingering himself, but he so explained his system that any attentive pupil became in a short time proficient in this important branch of the art. "Finger as you phrase" (his unvarying maxim) would, of course, have been meaningless had he not taught the art of phrasing so thoroughly that nobody could misunderstand him. That "Elocution is Music," he said, was freely admitted, but that "Music is Elocution" seemed not so generally understood; and his object, therefore, in training the finger as carefully as a singing-master trains the voice was at once made manifest even to those who had previously regarded pianoforte playing merely as a "pretty accomplishment." He often alluded to the circumstance of his being introduced to Beethoven as "the young Englishman who knew all his Sonatas by heart," and also to his excessive nervousness when the master requested him to play one. Taking lessons upon these works from him was almost like taking them from the composer himself, for he would often start up, and—saying "Beethoven told me it was to be played so"; "Here was where Beethoven always introduced a *sforzando*," or "This is the true time"—reproduce the original idea so vividly as to create a deep impression upon his hearers. Years after he had resigned his office of Principal of the Royal Academy of Music I met him in a railway carriage, on his return from the seaside. He was then ill, and cautioned by his doctor against talking; but, in spite of my reminding him of this, he scarcely remained quiet for five minutes. The beauty of the weather enlivened him: "On just such a morning as this," he said, "I was sitting on a stile with Beethoven, after a lovely field walk," and then he rattled on with fragments of their conversation, some of which was so confidential that he would occasionally beg me not to mention this or that observation of the great composer, because "many people would not believe it." At his journey's end his servant met him; and my fears that I should never see him again, as I grasped his hand at parting, were unhappily fulfilled by his death, which occurred but a short time afterwards. Mendelssohn, who often came to the Academy, paid a high compliment to Mr. Potter as a teacher, in the office of the institution, a short time before Bennett visited him in Germany. "I will receive your young friend," he said, "with pleasure. I will put him forward at the Gewandhaus Concerts, and do everything to promote his interests; but I will *not* give him a lesson: he is your pupil, and you shall have the whole credit of it." And yet we are constantly told, even in books, that "Sterndale Bennett was a pupil of Mendelssohn."

Amongst the many musicians of these days I must especially mention Sir George Smart (a connecting link with the time of Handel through his intimacy with Joah Bates), who, when "Mendelssohn's Letters" were published in an English translation, a review of which appeared in THE MUSICAL TIMES, sent me a communication on the subject, from which I extract the following:—"I beg you to pardon my calling your attention to the letter to his mother, dated Leipzig, October 4, 1837—page 133—in the translation by Lady Wallace. At the bottom of the page, in a note, it is stated 'St. Paul' was performed for the first time in England at this festival (meaning Birmingham). This is incorrect. The first performance of 'St. Paul' in this country was at the Musical Festival, on Friday morning, 7th October, 1836, at St. Peter's Church, *Liverpool;* principal singers, Madame Caradori Allan, Mrs. W. Knyvett, Mrs. A. Shaw, Miss Birch, Mrs. Wood (late Miss Paton), Messrs. Braham, Bennett, E. Taylor, A. Novello, and H. Phillips; Conductor, Sir George T. Smart; Leader of the band, Mr. F. Cramer." In another letter—marked "Immediate"—he says: "I have discovered that I conducted Spohr's first Concert in London, on 8th June, 1820, in the 'New Argyll Rooms.'" As verifying events and dates, which I have often seen misstated, this information is valuable. When I visited Sir George, in Bedford Square, in the year these letters were written, his table was strewn with communications from Beethoven, Mendelssohn, Weber, and many other of the great composers. He was a fine, hale old man, and full of enthusiasm for the art with which he had been for so many years associated in this country. Certainly he told me that when he played, his fingers "did not run so easily as they used to do"; but, considering that he was then eighty-five years of age, this is perhaps scarcely to be wondered at.

EDOUARD REMENYI, the famous violinist, has paid a visit to Durban. He has so charmed the good folks of the place that, if the newspapers truly represent popular views and conditions, they seem to have broken out into an epidemic of ecstatics. Even the calm compositor and imperturbable editor have yielded to the intoxicating influence of excitement and have permitted the accredited reporter to deliver himself as follows: "Another sea of upturned faces, gazing with almost mesmeric fascination on the closed eyes of the old man, who charms with his fiddle—not like the Indian juggler, with his pipes, cobra-di-capellos—but human hearts and human minds, enclosed perhaps, in many cases, in tenements quite as bad, perhaps worse, than the most respectable cobra that ever crawled. But whatever was evil the old Hungarian charms away; and whatever was pure and good he plays upon and forces to dance attendance on his music. Such has been Remenyi's

record for the passing week. Another sea of upturned faces—another triumph for Remenyi—and each succeeding night has the scene been repeated." This is very touching and poetical for a beginning, but the description of the Concert abounds with "gems of thought," to which the "mesmeric fascination" is weakness itself. Further we read—"To-night is Remenyi's last night, and the military are likely to be present in force." Why, or what for is not stated. Was it to keep down the enthusiasm with the strong arm of the secular power? It certainly would require the boldest regiment of soldiers besides the *posse comitatûs* to restrain the ardour of the author of such a peroration as the subjoined:—"Anyway, it is Remenyi's last night, and the chances of his returning to the city again, for some time at any rate, are remote in the extreme. It will doubtless be a common phrase next week, 'Oh, I wish I'd heard Remenyi,' but that will not bring him back again. After to-night his appearances will be merely a pleasant dream to all who have seen him—a dream of murmuring winds and whispering trees; of trickling streamlets gliding like silver threads under the sheen of the moon, keeping tune to the wild moaning of the pine branches in the forest; of rugged Hungarian mountains over which towers the hovering eagle preparatory to falling noiselessly upon his screaming prey—a dream of other lands, and other people; of sunny Italy and favoured France; glorious Spain and busy Germany—a dream of musicians and composers; of operas and ballets; of men and women, and out of which stands in bold relief the smiling face of an old man, over which the golden sunlight hovers with a tender caress—the image of a golden genius showing out of the black setting of oblivion. With those who do not see and hear him before he goes, these pleasant fancies and happy memories will not exist; but they must not be surprised if, in after years, when asking for a description of the man and his playing, they get for a reply the three words, 'He was Remenyi.'" Why is this genius compelled to waste his sweetness on the desert Kaffararia? Are there no journals in the more civilised cities hungering for his presence? Is there no vacancy for a musical critic in the Metropolis? Does he not possess all the qualities for such a post, including an indifference to the rules of syntax, and a lofty avoidance of the subject which is ostensibly the theme of his discourse?

The number of Harvest Thanksgiving Services which have been given in various churches during the past few weeks is the highest possible testimony of their value and usefulness. They are now so firmly established, and their influence is so fully recognised, that they seem to have been handed down from a remote age. The fact is that it is scarcely a quarter of a century since they were proposed, and the first Harvest Festival as a church service duly celebrated. The idea was first suggested in a publication called the *Penny Post*, and the first realisation of the idea was, it is understood, carried out at Frittenden, in Kent. The use of Harvest hymns, intended to modify the usages at Harvest homes, is probably of earlier time. At one time the "Harvest home" was celebrated with a "Church hallowing." It was a happy thought which prompted the union of the celebrations. At first the service preceded the customary observances. "The labourers of the different farms collected on the village green, and the bells broke forth into a merry peal as the men from each farm, headed by their master, and accompanied by a bailiff carrying a banner with the name of the farm worked upon it, marched two and two into church to the strains of the brass band of the Volunteers." Again, "After dinner, each farmer providing for his own workmen and workwomen, various games were played in the fields. The two that attracted most attention were that of racing after cheeses rolled down a steep hill, and the old English game of quintain." The Rector of Frittenden, in his "Scheme for a Harvest Home," gave full particulars as to management, quantities of provisions, estimated cost, and other useful suggestions and facts, universally applicable. His scheme was based upon his own experience on August 28, 1863. It included a service in the church, with a few Harvest hymns such as might be sung by a country choir of limited means; a labourers' dinner, games, and rural music; athletic sports for prizes; dancing from seven to nine. At nine, "go to rest and be thankful." He suggests, for the benefit of others who may be inclined to follow his example, that the service should be "choral if possible, with a short sermon." The directions concerning recreation and the refreshments occupy the larger portion of the details. In the majority of cases in the present day the choral service has become the greater feature, and the "banquets and the games" seem to have been kept in the background, if they have not been forgotten. The racing after cheeses, and the old English game of quintain and their various local varieties of sports, with the "dancing from seven to nine," are never alluded to. Have we grown better than our fathers?

The Sunday Sacred Musical Society, in their endeavours to provide Concerts of music on Sunday afternoons, have not been well advised as to the plan of proceeding. They selected Mendelssohn's "Lobgesang," an interesting work to begin with, but the place of meeting, the Princes' Hall, is not well adapted for effective choral performances, therefore the first Concert, given on the 16th ult., was not altogether so successful as it might have been from a musical point of view. There is no organ in the hall, and the arrangements for the disposition of a band and chorus were more or less of a makeshift character. There was a small but good band, led by Mr. Val Nicholson, but, small as it was, the players were cramped, and the chorus being separated, some on the platform, some in the balconies above, were deficient in agreement, and the utmost efforts of the Conductor, Mr. J. Munro Coward, were directed to overcoming the disadvantages of the arrangement. The solo singers, Miss Agnes Larkcom, Miss Griffin, and Mr. Kellie, sang well and successfully, but the performance as a whole was unsatisfactory. The Society in beginning and ending the function with prayer have, in the opinion of many, made a grave mistake. If their object is that of "giving the people of the Metropolis opportunities of hearing the sacred works of the great masters on Sundays," they should be presented in a worthy manner in places better adapted to convey correct impressions of them. If the movement has the sympathy of "rich men furnished with ability," no charge should be made at all for the "sittings," as the seats are called. The addition of a shortened form of religious service may possibly offend the prejudices of many whom it might be desirable to attract by the power of the music. If it be necessary to make a charge it should be of the smallest, for those who can afford to pay for "sittings" can select other times to assist in such musical performances. The religious portion of the ceremony would be more reverently done in a place set apart for worship. The assembly would be subject to less embarrassment as to the manner in which they should conduct

themselves. It would be better for the promoters to revise the whole of their method of procedure. The best plan would be to drop the scheme altogether.

M. Théodore Massiac has lately contributed to *La Figaro* a long and interesting article upon the musical and dramatic agencies which abound in France, as everywhere else. Within the compass of this "Note" we cannot show the working of a system which, if M. Massiac may be credited, is degrading to the artist and demoralising to the agent. However, "business is business," and the aphorism, like charity, covers a multitude of sins. Occasionally an agent is tempted a little beyond its shelter, and puts himself in the position of an arrant rogue. M. Massiac gives several examples. On one occasion an artist was sent to fulfil an engagement in full expectation that he would fail, come back, and be good at the "office" for another commission. As a matter of fact he succeeded, whereupon the agent telegraphed to the manager: "I hear that —— has pleased the public. He must not succeed. Make arrangements to have him hissed next time." The director, in fear of the powerful office, obeyed, and the singer was soon back in Paris, and on the books for another opening. A second story tells how two vocalists and a violinist were sent into Normandy to appear at a concert. The affair being in aid of a charity, they were asked, and consented, to go for a nominal sum, the singers receiving a hundred francs, the violinist only fifty. A banquet followed the concert, and during its course the artists were complimented upon their disinterestedness. At once the Mayor intervened. "There is no question of disinterestedness," said he, "when one receives 500 francs." Imagine the astonishment of the performers as, on leaving, the Mayor paid each of the singers that sum, giving the violinist 300, according to the arrangement made with the cheating agent, whose anticipation of a good haul was thus hopelessly defeated. According to M. Massiac, the whole system of French agency in matters musical and dramatic needs reform. We can well believe it.

That modern miracle worker, Mr. Edison, is "at it again." Having got the electric light out of hand, his restless inventiveness has taken up once more with what most of us had come to regard as a discarded toy—the phonograph. A few years ago we were all talking about the phonograph. They had one, of course, at the Crystal Palace, and there eminent singers, and others, were wont to warble into it, afterwards grinding from the interior sounds supposed to be a reproduction of their most sweet voices. The instrument became a nine-days' wonder, and then was practically forgotten. But it remained present to the mind of the inventor, who now claims to have made it a thing of commercial value. "A merchant who wishes to send a letter has only to set the machine in motion, and talk in his natural voice at his usual rate of speed into the receiver. When he has finished a sheet, or phonogram, as I call it, it is ready to put into a little box made on purpose for the mails. . . . The receiver of the phonogram will put it into his apparatus, and the message will be given out more clearly than the best telephone message ever sent." This reads like an extract from modern romance of the "Coming Race" school, but what of developments that may arise? Will singers and instrumentalists sing and play into the "receiver," and scatter examples of their skill all over the globe to order? Will Rubinstein or little Hofmann make a tour of the world by phonogram, sitting quietly at home and preparing new specimens, while agents travel about displaying them? Shall we have shops for the sale of Albani, Patey, Lloyd, and Santley phonograms? May we hope—but a truce to questions which the reader can ask for himself in any number. Lucky artists of the future, if the phonogram becomes fashionable!

The phraseology of musical criticism being exceedingly limited, as impartial observers are fain to admit, unstinted gratitude is due to those who enrich the available vocabulary by any new importation, be it of foreign or native growth—the latter for choice. Hence we feel that we are acting the part of common benefactors in giving publicity to an expression culled from the columns of the *Western Mail*, of the 20th ult. The subject of the notice is a performance of the "Elijah," at Cardiff, and the writer, commenting on the contralto, remarks that her "principal vice is the common one of drawling between large skips." We make no apology for transcribing another passage from the same notice, which runs as follows: "The musical world is at present exercised by the opinion which extensively prevails that the oratorio, like its secular form, the opera, should be performed in character, dramatically, and with suitable scenery. The main point at issue, we presume, is whether the fact of, say, *Elijah* appearing before the audience in a dress such as we imagine he wore would not, at all events, be more consistent than in a swallow-tail coat and lavender kid gloves. We are inclined to agree that the oratorio would largely benefit by such alterations in its mode of performance as are being proposed."

The International Copyright Convention has been ratified, and the recommendations of the Conference have been issued. There were many States represented at this Conference, and many important ones were conspicuous by their absence. Provision, however, has been made for the admission of those who may choose to come in after. Great Britain, France, Germany, Italy, Spain, Belgium, Switzerland, Tunis, Hayti, and the Republic of Liberia have sent in their adherence, so that a native of any one of those States can be assured of protection for his copyrights. The definition given of "literary and artistic" works is very comprehensive. It includes "books, pamphlets, and all other writings; dramatic or dramatico-musical works, musical compositions with or without words; works of design, painting, sculpture and engraving; maps—in fact, every production whatsoever in the literary, scientific, or artistic domain which can be published by any mode of impression or reproduction." Musical and dramatic authors may not only prevent their works from being reprinted; but they are protected against the public representation of their works in the original or in translations.

NORWICH MUSICAL FESTIVAL.

(By our Special Correspondent.)

The Musical Times of last month contained full particulars of the arrangements made for this Festival, and the reader has only to refer back for all the details which otherwise would have to be stated here. In the matter of general preliminary remark, there is no need to be diffuse. The attitude of the public towards the Festival was much as usual—that is to say, more than a little indifferent. No attempt at decorating the city, or at giving it a festive appearance, came under my notice, nor did I hear of any such hospitality as elsewhere promotes good fellowship and

the common enjoyment. In these respects the whole affair passed off in the dullest manner. It was, indeed, suspected that lively interest would be taken in the Festival by the Socialist part of the community, to whom it afforded an opportunity of protesting against the unequal distribution of this world's goods. To prevent any such demonstration the magistrates swore in 200 special constables—a step which may, or may not, have had the effect of making the Socialists as indifferent to what was going on as were their "betters." I am not sure that public apathy can, with truth, be laid at the door of agricultural depression, which probably, on the other hand, had something to do with a diminished aggregate attendance. Anyhow, the apathy and the falling off of patronage were facts, and depressing facts, explain them how we may. Talking of features in the week's doings which were the reverse of happy, I may as well go on to speak of the chorus, and so discharge with promptitude a very disagreeable part of my task. Readers of this journal do not need to be told that the Norwich Festival chorus has never occupied a place in the foremost rank. For some reason or other, the best efforts of the members and their trainer have failed to lift the organisation above a comparatively inferior position. Some say that nature has denied good voices to the East Anglians—a statement I am not in a position to dispute. Others trace the cause to the fact that Norwich lies off the main roads of English life, in a kind of backwater, that it receives little accession of strength from without, and lacks the stimulus of energetic surroundings. Others, again, leaving such generalities, do not hesitate to declare that the chorus is managed upon a system utterly and necessarily ruinous to its efficiency. I have some reason to believe—though unable to speak from personal knowledge—that these last are very near the truth. Amateurs who take interest in such matters know that a Festival chorus needs constant watching and firm management to counteract a natural tendency towards degeneration. Some years ago, even that at Birmingham began to deteriorate. Taking alarm at a state of things so serious, the press raised an outcry, and the committee adopted sweeping measures of reform, with the result that the old position was regained. The shortcomings at Norwich have been pointed out in like manner again and again, but the same system goes on, and mischief remains rampant. It may be asked what the committee should do. I will tell them quite plainly. In view of another Festival they should obtain the services of a professor (not a local man), in whose judgment they have confidence, place him behind a screen with a nominal list of the chorus, and call upon each member individually to sing a given piece. The professor would at once strike out the voices of poor quality and all others that in his opinion would not add to efficiency. This done, the committee, heedless of long service, social position, or influential connections, should get rid of the rejected ones and fill their places with candidates who have passed the same test. A thankless task, some may say. Of course it is thankless; exceedingly disagreeable and even painful. But you cannot make an omelette without breaking eggs. Such work has often to be done in this imperfect world. The question is whether the Festival is worth it. If yes, then do it; if no, then let the Festival die at once instead of lingering in decrepitude. I do not wish to dwell in detail upon the imperfections of the Norwich chorus. They were proclaimed day after day during the Festival week, both by London and provincial critics, and their existence is no more open to dispute than the supreme and instant need for remedial measures.

After orchestral rehearsals in London on the 6th and 7th ult., and exhaustive general rehearsals in Norwich on the 10th and morning of the 11th, the performances began at St. Andrew's Hall on the evening of the day last named. The programme was a composite one, made up of Mackenzie's "Jubilee Ode," Saint-Saëns's "The heavens declare," and Mendelssohn's almost inevitable "Lobgesang." The committee must have entertained hopes that this selection would prove as attractive as "Elijah" (which usually opens the Festival at Norwich, as elsewhere), but it did not. There was a depressingly small audience, which would probably have been much smaller had not the Mayor, Sir Harry Bullard, forwarded gratis stall tickets to the members of the Corporation and their wives. But an inadequate attendance was not the only drawback the music and its performance being received with singular nonchalance. Will it be believed that the noble and rousing opening chorus of Mackenzie's Ode passed "without a hand"? the people who listened to it behaving as though it did not concern them in the least. Only once in the evening did the public rouse themselves, doing so then to applaud (very justly) Miss Liza Lehmann's expressive singing of the air "Thou, O Lord," in Saint-Saëns's Psalm. Of course such apathy always has its effect upon executants, and at Norwich tended to make less effective a performance which stood in need of all possible adventitious aid. The works given call for no remark here, Mackenzie's Ode having been recently discussed, while "The heavens declare" passed under review on the occasion of its production by the Sacred Harmonic Society some time ago. With regard to the performance under Mr. Randegger's direction, the reader will understand, after what has been said, not only that it was imperfect, but in what respect. The orchestra left little or nothing to desire, the chorus left much. Of the solo vocalists, Madame Albani and Mr. Lloyd took part in the Ode, as, assisted by Miss Lehmann, they did in the "Lobgesang." Engaged upon the French composer's Psalm were Miss Annie Marriott, Miss Lehmann, Miss Lena Little, Messrs. McGuckin, Barrington Foote, Brockbank, Alec Marsh, and Santley. Regarding their doings there is nothing particular to say.

The second Concert, given on Wednesday morning, introduced one of the Festival novelties: to wit, Mr. Bottesini's devotional Oratorio "The Garden of Olivet." In arranging the libretto of this work, Mr. Joseph Bennett followed the model which has been handed down from the German "Passion." That is to say, he employed the narrative form; taking the Scriptural story almost verse by verse, and interpolating devotional reflections, either in the form of lyrics or of Biblical texts. The most ardent partisan of the dramatic form will admit that this is a perfectly legitimate species of oratorio, having its own domain and its own special uses. There is a whole class of subjects which cannot be treated in any other way; those especially that deal with particularly sacred and solemn things like the Agony in the Garden. The book comprises two parts, respectively entitled "The Agony" and "The Betrayal." In the first we have the narrative, from the opening text, "Then cometh Jesus unto a place called Gethsemane," to the words of Christ as He looks upon the slumbering disciples: "Sleep on now and take your rest." The second part, beginning with the march of the Jews and Romans conducted by Judas, ends at the point where all the disciples forsake their Master, leaving Him in the custody of His foes. The whole story is told in recitative by a contralto voice. In selecting the reflective texts, and writing the lyrics, the librettist sought to introduce as much variety as possible. Thus the chosen passages include words of comfort and words of distress, assurances of devotion, confessions of weakness, and the expression of exceeding joy. As well as meeting, to some extent, the requirements of the subject, this variety gave the composer ample opportunity for the change and relief which modern audiences, craving for excitement, so imperiously exact. Mr. Bottesini's share in the work has been freely criticised on the ground that it is light, trivial, and therefore unbecoming the theme. The imputation appears to me so entirely at variance with fact that I am at a loss to conceive on what it is based. It might, indeed, arise from such a syllogism as this: All Italian composers produce light and flippant music. Mr. Bottesini is an Italian composer. Therefore, his "Garden of Olivet" is light and flippant. I cannot suppose that any intelligent connoisseur would found a charge upon reasoning so faulty in its major premise, and the accusation brought against the new oratorio is doubtless the outcome of an honest judgment. But where in the work is triviality? Is it in the recitatives and the setting of the Divine words? Mendelssohn himself could not have supplied these with more appropriate music. Is it in the choruses? There is not one of them that, tested by the canon of oratorio, would be found wanting in sobriety and dignity. Is it in the airs? Two of these certainly are bright and cheerful, and one of them comes in at the very climax, when Christ is left alone in the midst of His enemies. But the words are bright and

cheerful also, and the fault, if fault there be, lies at the door of the librettist. In the first case, after the Christian Church has identified herself with the Divine Victim, the soprano exhorts in this wise: "Rejoice, beloved, as partakers of Christ's sufferings, that when His glory shall be revealed, ye may be glad also with exceeding joy." Can the music to such words be cheerful and joyous enough? In the second case the Christian, in full view of his Lord's abandonment, has faith in Divine goodness and mercy. He sings "The Lord is my light and my salvation." Again there is no place but for the cheerful animation which Bottesini has infused into his strains. Taking the work as a whole, I see nothing that fails to harmonise with the feeling of the text, or that jars with any idea conveyed by the term "devotional." An objection that the music lacks distinctive character would be much nearer the mark. Bottesini delivers himself with eloquence and feeling, but the manner presents nothing new, nor even removed from an ordinary category. The melodies are expressive, often beautiful, and the harmonies are solid without being in any sense formal; but we are never taken away from the model which, in works of the kind, has been followed by composer after composer since Mendelssohn's oratorios saw the light. Bottesini's orchestration is somewhat disappointing. The colours are often laid on with a heavy hand, and the brass is much more freely used than required by the character of the music. Beyond this, in the way of adverse criticism, I am not disposed to go—the less because I find the Oratorio instinct with a feeling which passes from the work to the hearer. I am speaking, of course, from an individual experience—the proper basis of individual judgment. To me the music is touching and moving; as far as I am concerned, therefore, the supreme object of art is attained. Others may be unresponsive to it. Let them pronounce accordingly. As the "Garden of Olivet" will shortly be heard in London, notice in detail may be reserved till that occasion, when fuller knowledge will bring its inevitable advantages. The Norwich performance, conducted by the composer in person, was in many respects satisfactory. Improvement could hardly have been made, for example, in the delivery of the solos by Miss Marriott, Miss Wilson, Mr. Lloyd, and Mr. Santley, all of whom sang as though their sympathies were entirely with the work they had to do. Special mention should be made of the gentlemen; Mr. Lloyd's rendering of a solo, "Have pity upon me," and Mr. Santley's declamation of the *Saviour's* words being quite *hors ligne*. The attendance was miserably small, although after the novelty came Dvorák's "Stabat Mater"—a masterpiece known to Norwich amateurs. It is difficult to suggest a reason, unless it be that the chorus, as arbiter of taste in the East Anglian city, exerted their influence against a more favourable result. The choral numbers of the Bohemian master's Hymn suffered from the general inefficiency of its executants, but the orchestra was up to the mark, and the soloists—those named above—gave wonted satisfaction.

The Concert on Wednesday evening was of a miscellaneous character, and attracted a larger gathering than its predecessors. It proved to be a development from the "Ballad Concert," which flourished as part of the Festival in Sir Julius Benedict's day, and also a very good thing of the kind. Among the orchestral selections were the Overtures to "Die Zauberflöte," "Tannhäuser," "Coriolanus," and "William Tell," all capitally played under Mr. Randegger's judicious guidance. The vocal pieces, too, comprised works of interest, such as the Conductor's setting of Byron's "Prayer of Nature," Gounod's magnificent song, "The Holy Vision," which secured a great success, sung by Mr. Lloyd; and a new scena, "The Song of Judith," written for the occasion by Mr. Prout, and entrusted to Miss Hilda Wilson. Madame Albani gave Weber's "Softly sighs" and Handel's "Sweet bird," and Mr. McGuckin contributed "Where sets the sun," from the "Story of Sayid," as well as Wagner's "Farewell to the Swan," with all possible effect.

Thursday morning was devoted to the second of the two Italian novelties which formed such a peculiar feature in the general scheme. Mr. Mancinelli's "Isaias" certainly made a greater impression than the "Garden of Olivet," drew a larger audience, and caused more discussion. The reasons are obvious. Apart from the sensuous beauty of some portions, the character and style of the work are uncommon in connection with oratorio; while such features as great sonority and rough vigour are adapted to catch the popular ear and win applause, such as would, perhaps, be denied to qualities more refined or less easily appreciated. The book of "Isaias," written in classic Latin verse by Dr. Guiseppe Albini (English version by Joseph Bennett), is founded upon a Hebrew legend connected with the Assyrian siege of Jerusalem in the reign of Hezekiah. Tradition has it that, by way of forlorn hope, the maidens of the city went out as intercessors to the enemy's camp, where their beauty and innocence, instead of softening the heart of the foe, inflamed his lust. A feast was improvised, the maidens were plied with wine, which a miracle changed to harmless water, and just as danger appeared most imminent, the whole host fell into what their intended victims supposed to be sudden slumber. It was the sleep of death, and the girls returned unharmed to the delivered city. These incidents, with others of an accessory character, make up the "argument" of a book which afforded considerable scope to the composer. It is, indeed, a series of striking pictures. First of all, *Judith* and *Anna*—the one, daughter of the *Prophet*, the other, sister of the *King*—lead the prayers of maidens before the altar, as, with *Hezekiah*, they await the return of reverend men who have gone as ambassadors to the besieging army. The venerable fathers return, describing the contumely with which they had been treated, telling of the might of the enemy, and counselling surrender. *Hezekiah* seeks to inspire warlike courage, the crowd without clamour for submission, and *Isaiah* speaks. As a prophet, he foretells the doom of the invader, and the coming of a Saviour, who shall establish the reign of justice and right. Finally, he advises the embassy of maidens; *Judith* and *Anna* declare their readiness to set out; the fair intercessors form in procession; the Temple doors are opened, and the clamouring multitude join in an *ensemble* of prayer and encouragement as the devoted band moves towards the city gate. The second part is no less suggestive of musical effect. *King* and *Prophet* have wandered by night outside the city, and there meet the returning maidens, who relate the manner of their reception, their danger, and miraculous escape. Then a cloud envelops the enemy's camp; angry Jehovah's fiery sword flashes in the sky, and the voice of *Sennacherib* is heard calling upon his dead soldiers to arise. Presently, the terrified Assyrian comes out of the darkness, bewailing the loss and ruin that has fallen upon him. *Hezekiah* would put the *King* to death, but *Isaiah* intervenes, foretelling the domestic treachery that shall soon end his days. Now the sun rises; crowds approach from Jerusalem, and all sing a hymn of thanksgiving. In dealing with Mr. Mancinelli's music, I shall be content with general indications, leaving details till another, and, perhaps, not far off, opportunity arises for discussing them. What then are the chief features of "Isaias"? In the first place, the composer, penetrated with the spirit of modern art, has exercised throughout the privilege of modern freedom, though not to an excessive extent. It may be that his harmonic progressions diverge most of all from orthodox rule. As to these, Mancinelli does just what pleases him. "I allow them," exclaimed Beethoven, when Schindler pointed out that the lawgivers of music had set their cannon against consecutive fifths. The Italian composer, though not yet invested with Beethoven's authority, allows a great deal more than consecutive fifths. In point of fact, he recognises nothing that would restrict his liberty. When Admiral Parker flew the signal of recall at Copenhagen, Nelson, with the glass to his blind eye, vowed he could not see it, and pounded the Danes all the harder. Mancinelli shut both eyes, and he also goes his own way. Well, on the point in question, effect is the supreme test. No rule should forbid that which the ear accepts, and as the ear can be educated to anything the domain of the modern harmonist continually expands. By-and-bye he will be in the position of an English monarch, who, as we all know, "can do no wrong." At the same time there are daring passages in "Isaias" the reason for which I fail to discern, and when a man gratuitously shakes his fist at the highly respectable and dignified figure of Orthodoxy, he should be corrected.

Mr. Mancinelli's use of the orchestra is quite modern in spirit and character, without, however, pretending to an imitation of Wagner. It is an accompanying, not a symphonic orchestra which arrogates to itself almost the entire musical significance and interest. The distinction is large and important. Leading themes, without which, it appears, musicians of our day cannot work, are freely employed, and the composer, in the course of some very long solos, resorts to declamatory passages with considerable effect. But the bulk of "Isaias" illustrates the change which has come over Italian music, without taking from it the Italian character—a change strikingly shown in Verdi's "Aïda" and "Otello." Hence we have repeated examples of the purest Italian cantilena, *ensembles* built up in the familiar style of Italian opera, and so on. Herein lies the charm of the work, and this, supplemented by extraordinary vigour, flaming tone-colours, and general picturesqueness, quite explains the impression it certainly made, even upon an unresponsive Norwich audience. No one can help taking an interest in the work, though I should be very sorry to find any English composer accepting it as a model for oratorio. That "Isaias" demonstrates the capacity of Mr. Mancinelli as a dramatic writer, constitutes, to my mind, its chief value. The piece was, considering all things, performed in commendable style; the solos being taken by Mesdames Albani and Lena Little, Messrs. Barton McGuckin, Alec Marsh, and Barrington Foote, the last-named among whom may especially be complimented upon his able delivery of a solo occupying some thirteen minutes. Mr. Mancinelli conducted in person, and was loudly cheered at the close of his task. Following the new work came Cherubini's Mass in C, the more temperate beauty of which stood little chance in close proximity to the "sensationalism" of Mancinelli.

The Concert given on Thursday evening opened with Stanford's "Irish" Symphony, conducted by the composer, and closed with Sullivan's "Golden Legend." I cannot commend the make-up of the programme. Stanford's work requires a close hearing, but, in point of fact, it was performed amid constant distractions, as a sort of in-voluntary. The audience came to hear "The Golden Legend," and regarded the orchestral piece as a convenient thing *pour passer le temps* while everybody settled down. It would serve no purpose again to discuss Sullivan's favourite work. Of course it attracted a great crowd, whose approval can only be described as complete and unanimous. The solos were given by Madame Albani, Miss Lena Little, Mr. Lloyd, Mr. Alec Marsh, and Mr. Santley, the famous baritone singing the music of *Lucifer* for the first time, and giving it a significance such as had not previously been observed. Revelations always attend the efforts of great artists. The orchestra and chorus excited remark in different ways; the one by excellence, the other by demerit.

After "The Messiah," which was given on Friday morning, under Mr. Randegger's guidance, the Festival closed, on the evening of the same day, with Berlioz's "Faust," the success of which on a former occasion naturally led to its repetition. Again the *ensemble* proved faulty in a serious degree, the chorus, tired out with their week's work, being grievously inadequate. Amends were made, however, by the orchestra, whose share of the general task was admirably done, and by the soloists—Miss Marriott, Mr. Lloyd, Mr. Brockbank, and Mr. Santley—who gave complete satisfaction.

The Festival will be remembered for its two Italian novelties, and, by those concerned, for the lesson of instant and thorough reform it so effectually taught.

CRYSTAL PALACE.

If the attendance at the first Saturday Concert of the season may be taken as a safe augury for the success of the series, the Directors of the Saturday Concerts ought to feel at their ease. But it is impossible to resist the conclusion that a large proportion of those present were attracted simply by the announcement of young Hofmann's appearance. Joachim himself could not have drawn a fuller audience. For ourselves, though harbouring a strong prejudice against the pushing of precocious talent, we are bound to admit that in the face of such an exceptional case our prejudice melted clean away. The sense of uneasiness and alarm which was produced by the almost uncanny spectacle of a little child out of the nursery emerging on to the platform to co-operate with a great orchestra and a great Conductor soon gave place to amused surprise and wonder, not only at the technical mastery, but the remarkable intelligence displayed by the performer. It has been said, and truly, that only a man *qui a vécu* can do justice to a slow movement of one of Beethoven's Sonatas or Concertos; but it is wonderful, as in the present case, how instinct can supply the want of experience. The final rondo was played with admirable brightness and rhythmic grip—indeed, the whole performance was an astonishing achievement. The occasion was remarkable as the first on which the young performer attempted to play octaves. Criticism is disarmed by such an exceptional musical organisation as that of young Hofmann's, but it is permissible to express regret at the choice of the Cadenza selected by those who are responsible for his training, and at the inclusion in his *répertoire* of such a tawdry piece as Gottschalk's hideous "Chanson Nègre." Young Hofmann appeared as a composer as well as an executant, contributing two trifles, in which musicianly feeling is already noticeable. His Valse, conceived in the Chopinesque vein, with a good leaven of Strauss thrown in, is a decidedly taking piece. Finally, his performance of Mendelssohn's well-known Rondo Capriccioso left hardly anything to be desired, so delicately and sympathetically was it rendered. A Concert Overture from the pen of Mr. G. J. Bennett, entitled "Jugendträume," which formed the orchestral novelty, although it may not show any advance upon his "Serenade," performed at these Concerts last year, is marked by the same vein of flowing melody and graceful orchestration which characterised his previous effort. The theme for horn, accompanied by the *tremolo* of the strings, is especially engaging, and the work, which is noticeable for the lucidity of the ideas set forth and a total absence of pretentiousness in its design, was very favourably received. The orchestra gave a noble rendering of Schumann's First Symphony, and the large but Gothic audience, who let the *larghetto* pass without any symptoms of appreciation, made up for their want of discrimination by applauding very heartily at the close. The soloist was Mdlle. Elvira Gambogi, who gave Pacini's "Il soave e bel contento," "O cessate di piagarmi" (Scarlatti), and Godard's graceful "Chanson de Florian," in a conscientious style. Excellent renderings of the "Danse des Sylphes," "Menuet de follets," and "Marche Hongroise," from Berlioz's "Faust," brought the Concert to an enjoyable conclusion.

The new Suite of ballet airs, composed by Mr. Goring Thomas for the Cambridge University Musical Society, and performed at their Concert last June, was heard for the first time at the second Concert of the series. This graceful work illustrates very happily Mr. Goring Thomas's faculty for scoring so as to show off the *timbre* of the various instruments, whether separately or in combination, to the greatest possible advantage. The second movement, with its charming slow waltz rhythm, is a most effective piece of orchestral embroidery. Herr Waldemar Meyer, who appeared as solo violinist on this occasion, belongs to the category of good rather than great players. He lacks the absolute confidence of the first rate *virtuoso* and the individuality of conception of the true artist. Besides sustaining the solo parts of Vieuxtemps's Fourth Concerto, Herr Meyer contributed Sarasate's arrangement of a well-known Nocturne of Chopin's and a couple of Spanish dances by Moszkowski. Beethoven's C minor Symphony, as interpreted by Mr. Manns's orchestra, dwarfed every succeeding number of the programme into insignificance. The vocalist was Mr. McGuckin, who was particularly successful in "Lohengrin's Farewell." The programme also included the Overture to Wagner's "Flying Dutchman," played with great spirit by the band.

Of the performance of "The Golden Legend," which occupied the programme of the third Concert of the series, little need be said. The cast consisted of Madame Nordica, Miss Hilda Wilson, and Messrs. Iver McKay, Watkin Mills, and Horscroft, the efforts of all being duly appreciated by the audience. The Crystal Palace Choir co-operated in an efficient manner, the Evening Hymn being given with specially good effect.

MR. E. PROUT'S CANTATA "THE RED CROSS KNIGHT."

"All's well that ends well," says the proverb, but if a good end is to be desired, surely a good beginning is not to be despised. The successful production of Mr. Prout's new dramatic Cantata at Huddersfield, on Friday evening, the 7th ult., augurs well for its future career. Everything indeed pointed to a favourable issue. The Choral Society at Huddersfield enjoys high repute even in the north, where there are so many excellent companies of singers; the list of solo vocalists included well-known names, and Huddersfield had already had a taste of Mr. Prout's music last spring, when his Cantata "Hereward" was performed by the same Choral Society. As a detailed account of the book and music of "The Red Cross Knight" appeared in last month's Musical Times, the performance of the work will now be chiefly the subject of comment.

The Town Hall was filled in every part, and an enthusiastic reception given to the composer as he took his seat at the conductor's desk. The simple yet effective overture, with its musical portraits of the Red Cross Knight, *King Richard*, and the *Lady Edith* was, with the exception of the opening phrase, brilliantly rendered. In the first three sections of the Cantata, the movements which appeared to give the greatest satisfaction were the long and important *Lord Morice* scena, the graceful chorus for female voices, "Gaily the herald," the duet between the Lady and the Knight, the "Welcome tidings," and the "Tournament" choruses. The "Welcome Tidings" was magnificently sung by the choir: the singers were evidently on their mettle, and the effect was immense. Mr. Prout hitherto had strictly observed the stern law in force at the Borough of Hackney Choral Association, but here he had to give way, and repeated a portion of the movement. This, indeed, was the only encore accepted during the evening. The writer in last month's notice spoke of the composer as having put forth his full strength in the "Tournament" chorus. He was right, although he only formed his opinion of it from the vocal score. The orchestration gives to it its chief life and colour: now bright as the Knights assemble, now sombre as the *Lord Morice* falls in fight, now delicate as the chorus in mournful tones bewails the Lady's fate.

The recitative and air for tenor at the opening of part four is one of the best numbers of the work. There is much variety in it, but the graceful "love" motive, which is so prominent throughout, gives unity to the whole. The delicate orchestration, as surmised, adds much to its effect.

In scene five, where the *Lord Morice*, with evil intent, pursues the Knight after his defeat, there are several points of interest. The "tramp of horse" is successfully imitated; the solemn tones of trombones and tuba appropriately give out the chords accompanying *Morice's* satirical exclamation "Peace I bring, the peace of death"; and the tuneful trio at the end admirably suits the words. Considerable and effective use of representative themes may also be noted. The scena for soprano at the beginning of the sixth scene comes out very well. The lively chorus, "Quaff the mead," is similar in character to pieces in Mr. Prout's earlier cantatas. The graceful scoring in the song and duettino, "The lark to heaven upsoared," would help to win favour for the music, even if it were of inferior quality; but it is very good. By the way, the opening phrase reminds one, but not unpleasantly, of "Am stillen Herd" in "Die Meistersinger." The *Finale* is bright, but we think the composer might have written something stronger; after the two choruses in the earlier part of the work to which we have specially alluded, it proves disappointing. So, at least, it seemed at a first hearing.

The solo vocalists were Miss Annie Marriott, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Watkin Mills, and Mr. Riley. Of these the first four deserve high praise. Miss Marriott and Mr. Lloyd carried off the chief honours. The orchestra was not all that could be desired. At the close of the performance Mr. Prout was re-called, and in a few words he thanked the Huddersfield choir for their splendid singing. Mr. J. North, the chorus-master, was also summoned to the platform, and applauded with true northern vigour.

MONDAY POPULAR CONCERTS.

About a fortnight earlier than usual, these entertainments of world-wide celebrity have started on their successful course. The aspect of St. James's Hall on the 24th ult. was more suggestive of the close of the season, when all the great artists are present, than the opening, which is usually a quiet affair. Every part was densely crowded, and the stalls extended far to the left of the main entrance. Without doubt this unwonted state of things was due to the engagement of little Josef Hofmann, and we cannot blame the public for availing themselves of one of the few remaining opportunities of hearing this marvellous lad, previous to his American tour, which everyone hopes will be followed by his withdrawal for a time from the fatiguing atmosphere of the concert-room. As we deal elsewhere with his recent Recitals in London, there is no occasion to speak at length of his efforts before Mr. Arthur Chappell's audience. The mere manipulative skill shown in the rendering of Rameau's Gavotte and Variations and Mendelssohn's "Spinnlied" was extraordinary, but the meaning and artistic fervour he threw into his playing were far more phenomenal. No diffidence in attacking a passage, no self-repression or evident consciousness of limited powers; all was broad, magisterial, and thoroughly natural. It is a curious coincidence that within a year of the departure of Franz Liszt, by common consent the greatest *virtuoso* of the pianoforte who ever lived, we should witness the appearance of a youthful genius apparently qualified by nature for an equally wonderful career. Apart from the appearance of Master Hofmann, the Concert was very successful. Spohr's tuneful Quartet in A (Op. 93) received an ideal interpretation at the hands of Madame Norman-Néruda and Messrs. Ries, Hollander, and Howell. The gifted Moravian violinist is always at her best in Spohr's works, and might draw upon them more frequently, as there are several of his Quartets which have yet to wait for a hearing at these Concerts. Madame Néruda gave as her solo the Prelude, Romance, and Scherzo from Franz Ries's Suite for violin (Op. 27), which she has played on many former occasions. The movements are not particularly interesting as music, but they serve to display her technical skill to advantage, and the audience tried hard to obtain an encore, which, however, she declined to grant. Miss Liza Lehmann is deservedly one of the most popular vocalists at these Concerts, and she sang in her most charming manner the air "Thou, O Lord," from Saint-Saëns's 19th Psalm, which had roused the Norwich public to enthusiasm, and two German songs, for the last of which she had to accept an encore.

MR. WALTER BACHE'S RECITAL.

Mr. Walter Bache gave his customary Pianoforte Recital at St. James's Hall, on the 22nd ult. His programme, made up entirely of the compositions of Franz Liszt, included the Rhapsodie Hongroise, No. 5, "Héroïde élégiaque," and the "Années de Pélerinage (Deuxième année "Italie"). The second movements of the last-named work are as follows:—*a*. Sposalizio (Rafael); *b*. Il Penseroso (Michel Angelo); *c*. Canzonetta (Salvator Rosa) (Transcription); *d*. Sonetto (Petrarca) (No. 123); *e*. Après une Lecture du Dante (Fantasia quasi Sonate); and *f*. Venezia e Napoli (Gondoliera, Canzone, e Tarantella). These were played in a manner which testified to the unalterable admiration for the composer which Mr. Bache has exhibited for many years past. The present is the eighteenth year of his self-appointed mission, and although a general admiration of Liszt's works is not yet established in England, the high respect for the Englishman who so persistently advocates his claims to consideration is deservedly increasing. On the Continent, both musicians and amateurs are to be found who are willing to acknowledge Liszt's artistic claims, but there are few of either qualification who have done more to urge them upon the notice of his own countrymen than Mr. Walter Bache. Nearly every one of the most important works have been presented to the musical world through his agency or by his hand, and the last endeavour—made upon the anniversary of the birthday of the composer—was not the least interesting of the many he has already made.

JOSEF HOFMANN'S RECITALS.

Young Josef Hofmann's Pianoforte Recitals have not lost any of their powers of attraction, nor has the wonder which his manner of performance excites in any way diminished. His two Concerts at St. James's Hall, on the 10th and 15th ult., were crowded with an audience in which the professional element was not unrepresented. The eagerness to hear the gifted child before the provincial tour which precedes his journey to America was great enough to have warranted a repetition of the two Concerts had there been time to have arranged it. The opportunity is to be deferred, it is rumoured, for a long time; for after the American tour it is said that the boy is to be withdrawn from public life, in order that his growing years may be spent in cultivating and developing the talents with which he is so richly endowed. The surprising nature of his gifts was shown by his performance, at the first Concert, of compositions by Scarlatti, Bach, Handel—Sonata Pastorale, Gigue in G, Suite in E—Beethoven's "Sonata Pathetique," Chopin's Mazurka and Valse, &c., each demanding special powers for their reasonable interpretation. The mechanical facility which the boy possesses was occasionally, however, brought more prominently forward than the artistic perception of the meaning of the music which from time to time was given. Thus Bach's Gigue in G was taken at so swift a rate that it must have been almost unintelligible to those who heard it for the first time. The tolerable accuracy, combined with the rapidity, increased the astonishment of those who knew its difficulties. Still it cannot be said that, from an artistic point of view, it was altogether a reading which would have been satisfactory as coming from any one but Josef Hofmann. The like may be said of the Variations in E, on the theme by Handel usually known as "The harmonious blacksmith." They were cleverly rendered, and elicited much applause. The whole programme, with the exception of a duet by Lysberg, "Don Juan" Fantasia, was played from memory, a task which, in itself, was a matter for wonder in one so young.

The "Moonlight" Sonata was the chief work in the Saturday's programme, and this was given with an absence of effort as though he had never played anything easier all his life. It was an extraordinary performance, wanting nothing but the life and fire which comes of experience. Artistic expression was not always absent from his interpretation of this and of certain pieces by Schumann, "Vogel als prophet"; Chopin, "Nocturne and Valse"; Mendelssohn, "Capriccio," and others. The least satisfactory numbers of the programme were the transcriptions, not so much because of the performance as for the character of the things as music. The child pianist is a prodigy and something more. It rests with those who are now his guardians and advisers to prevent that something more attaining a minus quality in the future.

ROYAL COLLEGE OF MUSIC.

The first autumn Concert of this institution took place on the 20th ult. in the handsome hall attached to Alexandra House. The room was filled to the doors, and the liveliest interest was taken in the efforts of the young performers, several of whom evinced remarkable ability. That this should be so is not surprising, the scholars being selected for the natural talents they evince in competitive examinations. On the present occasion, the programme consisted of chamber music, the two most important items being Mozart's Quartet in G, which was creditably rendered by Miss Isabella Donkersley and Messrs. Stephenson, Hobday, and Werge; and Beethoven's Quintet in C (Op. 29), a severer test, through which Messrs. Sutcliffe, S. Blagrove, Kreuz, Hobday, and Squire passed very well. The best solo performance was that of some numbers of Schumann's "Kreisleriana," by Miss Marian Osborn. The young lady played not only with mechanical accuracy, but with far more insight into the composer's meaning than one looks for from a student. Mr. Arthur Blagrove showed ability in Chopin's Nocturne in E flat, as arranged for violoncello solo; but is there no legitimate violoncello music that it was necessary to fall back on a transcription of Chopin's hackneyed piece? Miss Beatrice Baxter showed some nervousness in Mendelssohn's air "But the Lord is mindful," though she has the making of a good contralto vocalist.

ROYAL ACADEMY OF MUSIC.

If we may judge by the genial character of Sir George Macfarren's annual inaugural address to the students, which was delivered in the Concert-room of the Academy at the commencement of the autumn term, the venerable Principal is himself in possession of excellent health, and is well satisfied with the position of the institution over which he holds sway. He referred in feeling terms to the loss which the Academy had sustained in the death of Mr. Ralph, and acknowledged the donation of £50 towards the Liszt Scholarship given by Signor Buonamici, as the proceeds of a Pianoforte Recital. The Principal's advice to the students, aptly illustrated by anecdote and metaphor, was all admirable, but there is one place where we think he must be incorrectly reported. Speaking of the fact that in the early works of the great masters we observe the influence of their immediate predecessors, Sir G. Macfarren is made to say that "it is not till their later works that those distinctive qualities appear which separate Beethoven from Mozart, and Mozart from Handel." Surely the last-named composer should be Haydn; Mozart in his youth knew nothing of Handel. It appears that the Academy now numbers about 460 scholars, of whom nearly seventy have entered since last term. Obviously, therefore, the Tenterden Street school need have no fear of its younger and vigorous rivals.

The first Chamber Concert of the season took place at St. James's Hall on the 21st ult. Though termed a Chamber Concert, there was a choir of 130 ladies present, and the most important item in the programme was a new Cantata for female voices, entitled "Around the Hearth," by Sir G. A. Macfarren. The libretto, by Mrs. Alexander Roberts, merely deals with the stories and gossip of a fireside party in Wintertide, but it has served as the foundation for some pleasant and thoroughly English music, in which the composer has carefully avoided the extremes of triviality and abstruseness. The work was admirably rendered under Mr. Barnby's direction, the soloists being Miss Ethel Barnard, Miss Ellen Saunders, and Miss Hannah Jones. It is neither possible nor desirable to speak of all the efforts by individual students which followed. Mention may be made of the great facility in pedal work exhibited by Mr. Reginald Steggall in a Fugue in D minor, for organ, by his father, Dr. Steggall; and the promise as a violinist displayed by Master Gerald Walenn in a Romance in G, by Svendsen.

NATIONAL EISTEDDFOD OF WALES.

(From our own Correspondent.)

Last month I gave a brief reference to the chief choral competition at the National Eisteddfod at Wrexham next year. Some very satisfactory alterations have now been made. The amount of the first prize has been increased from £100 to £150, and it is stipulated that the choirs shall consist of from 150 to 200 voices. The second test piece has been changed, and the selection fixed upon is "Lord, Thy arm" (Spohr's "Fall of Babylon"), which will do duty instead of the "Shepherd's Chorus." In the second choral competition the test pieces have been varied, and among the additions to the programme of which I am apprised are: Juvenile Choir Competition, first prize, £15; second, £5 (forty-five to sixty voices); Orchestral Wood-wind instrumental Solo (piece to be chosen by performer, and not to exceed five minutes in performance), £2; Brass Wind Solo, £2; Welsh Harp Solo Competition, for £2 2s. The adjudicators have not been finally appointed, but they will probably be three in number. A Welshman is one of them; another is the conductor of one of the finest and largest choirs in England, and is in the front ranks of English composers; and the other is a well-known modern English glee writer. The chief choral competition will probably be engaged in by some of the best choirs of North Wales and Yorkshire, and it is hoped that South Wales will be represented by Dowlais, Llanelly, and other

distinguished choral associations. The Chairman of the Wrexham Committee is Mr. Evans Morris, J.P.; Hon. Secs., Mr. Simon Jones and Mr. Bayley; Secretary, Mr. W. M. Roberts.

TONIC SOL-FA CONFERENCE AT MERTHYR.

The South Wales Tonic Sol-fa Conference was held at Merthyr-Tydfil on the 24th ult. It has usually taken place at Swansea, but last year it lapsed, and this year the members of the Merthyr section, having first communicated through their Society with Mr. Robert Griffiths, Secretary of the Tonic Sol-fa College, London, and ascertained there was no proposal on foot to take the meetings elsewhere, decided to call the conference in that town. This is not surprising, because the late Rev. J. Roberts, Minister of the Pantywill Methodist Chapel, is regarded as the pioneer of the Sol-fa system in South Wales. It may be stated that the chairman of the committee was Mr. D. Jenkins, Aberystwith, and the vice-chairman, Mr. M. R. Williams, Cefn; Mr. Dan Davies has acted as treasurer, and Mr. D. J. Davies (assisted by Mr. T. Jenkins, Aberdare) carried out the secretarial duties. The attendances were very large. In the morning Mr. Robert Griffiths, Secretary of the Tonic Sol-fa Conference, was called upon to preside. In his remarks he observed that although he had lived in London thirty years he had lost none of his old Welsh fire. He said the Tonic Sol-fa system had made great strides during the last few years. Mr. M. O. Jones, Treherbert, read a paper on "The best means of cultivating and teaching music to children." A discussion followed, in which Mr. W. T. Samuel, teacher of music to Swansea Board Schools; Mr. J. Lloyd, Penydarren; and Mr. Rees, Inspector of Schools, took part. Mr. W. H. Bonner, Licentiate and Member of the Council of the Sol-fa College, gave a very interesting model lesson, entitled "Teaching transition," which he illustrated on the modulator and black board. A discussion took place, and after several complimentary votes of thanks, the business of the morning was brought to a close.

Mr. Lloyd, Penydarren, presided in the afternoon. In the course of his paper on "The importance of voice training for choirs," Mr. D. Jenkins, M.B., Aberystwith, said of late the majority of awards at their large Eisteddfodau had been influenced and governed by the training of the voices, as in other respects the choirs were very nearly equal. He therefore suggested that the distinct quality and colour that belonged to the four parts that constituted a choir should be closely watched. Special effort should be made to get all the voices in one part to produce the same quality of tone. This might be secured by cultivating unity of tone upon each vowel. He also suggested that a series of exercises in gradation of tone, from *pp*, *cres.*, to *ff* should form part of every rehearsal, in addition to the pieces to be rehearsed. The latter he had found of great importance with the Choral Society at Aberystwith College, and the difference arising in a very short time was very perceptible. A model lesson was given by Mr. Bonner, in which he illustrated the capabilities of the system by a class of children from the various schools. Discussions again took place. A full rehearsal of choirs was held at Pontmorlais Chapel in the evening, and a meeting, comprising musical selections and addresses, followed. The choir comprised the following sections:—Merthyr, Mr. Tom Price, Conductor; Dowlais, Mr. W. Hughes; Aberdare, Mr. Tom Thomas; Mill Street, Trecynon, Mr. J. Evans; Hirwain, Mr. J. Davies; Swansea, Mr. W. T. Samuel; Morristown, Mr. J. Watkins; Ebbw Vale, Mr. T. Davies; Rhymney, Mr. J. Jones; Pontlottyn, Mr. W. Jones; Treharris, Mr. J. Jones; Gellideg, Mr. J. M. Webber; Cefn Mr. M. R. Williams. Accompanists, Mr. T. Jenkins and Mr. W. Rowlands. The high constable (Mr. Daniel) presided.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The musical season has come upon us with a rush, and entertainments of every kind, classic and popular, vocal and instrumental, sacred and secular, tread so closely upon one another's heels, that music lovers are suffering from quite an embarrassment of riches. Some of the more important Concerts, unfortunately, fell so near the month's end that exigencies of time and space preclude more than the briefest mention of them in the current issue; but there was no lack of interesting material, including two important new works by local composers, among the earlier musical events of October.

Mr. Gaul's "Joan of Arc," which was produced for the first time at the opening Concert of the Festival Choral Society, on the 13th ult., was in the lucky position of having achieved a wide popular success before its production, the reputation of the composer of "The Holy City" having sufficed to create a large demand for his new work, both in this country and in the United States, almost as soon as its publication was announced. The book, which has been furnished by Mr. Frederick Enoch, follows closely the lines of the familiar legend, which has been treated by so many previous composers in cantata, mass, or operatic form, and it will suffice here to indicate the vocal distribution of the principal *dramatis personæ*, historical or fictitious, viz.: *Joan of Arc* (soprano), *Robert de Baudricourt* (Provost of Vaucouleurs) and *Jean de Novelonpont* (baritones), and *Philip*, the lover of the Maid of Orleans (tenor). The work comprises eight principal divisions, named after the places where the events occur, and subdivided into eighteen numbers, each complete in itself, and distinguished from the context by cadence and key. The grasp of form and melody evidenced in the composer's earlier works, and especially "The Holy City," is not wanting in "Joan of Arc," but the latter Cantata reveals a wider range and more dramatic spirit than its predecessors. Pastoral charm pervades the work, which in feeling, if not in theme, is here and there suggestive of Sterndale Bennett's "May Queen," and it is in these portions of the work that the composer is most obviously at home. In the more tragic and impassioned situations, his success is less assured, and his orchestration, though always pleasing, and often ingenious and scholarly, is sometimes wanting in colour and graphic power as compared with other works of the modern English school. The principal parts devolved on Miss Anna Williams, Mr. Iver McKay, and Mr. Henry Pope, all of whom acquitted themselves very creditably; whilst the band and chorus, under Mr. Stockley's conductorship, left nothing to be desired. At the close of the Cantata, Mr. Gaul, who was a listener in the great gallery, received a most enthusiastic tribute of applause from the audience. The second part of the Concert was devoted to the first section of Dr. Villiers Stanford's Oratorio "The Three Holy Children," in which Miss Anna Williams sang with fine effect the beautiful soprano solo.

On the 17th ult. Mr. Joseph Short's Concert was signalised by the production of his second Mass (in A major), dedicated to "St. George," which may be pronounced at once a decided advance in breadth and freedom upon its predecessor, "St. Joseph," produced some seven years ago. At the same time it adheres closely to the conventional style suggested by a study of the works of Haydn and Mozart, and appeals to favour rather in virtue of its tunefulness, sound musicianship, and devotional feeling, than by its originality. The performance was a somewhat unequal one owing, in some measure, to the necessity of finding a substitute, at short notice, for Mr. Vernon Rigby, for whom an apology was made. Mr. Edward Badger acquitted himself, under the circumstances, very creditably, and Mr. Grice undertook the bass solos. The vocal powers of the ladies, Madame Helen Trust and Miss Cecilia Short (a daughter of the composer), were scarcely equal to the requirements of so large a hall, but the band and chorus, numbering about 300 performers, acquitted themselves very fairly. Mr. Short's "Ave Maria" was interpolated as an offertorium. The performance altogether was very well received, and at the conclusion of the Mass the composer received a hearty tribute of applause. The second part of the Concert was devoted to a miscellaneous selection.

The void created by the abandonment of the Saturday Concerts of the Musical Association has been filled to some extent by a series of Saturday evening Concerts, at popular prices, arranged by Mr. A. W. Gilmer, a popular local cornet player and bandmaster. At the first of these entertainments, on the 8th ult., there was a large and enthusiastic audience. Mr. Gilmer's military band of thirty

performers especially distinguished themselves in a selection from Ponchielli's opera "La Gioconda," Weber's "Oberon" Overture, and Meyerbeer's "Schiller" March, the latter with organ accompaniment by Mr. W. G. Halliley. The vocalists were Miss Bertha Moore and Mr. C. W. Fredericks, whose efforts appeared to give considerable satisfaction, whilst Mr. J. Wills won great applause for his cornet playing. At the second Concert of the series, the vocalists were Miss Lilian Mills and Mr. Robert Grice, of St. Paul's Cathedral.

On the evening of the 6th ult. the Birmingham Musical Guild, a professional body which has hitherto confined itself mainly to mutual entertainment and instruction within the limits of its own body, initiated a new and important departure by bringing forward Mr. E. Prout as a public lecturer on "Musical Form." Mr. Prout took as the basis of his exposition, Beethoven's Sonata Pastorale in D major (Op. 28), playing portions of each of the four movements in illustration of his remarks, and pointing out the most noteworthy differences of form between this and other sonatas by the same and other famous masters. The lecture was listened to with great interest by a fairly large audience, including members of the public as well as professional musicians, and a formal vote of thanks was given to the lecturer on its conclusion. At a previous meeting of the Guild, held on the 1st ult., Mr. S. S. Stratton was unanimously elected President in succession to Mr. Sutton, and after the formal business was concluded, an interesting vocal and instrumental Concert was given by the members and friends of the Society. The only novelty produced was a MS. Trio for pianoforte and strings, by Mr. Breakspeare, of which two movements were played, and received with hearty applause.

Mr. W. Moore's Cantata "Torfrida," was performed for the second time by the members of the Midland Musical Society, on the 1st ult. Miss Frazer Brunner, Mr. W. F. Evans, and Mr. Stilliard took the leading parts.

The annual Scholars' Festival in connection with the Birmingham Sunday School Union, was held in the Town Hall, under the conductorship of Mr. A. R. Gaul, with Mr. W. Astley Langston at the organ. Connected with the Union are now seventy schools, representing some 35,000 scholars, of which 5,000 or 6,000 are adults. The number of teachers in the Union is about 2,000. An interesting performance took place on the evening of the 6th ult., when the programme comprised choruses, vocal marches, and part-songs, and an excerpt from Haydn's "Seasons," in which some 600 voices took part. An interesting lecture on the subject of Haydn's work was given by Mr. S. Usher, with limelight illustrations.

Comic operetta evidently maintains its place in the favour of the local public, and there is rarely cause to complain of the attendance where this form of entertainment is given. Several novelties have lately been produced here with very satisfactory results. "Robert Macaire," by Mr. Geo. Fox, the composer of "The Jackdaw of Rheims," was heard for the first time in Birmingham at the Grand Theatre, on September 27; but as it had been previously heard at the Crystal Palace, it would be superfluous to review it here. Mr. Fox himself, as the reckless cut-throat hero, contributes in an important measure to the success of the performance, and the other leading parts found competent exponents in Mdlle. Bauermeister, Madame Lucy Franklein, Mr. Herbert Sims Reeves, and Mr. George Marler.

On the 10th ult. "The Old Guard," by M. R. Planquette, words by Mr. H. B. Farnie, was performed here for the first time on any stage, prior to its introduction to the London public at the Avenue Theatre. The plot, though somewhat trite, is not uninteresting. The *Emperor Napoleon I.* has ordered the *Marquis d'Artemare* to marry his daughter *Murielle* to the plebeian *Captain Marcel*, an officer of the Old Guard; but the *Marquis* has other views for his daughter, in place of whom he attempts to palm off upon the *Captain* a village maiden named *Fraisette*. It subsequently transpires that *Fraisette* and *Murielle* have been changed at birth, whence ludicrous complications arise; but in the end everything works out happily. *Fraisette's* lover turns out to be a disguised aristocrat, and *Murielle* finds in the *Captain* an old admirer, who once rescued her from the hands of brigands. The music is melodious and sparkling, if not strikingly original, and the characters and situations are many of them extremely whimsical and mirth provoking. It is unnecessary to add that the piece is staged in the most sumptuous manner. The musical honours were carried off by Miss Marian Edgcumbe and Mr. Wilford Morgan.

On the evening of the 25th ult. Messrs. Harrison gave the first of a series of four Subscription Concerts to a crowded and fashionable audience, whose appreciation of the leading features of the entertainment was, as usual, very warmly expressed. The honours of the evening were fairly divided between Madame Albani and Josef Hofmann, the boy pianist, both of whom were in excellent form. Madame Adelina Patti is announced to appear at the next of these Concerts, on December 1, and the last Concert of the series, following old precedent, will be supported by Mr. Charles Hallé and his celebrated band.

At Mr. Stockley's first Orchestral Concert, on the 27th ult., the vocalists were Madame Georgina Burns and Mr. Leslie Crotty, and the instrumental works included Dr. C. Villiers Stanford's new Irish Symphony, conducted by himself. Particulars of the performance must be reserved for my next.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The musical season is well under way here, and by the middle of this month the Liverpool public will have forgotten the late musical drought, and will be eagerly drinking in the strains of works, old and new, with stimulating and refreshing effect. The Philharmonic Society has already given two of the twelve annual Subscription Concerts, the dates being the 4th and the 18th ult. The following programme was down for performance on the 4th:—Overture, "Euryanthe" (Weber); Madrigal, "The Triumph of Victoria" (Stainer); Concerto Violin, "Concerto Dramatico in Modo di Scena Cantante" (Spohr); Air, "Voi che sapete" (Mozart); Beethoven's No. 5 Symphony, in C minor; Overture, "Hans Heiling" (Marschner); Air, "Bel raggio" (Rossini); Chorus of Shepherds, "Forth to the meadows" (Schubert); Soli Violin (*a*), Adagio in E (Mozart); (*b*) Prelude in E (Bach); Canzonet, "My mother bids me bind my hair" (Haydn); Polonaise, with chorus, from Glinka's opera "Life for the Czar." Beginning with the chief work of importance, the Beethoven Symphony, it is a matter of some regret to have to state that the orchestra, which has undergone some slight changes since last season, did not perform this truly noble work with the perfection that has hitherto distinguished this fine combination of players. In several places a weakness in the strings, notably the first violins, was noticeable, as also a slight harshness in the brass. In the second movement, however, the Andante in A flat, the beautiful delicacy of tone in the dreamy melody at the opening of the movement could scarcely have been surpassed, the violas being specially good. Madame Norman-Néruda received a well merited ovation at the conclusion of the Spohr Concerto. Whether in the broad declamatory strains of the recitative or in the vocal melody of the cavatina, the performer was, as usual, fully at home. Great delicacy of touch marked the rendering of the soli by Madame Néruda in the second part of the programme, and it is a matter of sincere pleasure to have to record this lady's stout resistance to the demands for an "encore." Would that others would persistently follow her good example! Miss Trebelli, as the solo vocalist, was not heard to such advantage as on her previous visits to this city, as she was evidently suffering from a cold. Her singing of the Haydn canzonet, however, was marked with rare pathos, which compensated in a great measure for the disappointment felt at her two previous essays. The chorus has been considerably strengthened this season; the basses are about as fine a body of singers as could be got together. Mr. Charles Hallé conducted with his customary ability, and Mr. Branscombe, the chorus-master, accompanied.

For the second Concert, on the 18th, the following items were down for performance:—Overtures, "Les Abencerrages" and "Guillaume Tell"; Symphony, "A Rustic Wedding," for orchestra; Beethoven's Pianoforte Concerto in C minor, and the following soli piano—(*a*) Nocturne;

(*b*) Valse (Chopin); (*c*) Romance (Rubinstein); (*d*) Mazurka; (*e*) Valse (Josef Hofmann), by the last-named. Vocal soli—"Ah! perfido," Romance from "Mignon," and two ballads by Brahms, by Miss Pauline Cramer. The chorus rendered Purcell's Madrigal, "In these delightful pleasant groves," "Vintage Song," for men's voices, from Mendelssohn's "Loreley," and "Hail! bright abode," from Wagner's "Tannhäuser." The hall was crowded to excess in order to hear little Hofmann, whose first appearance it was here. A more remarkable performance has rarely, if ever, taken place in Liverpool than the playing of this truly phenomenal child. In the most exacting parts of the Beethoven Concerto, and in the intricacies of the Chopin morceaux, the facile execution and true intonation displayed were astonishing to all. Seldom has an ovation such as this little boy received at the conclusion of his evening's work been accorded to any "star" in Liverpool, the vast audience cheering for many minutes. Even the most captious critic could not find fault with the orchestra on this occasion, the rendering of Goldmark's-ever welcome "Rustic Wedding" being irreproachable, and well nigh unapproachable. The playing of the tender and sentimental fourth movement, "In the garden," will long be remembered. The "Vintage Song" was given by the gentlemen of the chorus with great dash and verve, eliciting a recall, whch was not responded to.

At the next Concert of the series, on the 8th inst., Sir Arthur Sullivan will personally conduct his "Golden Legend"; the committee have also invited Mr. Villiers Stanford to conduct his "Revenge" on the same occasion.

It is most pleasing to have to notify that that admirable body of choristers, composing the Liverpool Philharmonic Choral Society, intend giving another series of Concerts this season, contrary to what was painfully anticipated. The dates and works have not yet been fixed upon.

A new comic opera, entitled "The Old Guard," by Planquette, was produced, for the first time in Liverpool and the second time in England, at the Royal Court Theatre, on Monday, the 17th ult., before a critical and crowded audience. It is in the usual three acts, and though most of the music is bright and tuneful, it will certainly not live on the English stage like its most popular predecessor, "Les Cloches de Corneville." The opera was well mounted, and has since continued to attract large audiences.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The colder and damper weather of October brought back the lovers of music from the gardens and airy concert rooms, where during the warm summer they, with unusual freedom from anxiety about rheumatic consequences, revelled in combined enjoyment of ear and eye. As the year decays we settle down to that more serious study of art which seems to require concentration of thought, and certainly needs moderate comfort, warmth, and freedom from draughts. Thus, the denizens of the Concert Hall flocked gratefully to the well-upholstered room where, on the afternoons of the 3rd and 17th ult., Mr. Hallé gave the two Pianoforte Recitals which may be said to have inaugurated our winter season. Established in their accustomed places, they listened attentively to the well-known pieces executed with the old irreproachable delicacy and clearness, and appealing to them with friendly familiarity. Weber's Sonata in A flat enjoyed the post of honour in Mr. Hallé's first selection, as his Overtures so frequently do in our orchestral programmes; its brilliancy and variety covering whatever patchiness of construction may blemish it, and serving to lead on to the more composed and sedate Fugues of Bach and the Beethoven Sonata in E flat (Op. 81). For the second Recital Mr. Hallé selected the Sonata (Op. 7) of Beethoven, also in E flat, with the Humoresken of Grieg, and small works by Schumann, Chopin, and Rameau. For the 13th inst. a Chamber Concert is announced, at which Madame Néruda and Messrs. Straus, Risegari, and Franz Néruda will join Mr. Hallé.

On the 12th ult. the Manchester Vocal Society gave a miscellaneous selection of secular music. Dr. Watson works hard on behalf of his choir, and takes at its public performances more immediate and direct control than formerly was the rule. The effect is satisfactory and encouraging, inasmuch as greater unity of purpose is attained.

The Misses Bristowe gave, on the 25th ult., a very pleasant Concert, of a pattern much to be commended. Miss Fanny Bristowe is well known as a promising soprano, and Miss Lucy is a pianist of considerable skill and discrimination. With the aid of Messrs. Otto Bernhardt and Vieuxtemps, she gave a very intelligent rendering of Mendelssohn's Trio (Op. 49) and Schumann's Phantasiestücke; and Mr. Seymour Jackson distinctly advanced his position by his delivery of Beethoven's "Adelaide."

For the first of his Subscription Concerts, on the last Thursday of October, Mr. Hallé promises Madame Nordica, in the "Queen of the Night" air from "Zauberflöte," and other songs; and to display the quality of his band in the "Oberon" Overture, the Fourth Symphony of Schumann, and in the "Isolda's Liebestod," from "Tristan."

Mr. de Jong will not commence operations at the Free Trade Hall until the Saturday following the close of the Exhibition—the 12th inst.—when the band, formed for that successful speculation, will give a final performance previous to its breaking up.

Mr. Ferneley intends again to undertake his Orchestral Concerts on alternate Mondays, beginning on the 14th inst., and Mr. Cross will ambitiously essay "Israel in Egypt" at the first assembly of his numerous admirers.

Madame Patti promises to visit us on the 18th inst. with some able coadjutors.

We have just had a twelve nights' season of the Carl Rosa Company. No novelties have been produced, nor have any of the more important works written for the *corps* been given. Of English operas only "The Bohemian Girl," "Maritana," and "Nordisa" have been vouchsafed. I believe a great error has thus been made. If the company is to enjoy the success which grew so rapidly under the vigorous management of its founder, its chief claim must be derived from a persevering and adequate presentation of the works of native composers; and in this district, at least, the directors may rest assured of the safety of a spirited policy. Apart from the original claim of the company as an English undertaking, it is interesting to note that the oft-repeated works even of foreign schools have proved less attractive than those which, having had a little rest, have now some slight freshness of effect. As a whole, the performances have been good. Changes have been made among the principal artists; but a fair average of merit is retained; and both band and chorus have been efficient, and as strong as could be looked for.

The music during the last month at the Exhibition has been much as usual. Mr. Pyne's Organ Recitals have been given daily, and fully appreciated. Specially, however, must be mentioned the achievements of the band of the Royal Artillery. Alike in the gardens and in the orchestral performances in the Concert-room, the programmes, and their rendering, have been most attractive. The success and great popularity of the symphonic performances have been extremely gratifying, and have afforded strong evidence of the mistake made by the committee which undertook the management of the lighting, feeding, and amusing of the more than four millions of visitors. The applause meted out to all the music given at the Exhibition has shown even the mere pleasure-seekers among the listeners to be possessed of very great power of discrimination. But the eagerness with which the quieter concert-room interpretations have been followed shows that an altogether higher tone might have been struck without in any way endangering the receipts. Even the tricky eccentricities of the so-called "Hungarian band" have had crowds of attentive listeners tired of military bands and their monotony of tone and style; but the finished performance of the Royal Artillery concert-room orchestra excited a keen interest and a regret that the whole of the music of the season had not been more boldly undertaken, and with a determination to bring it—as an educational force upon the great mass of visitors—to a level with the other surrounding influences. The instruction afforded by the pictures, by the machinery, by the chemical and other special sections, could scarcely be over-rated.

Why was music alone degraded to becoming, for the most part, a mere relaxation for promenaders, a comparison of one brass band with another in the performance of operatic selections?

For the closing day, the 10th inst., Mr. Hallé's band and choir have been engaged, as well as Miss Anna Williams, Madame Trebelli, and Mr. Sims Reeves. A very commonplace selection is announced, with the expression of the wish of the committee that the musical function "shall be worthy of the occasion," and a confidence that the public will deem it so.

MUSIC IN THE WEST.

(From our own Correspondent.)

The Bristol Musical Association opened last month's campaign by giving their first Concert for the season on the 1st ult. The programme was miscellaneous, and does not call for special remark; but we may notice the increasingly crowded attendances as a sure evidence that these entertainments well deserve their name of "Saturday Popular Concerts." On the evening in question hundreds went away disappointed, being unable to obtain seats. Miss Marion Evans, the youthful prize soprano at the late Eisteddfod, and Miss Lucy Clarke, the prize contralto at the same gathering, were the chief lady vocalists, and to each was accorded a hearty reception. The other soloists were Miss Mary George (harp), Mr. George Riseley (organ), while Mr. Lawford Huxtable showed himself to be in excellent voice and was as popular as ever. Mr. George Gordon conducted as usual.

The following week the Prince's Theatre was occupied by the Carl Rosa Opera Company, who gave successively "Carmen," "Nordisa," "Trovatore," "Lucia di Lammermoor," "Masaniello," "Galatea," and a morning performance of "The Bohemian Girl."

On the 8th ult., by the enterprise of Messrs. Duck, Son and Pinker, we had the opportunity of attending an excellent Ballad Concert, for which the following distinguished artists were engaged:—Miss Mary Davies, Madame Patey, Mr. Sidney Tower, Mr. Frederick Bevan, Herr Poznanski (solo violin), Signor Tito Mattei (solo pianist and Conductor).

On the 18th ult. Mr. F. Liebich, a pupil of Dr. Hans von Bülow, gave a Pianoforte Recital at the Victoria Rooms, before a moderately large audience. Mr. Liebich has lately come to reside amongst us, and has on several occasions given evidence of his power and ability as a pianist. He selected his programme from the works of Beethoven, Chopin, Schumann, Raff, and Rubinstein, playing throughout from memory. The "Waldstein" Sonata of Beethoven was the first item, and its performance elicited hearty applause. Mr. T. Carrington was the violinist, and contributed two violin solos with his accustomed skill, and was associated with Mr. Liebich in Brahms's Sonata in A for piano and violin. This is the second public Recital given by Mr. Liebich in Clifton, and he may be said to have established his position with us as a pianist.

A meeting of the South Midland Section of the Society of Professional Musicians was held at the Imperial Hotel, Clifton, on the 14th ult., when Dr. Hiles read an interesting paper on the subject "Are we making Musicians?"

We now come to the Festival Society's Concerts given at Colston Hall, on the 21st and 22nd ult. Dvorák's great work "The Spectre's Bride" was the chief interest of the first Concert, and was performed before a well filled room. It is the second public performance of the Cantata in Bristol, the first being that given in May last year by Mr. Riseley's choir and band and under his conductorship. With regard to the solos, it is sufficient to say that they were sung by Miss Annie Marriott, Mr. Edward Lloyd, and Mr. Santley. We cannot notice in detail the work of the chorus, but must be content with a few words as to general effect. The choir numbered over 300, and seemed very well balanced, and in all parts where spirit and energy were required the effect was extremely good, and it was wanting only in delicate or staccato passages, particularly those in Nos. 11, 16, and 18. The voices do not always agree as to the exact moment of ceasing, and the result is a want of crispness. Frequently the "attack" is only partial, owing to the number of timid singers among the good. There is, however, no carelessness or lack of zeal, and no sparing of vocal energy, and we feel sure that nothing in choral singing need be impossible to them. In the second part of the programme, which was miscellaneous, the ladies of the choir greatly distinguished themselves by their singing of the "Spinning Chorus" from "The Flying Dutchman," leaving really nothing to be desired. Mr. Hallé's band contributed Mozart's Overture "Die Zauberflöte," and the Introduction to Act 3, "Die Meistersinger," followed by the "Walkurenritt" (Wagner), all as wonderfully played as usual, the last-named being even more dramatically rendered than we remember before, and evoking an enthusiastic encore, which was kindly responded to by Mr. Hallé. Mr. Edward Lloyd and Mr. Hallé's band united in presenting an absolutely perfect rendering of Gounod's new song "The Holy Vision," which produced a profound impression on the audience, and later on in the evening Mr. Santley enchanted his hearers with his inimitable singing of "The Vicar of Bray," the piano accompaniment being played by Mr. D. W. Rootham. The March and Chorus, "Twine ye the garlands," from Beethoven's "Ruins of Athens," brought the Concert to a close.

On Saturday afternoon, the 22nd ult., Stanford's Choral Ballad "The Revenge" and Sullivan's "Golden Legend" were given. Obviously this was pre-eminently the popular performance, for not a vacant seat was to be seen in the whole building. The performance of "The Revenge" (which was once before given in Bristol at one of the Saturday Popular Concerts) was a little lacking in spirit. Great interest centred on the production of "The Golden Legend," and it was listened to throughout with breathless attention. The choir worked well and heartily, and they deserve unqualified praise for their beautiful singing of the chorals, notably the unaccompanied one "O gladsome light." Every word was quite distinct, the balance and pitch was maintained throughout, and the whole was a specimen of refined and cultivated choral singing. The solos were undertaken by Madame Albani, Miss Winant, Mr. Lloyd, and Mr. Santley, who were all as a matter of course successful. Miss Winant's singing was thoroughly artistic; Mr. Lloyd made an excellent *Prince Henry*, and was in splendid voice, while Mr. Santley gave a delightful rendering of the part of *Lucifer*. The band played excellently, and the work was extremely favourably received, and will, we hope, be heard again in our city ere long. We must, in conclusion, offer a word of congratulation to Mr. Rootham, whose efforts in the cause of music are steady and unremitting.

The more interesting events of the Cheltenham Festival occurred too late for notice this month; reference to the whole subject is therefore deferred.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The Glasgow Choral Union have now completed their arrangements for the forthcoming season. The series will be two weeks shorter in duration than of late years, but in view of the probable superabundance of musical entertainment during the winter and spring, through the Exhibition and otherwise, that circumstance is not so much to be regretted. There will be three choral and seven orchestral Concerts, and, as formerly, popular Concerts, so-called, will take place on Saturday evenings during the season. The choral works are to be, as I have already stated, "The Messiah," "Elijah," and Berlioz's "Faust," in which connection it may be mentioned that the choral performances will be conducted by Mr. Joseph Bradley, the newly appointed chorus-trainer of the Society. Engagements have been made with several eminent vocal and instrumental artists. Among the former are Madame Nordica, Miss Mary Davies, Miss Elly Warnots, Madame Patey, Messrs. Iver McKay, Henry Piercy, F. King, Bantock-Pierpont, and Watkin Mills; while among the latter, the instrumentalists, are Messrs. Franz Rummel and Bernard Stavenhagen, pianists; and Franz Ondricek and Fernandez Arbos, violinists, the last-named artist being likewise leading violin in the orchestra for the season.

The particulars of the orchestral programmes will not be issued for a short while yet, but from what I can learn it is intended to make the selections from approved compositions of the past rather than from the novelties of the present. Only where there is a certainty of excellence and of popular acceptance will novelties find a place. But for patriotic reasons, no doubt, Mr. Hamish McCunn's Overture "The Land of the Mountain and Flood" will very probably be included among the present-day compositions to be performed.

A new Society has been formed in what we may call the transpontine part of Glasgow, with the title "South Western," and Handel's "Samson" is to be the first subject of study. Mr. J. Conner is the Conductor.

The Pollokshields Society have selected Barnett's "Ancient Mariner," Mr. W. T. Hoeck being Conductor as formerly. The Partick Society take up "The Norman Baron," of Anderton, and the choir of St. Vincent Street United Presbyterian Church, a new Cantata by Mr. W. H. Dixon, of Kilmarnock, entitled "Jerusalem," a work of considerable merit. Mr. Hugh McNabb is the Conductor.

About twenty years ago there was in existence in Glasgow, a Choral Association called the "St. Cecilia." It drew its membership almost exclusively from the more wealthy classes, and was of quite a private character. Allowed to drop out of existence, the Society has now been revived, at least in name, and gives every promise of a vigorous new life. A number of the prominent members of the old "St. Cecilia" have given their countenance to the new association, among others, Mr. James Campbell, of Tullichewan, who has done so much for high-class music in the West of Scotland, and there is already a large and efficient number of choralists on the roll. The Conductor is Mr. Hugh McNabb, and the chief work to be practised is Macfarren's "Lady of the Lake."

The cultivation of youthful voices continues to make progress in this portion of the northern realm, and one of the chief factors in the attainment of the result aimed at is the Southern Boys' Choir, which usually has about one hundred juveniles on its roll of membership. Besides the practice of secular and sacred part-music, larger works are usually studied, and this year Fox's setting of "The Jackdaw of Rheims" has been selected. In Scotland we are slow to use the voices of boys in church, but we are, nevertheless, advancing in that direction, thanks to the examples of juvenile singing in this and other choirs of the kind.

A new Society has been formed in Greenock, under the title of the Greenock Choral Union, with the intention of concentrating the musical talent of that busy community on the seaward part of the Clyde, to some better musical purpose than hitherto under several smaller organisations. The conductorship has been entrusted to the able and experienced hands of Mr. W. T. Hoeck, and Gounod's great sacred work "The Redemption" is to be the principal subject of study, with a view to performance with orchestra and trained principals early next year.

At Kilmalcolm, a residential place about midway between Glasgow and Greenock, and favoured by business people in both places, there are three musical associations. One is the Kilmalcolm Choral Society, under Mr. Paterson Cross, which will take up this season "Judas Maccabæus"; the second, that in connection with the Established Church, under Mr. J. C. Fyfe, which has fixed on Dr. Henry Hiles's Cantata "The Crusaders"; and the third, the Society connected with the United Presbyterian Church, which has chosen Gaul's "Holy City."

The Dumbarton Choral Union have chosen Handel's "Samson," Mr. J. Mitchell being the Conductor.

The Ayr Choral Union have selected Handel's "Messiah" for their Christmas Concert, and Mendelssohn's "Elijah" for performance at the end of the season. At Girvan, some twenty miles farther South, the Musical Society there will practise Gade's "Erl-King's Daughter," both these Choirs being under the training of Mr. McNabb.

At the invitation of the Glasgow Art Club, Mr. W. A. Barrett delivered a most interesting lecture in the Club-room, on the 4th ult., on "English glees," the musical illustrations having been given by a party of the best amateur choralists in Glasgow and neighbourhood. The result of the impression made by Mr. Barrett's warm appeal for a revival of the practice of that delightful form of composition is, for one thing, the formation of a Glee and Madrigal Club of about twenty select voices.

Mr. Barrett and Mr. W. G. McNaught were entertained, on the last night of September, by the Glasgow Society of Musicians, and Mr. Charles Hallé received the like attention on the 14th ult.

Mr. Hallé and Madame Norman-Néruda had a large audience on the last-mentioned date, in the Queen's Rooms, and Master Josef Hofmann, the child pianist, played to an overflowing assemblage in the same place on the 21st ult.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

There has been a musical re-awakening in most of the large towns of the several counties. Opera at Cardiff and Concerts in various centres have contributed to this. I hope the season will be attended with good results, musically and financially.

The Carl Rosa Opera Company have greatly edified the Cardiff public at the Theatre Royal, and their performances of several operas have been appreciated by audiences more or less numerous.

The Cardiff Orchestral Society project several high-class Concerts. The first will be held on the 2nd inst. at the Park Hall, and another will take place on December 28, on which occasion Madame Patey and Mr. Lucas Williams will appear. Early next year Madame Hilda Wilson and Signor Foli are to pay us a visit. Madame Georgina Burns and Mr. James Sauvage are to sing at the first Concert.

The first Concert of the season, at Andrew's Hall, Penarth, was not largely attended. The vocalists were Miss Lucy Clarke, Mr. Tom Price, Miss Holt, Mr. C. Emlyn, Mr. Jones, and Mr. Muskett. Some instrumental selections, in which Mr. C. Draper, Mr. Joseph G. Deacon, and Master Muskett took part, were given.

The Philharmonic Society at Newport held their first Recital this season on the 3rd ult. They have decided to give the Oratorio "St. Paul," and the Mayor (Mr. Hoskings) has promised to pay for the hire of the hall in which the practices will be held.

The Saturday Popular Concerts have been very well attended during two past seasons at Swansea. This season's programme was inaugurated in the Drill Hall in that town on the 1st ult. Mr. Yeo, M.P. (the Mayor), presided, and expressed a hope that the Concerts would continue to be successful, and that they would be the means of good to the working classes, who on Saturday nights might beneficially be provided with cheap and rational music. Popular Concerts, promoted by Mr. Dodd, have also been instituted at Cardiff. Mr. Aynsley Cook, a member of the Carl Rosa Opera Company, rendered excellent service at the Concert held on the 1st ult., on which occasion Mr. T. E. Aylward gave two organ solos, and other items were furnished by the Cremona Musical Union. Miss Maggie Jones Morewood, Mr. Alfred Lord (Hereford Cathedral), and Mr. Arthur Castings were the chief vocalists at the Concert on the 15th ult. Mr. Aylward presided at the organ, and Mr. Arthur Angle gave great satisfaction as a violinist. Mr. Aylward, Organist of the Park Hall, is also giving a series of Recitals, which promise to be successful. I may add that Mr. Dodd has organised Monday Popular Concerts at Bristol.

Chamber Music Concerts are not yet old in Cardiff. They were introduced two seasons since in connection with the University College, and they are continued, although the attendances of the public are not so large as might have been hoped. On the 12th ult. there was an admirable programme, in which Miss Eleanor Rees, a very great favourite, rendered "Tre Giorni" (Pergolesi), "Light in Darkness" (Cowen), and a Lullaby, by Brahms. Mrs. Roskell, of Penarth, was her accompanist, and also gave much satisfaction as a pianist in other parts of the programme. Mr. Joseph Ludwig created a great impression as an able exponent of violin music. As a violoncellist, Mr. W. E. Whitehouse also met with a very hearty reception. A Trio in B flat, Op. 99 (Schubert), and a Trio in A minor, Op. 29 (Gade), were well rendered by Professor Templeton (pianoforte), Mr. Ludwig, and Mr. Whitehouse.

A Concert was organised by Mr. Frost at the Park Hall on the 5th ult. The vocalists were Mr. James Sauvage, a member of the Carl Rosa Company; Madame Lizzie Williams, and Eos Morlais. The Blue Ribbon Choir, led by Mr. Jacob Davies, sang several selections. Mr. Frost played a harp solo. Mrs. Frost and Miss C. N. Davies rendered good service as pianoforte accompanists.

In aid of the Carmarthenshire Infirmary Fund, an Eisteddfod was held at Kidwelly, on the 1st ult. Mr. Daniel Stephens presided, and the atttendance was large. The Conductor was Mr. Richard Randell, and the adjudicator Mr. D. Howells, Pontypridd. The chief choral prize offered for the best rendering of "Datod mae rhwymau Caethiwed" was awarded to the Sea View Choral Union, Pwll (Mr. Jos. Hughes, Conductor). Three other choirs were in the competition. The prize for the best rendering of a hymn tune was taken by the Llanelly (Dock) United Choir. Horeb Choir (Mr. W. Phillips) took the prize offered for glee singing. A series of vocal solo competitions also took place.

The sixth annual Choir Eisteddfod at Tredegar, on the 17th ult., was presided over by Mr. W. Holmes, mill manager at the steel works. The Conductor was Mr. T. L. Davies, and the musical adjudicator, Dr. Parry, of Swansea. Miss Mita Scott, Merthyr, was the accompanist. Mr. William Phillips, Abercarn, won the bass solo prize. "Then round about the starry throne" was the test piece in the chief choral competition between choirs of over eighty voices, for a prize of £20 and a gold medal. The following choirs competed:—Beaufort Choral Union (J. Gullion), Tredegar (D. H. Thomas), Rhymney (Mr. Conway), Ebbw Vale (T. Dowton). The Rhymney choir took the honours. Only two choirs sang in the competition for congregational choirs, "In the deep and mighty waters" (Dr. Parry), and the prize, £3 and a silver medal, was awarded to Saron, Ebbw Vale. A Concert followed in the evening.

An Eisteddfod also took place on the 17th ult. at Bargoed, in the Rhymney Valley, Mr. Alfred Thomas, M.P., presiding.

It is intimated by Head Constable Hemingway, that the Annual Concert of the Borough Police Band will be given at the end of this month, at the Park Hall.

Mr. Walter Scott's choir—the Cardiff Musical Association—gave their promised performance of the Oratorio "Elijah," at the Park Hall, Cardiff, on the 19th ult. The attendance was comparatively meagre. Concerts of the cheap and popular order, and other musical events, had probably deprived many Cardiffians of their spare cash; but those who did attend were compensated for the trouble they had taken by what they heard. The principal vocalists were: Mrs. Hutchinson, Miss Harrison Mr. Henry Piercy, Mr. Brereton (bass). The orchestra was furnished by the Cardiff Orchestral Society, and a number of musicians from Birmingham, Bristol, and other places.

Dowlais, which ought to have been represented at the National Eisteddfod in the Albert Hall, is now making some effort to establish a Glee and Madrigal Society.

MUSIC IN DRESDEN.

(From our own Correspondent.)

About four-and-twenty years ago a Saxon Count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his latent powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark. It would be too exacting to call upon a writer of modern opera to ignore all the improvements of a powerful predecessor, for the mere purpose of avoiding a charge of plagiarism; and Goldmark requires the full benefit of this license; for no doubt his light, around which the Dresdeners so love to hover, is to a great extent a borrowed one, and his admirers are paying an unconscious tribute to the hero of Bayreuth when they crowd to hear "The Queen of Sheba" and "Merlin"; but there is a sufficient residuum of power and originality to make those works a feature of the day. Of sustained melody there is little; of form, musically speaking, there is none. To the eye his workmanship, judged by the light of the vocal score, appears to involve gratuitous complications of harmony, and inconsequential progressions without beginning or end; but one or two hearings carry home to the hearer the truth that, handled by a real master, the orchestra and chorus may supply the place of almost everything else, and sustain the interest of the audience during four acts. This is more pointedly the case with "Sheba"; in "Merlin" there are short snatches of rare beauty, independent of instrumental colouring. One *Leitmotiv*, in the key of D flat, given out in the first instance by the full band, and subsequently re-appearing on the wood and strings alternately, arrests the attention and haunts the ear of a musician for days. The libretto of the first-mentioned work is not unknown to persons out of Germany who interest themselves in such matters. "Merlin" is more recent and unfamiliar. It cannot be recommended as a model to authors of operatic libretti, but would be invaluable to worn-out writers of Christmas extravaganzas. The soothsayer and magician is exerting his power to promote the success of Arthur, King of Britain, in a campaign with foes of unascertained identity. As far as the libretto goes, a rebellious "dämon," chafing under *Merlin's* sway, consults the fairy *Morgana*, who recommends him to adopt the orthodox mode of silencing the enchanter's harp and with it annihilating his power—viz., the seductive power of woman. It might have been imagined that a dämon of ordinary capacity and acquirements would have arrived at this conclusion without supplemental assistance from the world of spirits, "nec Deus intersit," but it is perhaps only just to impute to Herr Goldmark's puppets ignorance both of Horace and of Christmas fairy pieces. The introduction of an amazon, *Viviana*, a tableau of Herr Gudehus, with a "practicable" fiery chain encircling his arms and just visible to the audience, and also, indeed, to *King Arthur* and his staff, who are in danger of defeat; with the prayers of the latter that *Merlin* may be restored to them, prayers of which the dämon, with more prescience than one would have ascribed to him, brings about the realisation in order that *Merlin* may meet his death in fight—all follow in bewildering succession. The rapid transition from a rugged scene, with *Merlin* chained to a rock, to the brilliant battle-field, was a triumph of scenic effect, but belongs to the domain of féerie rather than opera. That the composer has given life and interest to such undignified subject-matter reminds one of the "Flauto Magico," "Oberon," and (to compare small things with great) of the fascinating "Satanella" of Balfe. Herr Goldmark soars above his libretto, but his music is not to be thought on that account wanting in picturesque delineation of character and situation. Witness the phrases in which the wayward *Viviana* lures *Merlin* to his ruin: these, though rather over-scored, stand out in strong contrast to the stately periods allotted to *Arthur*. The title part has less of individuality in it than the other two, but this is not the fault of the composer. It is to be regretted that a vocal score is incapable of reproducing, unless by way of souvenir, the original intentions of Herr Goldmark. But this is of the less importance to the Dresdeners, as Herr Stahl, the able conductor of a series of Concerts recently commenced at the Gewerbehaus, has brought home to the general public, by well chosen selections, passages from the works of Goldmark, Kretschmer, and Wagner, which detached hearings at the theatre do not suffice to render intelligible. An excerpt which is frequently so given is a valse movement in B flat, occurring in "Merlin," as part of the water-sprites' music. The undulating character of this number—as it would be called but for the absence of numerical division—is so fascinating that amateurs will be thankful to learn that a workable arrangement by a well-known pianist is published at Ries's warehouse, in the Lee Strasse. It is the only portion of the opera separable from the orchestra and stage business. Fräulein Malten, in the part of *Viviana*, shows a voice unimpaired by the stern ordeal to which for nearly twelve years she has been subjected as the leading exponent of the Wagner school.

The Musical Times, November 1, 1887.

Go, lovely Rose.

FOUR-PART SONG.

Words by EDMUND WALLER (1605-87). Composed by J. G. CALLCOTT.

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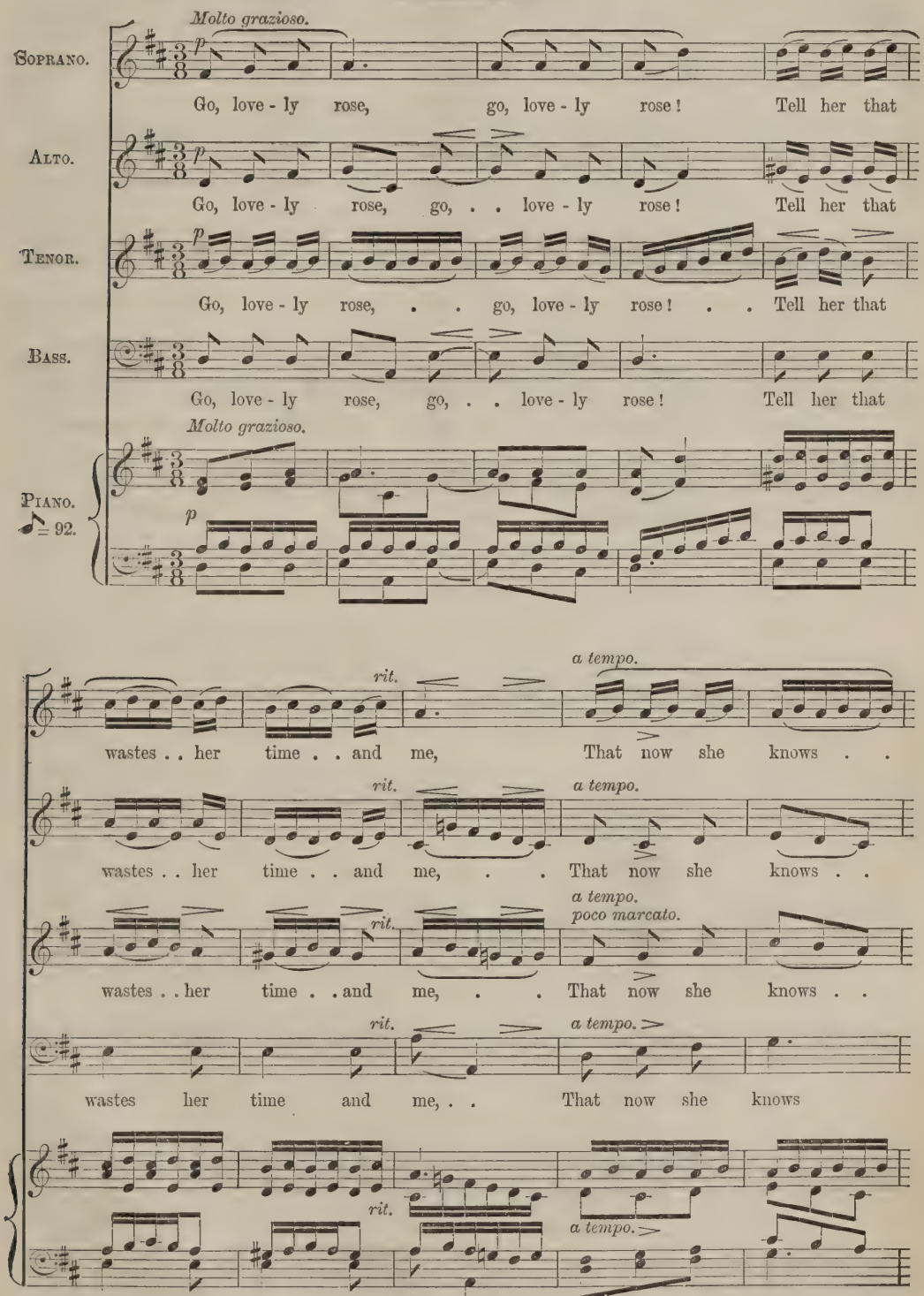
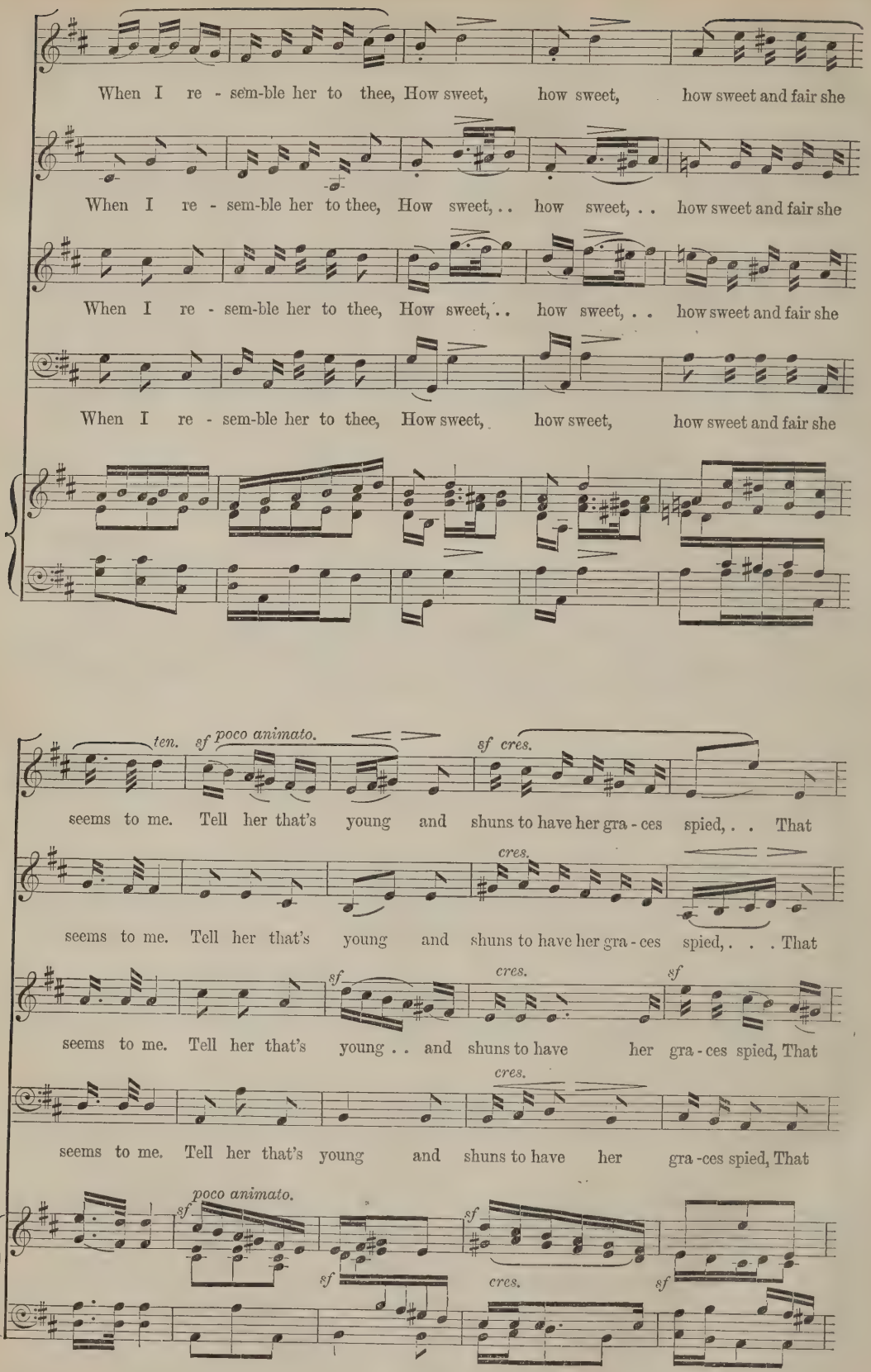
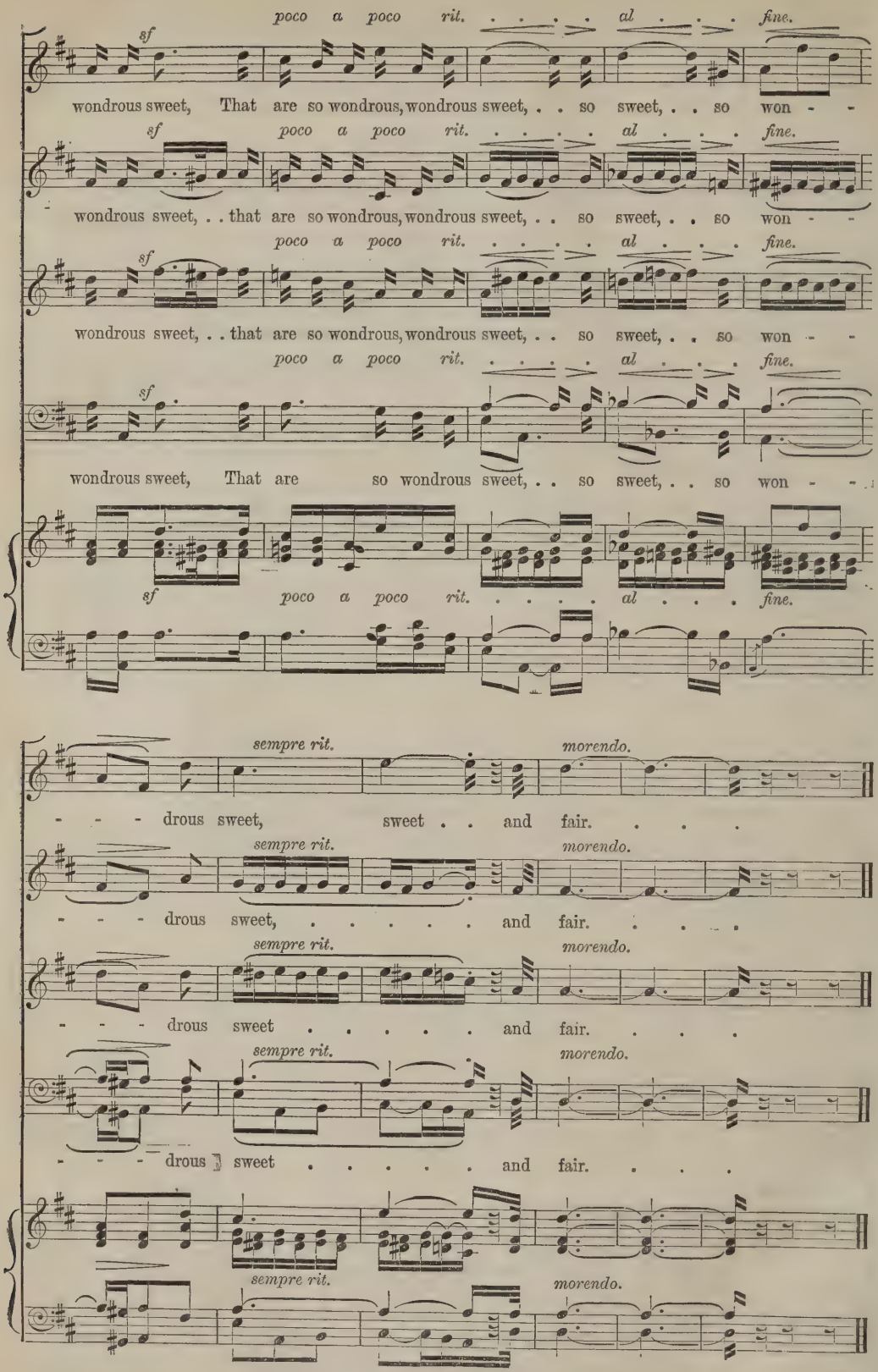

Molto grazioso.
Soprano.
Go, love - ly rose, go, love - ly rose! Tell her that
Alto.
Go, love - ly rose, go, . . love - ly rose! Tell her that
Tenor.
Go, love - ly rose, . . go, love - ly rose! . . Tell her that
Bass.
Go, love - ly rose, go, . . love - ly rose! Tell her that
Molto grazioso.
Piano.
♩ = 92.
rit.
a tempo.
wastes . . her time . . and me, That now she knows . .
rit.
a tempo.
wastes . . her time . . and me, . . That now she knows . .
rit.
a tempo.
poco marcato.
wastes . . her time . . and me, . . That now she knows . .
rit.
a tempo.
wastes her time and me, . . That now she knows
rit.
a tempo.


When I re - sem-ble her to thee, How sweet, how sweet, how sweet and fair she
When I re - sem-ble her to thee, How sweet, . . how sweet, . . how sweet and fair she
When I re - sem-ble her to thee, How sweet, . . how sweet, . . how sweet and fair she
When I re - sem-ble her to thee, How sweet, how sweet, how sweet and fair she
ten.
sf poco animato.
sf cres.
seems to me. Tell her that's young and shuns to have her gra - ces spied, . . That
cres.
seems to me. Tell her that's young and shuns to have her gra - ces spied, . . . That
sf
cres.
sf
seems to me. Tell her that's young . . and shuns to have her gra - ces spied, That
cres.
seems to me. Tell her that's young and shuns to have her gra - ces spied, That
poco animato.
sf
sf
sf
cres.
sf

sf f sf dim. . . e . . rit.
hadst thou sprung in de-serts where no men a-bide, Thou must have un-commended died.
dim. . . e . . rit.
f
hadst thou sprung in de-serts where no men a-bide, Thou must have un-commended died.
sf dim. . . e . . rit.
hadst thou sprung in de-serts where no men a-bide, Thou must have un-commended died.
dim. . . e . . rit.
f
hadst thou sprung in de-serts where no men a-bide, Thou must have un-commended died.
sf
f sf dim. . . e . . rit.
pp a tempo.
Then die! that she . . The com-mon fate of all things rare May read,
sf
pp a tempo.
Then die! that she . . The com-mon fate of all things rare May read, . .
sf
pp a tempo.
Then die! that she . . The com-mon fate of all things rare May read, . .
sf
pp a tempo.
Then die! that she The com-mon fate of all things rare May read,
sf
pp a tempo.
sf
sf sf
may read in thee, How small a part of time they share, That are so
sf sf
may read in thee, How small a part of time they share, That are . . so
sf sf
may read in thee, How small a part of time they share, That are . . so
sf sf
may read in thee, How small a part of time they share, That are so
sf
sf


poco a poco rit. al fine.
sf
wondrous sweet, That are so wondrous, wondrous sweet, so sweet, so won -
wondrous sweet, that are so wondrous, wondrous sweet, so sweet, so won -
wondrous sweet, That are so wondrous sweet, so sweet, so won -
sempre rit.
morendo.
- - - drous sweet, sweet and fair.
- - - drous sweet, and fair.
- - - drous sweet and fair.
- - - drous sweet and fair.

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Whether as the womanly *Elsa*, the stately *Queen of Sheba*, or the *ingénue* in the "Meistersinger," she is equally at home; nothing can be fresher than her maidenly confusion on receiving a bouquet from *Walther* in the last-mentioned work. Her ignorance of the world in general, and men in particular, seems actually to increase with her years; one can hardly imagine what her artlessness will be at the age of sixty.

The Gewerbehaus Concerts above alluded to are interesting, as not having an exact parallel in England. The price of admission is 7½d. The orchestra consists of forty-six performers, including eight first violins. A fair type of the music played is found in a recent programme, which comprised, among other things, Overtures by Spohr, Wagner, and Suppé, excerpts from Gounod's "Sheba," and an opera, by Kretschmer, part of a chamber composition of Mozart, and a bright march by the Conductor. All the composers were of German origin, except in the case of a valse, which was by an English composer. These Concerts occur three times weekly, and are rarely otherwise than well filled by an audience which is always more than respectfully attentive. Other Concerts, equally good in their way, occur on the afternoon and evening of every Sunday at the Brühl'sche Terrace, under Herr Trenkler. The orchestra is a little smaller than at the Belvedere, and symphonies are not given in their entirety, but the execution, especially in the case of the wind, is both spirited and correct.

An institution peculiar in its way is the Tonkünstlerverein, a club of which the members are elected by a committee. At the meetings in a concert hall of moderate size, unknown or forgotten masterpieces of chamber music are unearthed and performed by gifted artists, who are usually on the earlier steps of the ladder of preferment; the audience, however, always includes in force veterans, whose reputation has long since become European. On a recent occasion, an interesting sonata by a living composer named Meyer-Olbersleben, Professor at the Musical University of Wurzburg, was performed by Herr Roth (piano) and Herr Remmele (viola alta); the latter artist has made a specialty of his rarely heard instrument, which both in size and tone more nearly approaches the violoncello than the ordinary tenor. The composition is modern in form, but without crudeness of harmony, and abounds in melodious phrases. The second number was an Adagio and Rondo Concertant (*sic*) for piano, violin, viola, and violoncello, by Schubert. The principal part in this work, which is strongly imbued with the spirit of Mozart, was taken by Herr Höpner, Organist of the Kreuzkirche. The only remaining number was a Concertante Quartet for oboe, clarinet, horn, and bassoon, with orchestral accompaniment. This work, written by Mozart in his best vein, was till recently thought to have been lost. It is now to be found in the Breitkopf edition of Mozart's works (series 24, supplement 7-A). A parenthetical tribute is due to the organist just mentioned, who at his clever performances at 2 p.m. on Saturdays, is breaking through the traditional loud reading of organ fugue in Germany and introducing light and shade. The reasons given by the German organists for the monotonous and overloaded registering of Bach—some ascribing it to a well-known wish of that great master, others to the mechanical difficulty of changing from *forte* to *piano* offered by German organs—are too inconsistent to have much weight; and Herr Höpner is rendering a public service in introducing a new *régime*. To return for a moment to the Tonkünstlerverein, a not unimportant feature of the meetings is that on the last chord being struck, the seats disappear with magical rapidity, and the hall is occupied by tables covered with a substantial supper. Visitors are only admitted upon their establishing some claim to be effectives, either as composers, performers, or critics.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, October 10.

The thirtieth annual Festival of the Worcester County (Massachusetts) Musical Association, which took place during the last week of September, was a disappointment to all those who love choral music, and who believe that the peculiar province of festivals is to cultivate choral music. Not only was there not a single new composition in the scheme, but only three choral works were given in the eight Concerts, and only one of these three works was really well given—namely, Bruch's "Arminius," which was fresh in the minds of the singers from the previous year, when it was first performed in Worcester. The critics who went to the Festival from New York and Boston expressed their disappointment at not being privileged to record a change in the policy of the Festival managers; but as they have been singing in the same minor key for several years without effect, the provincial subjects of metropolitan censorship are not likely to pay any more heed to them after this last meeting, which, whatever the critics may say, is probably set down in their books as the most successful Festival ever held in Worcester, simply because the ticket sales were the largest. They will probably forget that they were kept before the public all the week in the attitude of apologists because of the want of foresight and wisdom shown in the planning of the meetings. That out of eight programmes only four were carried out strictly as announced officially, and that though the policy of relieving a year's famine with a week's feast may tend to make a public omnivorous rather than discriminating, still it will not do to count too much on the good nature of that public, surrounded as it is with communities whose musical activities are growing with every year. If instead of repeating "Arminius," "The Damnation of Faust," and "Elijah," the managers had given the public one new work, say Sullivan's "Golden Legend" or Buck's "Light of Asia," it is safe to say that the purchasers of season tickets would have felt more than ever encouraged to patronise the Festival undertaking. But the managers have no respect for the festival idea as it has been exemplified year after year in Cincinnati, and so long as their miscellaneous Concerts are patronised as generously as they were two weeks ago, they will probably pursue the present policy. With it they are putting money into the Association's purse, which, of course, is an exceedingly agreeable occupation.

The soloists of the Festival, as usual, were legion. Only a few of them were engaged to sing at more than one Concert, and their selections were of a miscellaneous character. The principal sopranos were Madame Giulia Valda and Madame Eugenie Pappenheim. The latter sang but once, and then made way for Miss Franklin, of Boston. Madame Valda achieved a single pronounced success—in an operatic air, "Caro nome," from "Rigoletto." The principal contralto was Madame Hastreiter, whose large manner and hearty style made her the favourite singer of the Festival. Negotiations with Max Alvary fell through, and the tenor work was divided between Theodore Toedt and A. L. King; while Max Heinrich, A. E. Stoddard, and J. M. Babcock sang the baritone and bass songs. The orchestral parts were played by the Symphony orchestra of Boston, and showed a decided improvement on the bands that have been accustomed to play at Worcester. Mr. Carl Zerrahn, who has filled the position for many years, was again the Conductor. Our festivals multiply and wax apace. In Petersburg, Virginia, an excellent chorus has been formed under the intelligent direction of H. Noltenius, a wealthy tobacco planter of German nationality, and so successful have been the annual festivals given there, with the assistance of Mr. Zerrahn and an orchestra from Baltimore, that this year the Association is building an Academy of Music as a permanent home for the festivals and for other entertainments. Buffalo, which is already rejoicing in a new music hall, will hold its third Festival on October 18, 19, 21, and 22. Mr. Walter J. Damrosch will be the Conductor of the Festival, the orchestra will be drawn from the New York Symphony Society, and the principal soloists will be Miss Ella Earle, of New York, Madame Hastreiter, Max Alvary, Max Heinrich, Rudolf von Milde, and Miss Adele Aus der Ohe. There will be five Concerts, one devoted wholly to Wagner's music. In the others, Sullivan's "Golden Legend," Mendelssohn's "Midsummer Night's Dream" music, and Berlioz's "Damnation of Faust" will be produced. Concerning the biennial festival to be given at Cincinnati next May, under the direction of Theodore Thomas, nothing new is reported except the engagement of Mr. Lloyd, of London, as tenor soloist.

But talk about music that is only *in articulo* can scarcely be interesting at such extremely long range, and I will no longer burden the page with talk of future prospects. In another month the season will have opened in all the large cities, and we shall know whether or not the promises of many plausible prospectuses are to be kept. At present we are all counting the rests before the prelude.

A note in THE MUSICAL TIMES of last month implies that the new Wagner Society organised in New York intended to assume the responsibility of Concert-giving on a large scale. Such is not the case. The Society, as a matter of fact, is not yet thoroughly organised and, though it may use its influence in behalf of certain Concerts that represent progressive ideas, it will not go into the Concert business itself. Its purposes are defined to be: to promote knowledge and appreciation of the art-principles set forth in the literary and musical compositions of Richard Wagner; to foster a national spirit in American musical culture; to encourage sincerity in the attitude of the public toward music; to advance progressive ideas touching musical forms and the lyric drama; and to forward fellowship among its members. It is likely to develop into a large and influential club, as its organisation has been hailed with enthusiasm by professional musicians as well as amateurs. Mr. E. C. Stanton, managing director of the Metropolitan Opera House, will in all likelihood be its first president.

Professor Karl Klindworth has decided to make New York his home during the coming season. Teresina Tua arrived in New York yesterday.

OBITUARY.

ROBERT AUGUST STOEPEL, a well-known orchestral leader, died at his residence in New York, on the 1st ult., in the arms of his daughter, Mrs. Henry Miller, known in the theatrical profession as Miss Bijou Heron. Stoepel was born in Berlin in 1821. His father was a famous Court musician, known as Robert Stoepel, which name August subsequently adopted. He studied at Berlin, and at Paris, at the Conservatoire de Musique. He soon became known, and in 1850 Max Maretzek took him to America as orchestral leader. Stoepel became connected with Wallack's old theatre, where he remained many years. When Dion Boucicault was in the States, Stoepel wrote the music for all his plays, including the well-known "Ghost melody in the Corsican Brothers." Under his *bâton* "La Grande Duchesse de Gerolstein," "La Vie Parisienne," "Fleur de Thé," and "Genevieve de Brabant" were produced at the old French Theatre, in Fourteenth Street, New York. He wrote the music for Mr. Daly's productions of "Hurricane," "Divorce," "Frou Frou," "Man and Wife," and "Fernande." After this engagement he came to England, where Mr. Henry Irving employed him as composer of incidental music and leader of orchestra. Stoepel wrote the music for many of Irving's first productions. He returned to America, and became leader of the orchestra for Augustin Daly at his present theatre. He retained this position until about three years ago, when he became very deaf, and, as his daughter had married, he retired. He produced two operas in Paris called "Indiana," and "Charlemagne." He also wrote an opera called "Aldershot," which was given in London. Upon his return to America he wrote several other operas, two of which were to have been produced this winter; at the time of his death he was working hard at their completion. One of these was called "Unita," the other "The Mahdi." He also wrote a cantata called "Hiawatha." At one time he had accumulated a fortune of £20,000, £12,000 of which he lost during a real estate panic in New York. Recently, upon the suggestion of his daughter, he sank about £6,000 in an annuity. The first instalment was to have been paid in January next.

MAURICE STRAKOSCH, the celebrated impresario, died on the 8th ult., at his house in the Rue de la Bruyère, Paris. The immediate cause of his death was congestion of the lungs and asthma, from which he had been a sufferer for many years. He was born at Lemberg in 1825. Educated originally as a vocalist, he subsequently relinquished the idea of becoming a singer, and devoted himself to the study of the pianoforte. His fame, however, rests chiefly on his talents as an impresario. His musical education was carried on at Pesth and Vienna; he made his *début* as a pianist at Naples in 1846, with a brilliant success. In 1851 he migrated to America, and established himself at New York as a professor of piano and singing. Here he met Amalia Patti, who became his wife, and it was to him that her sister, Adelina Patti, owed that early training which afterwards materially aided her success as a vocalist. He returned to Europe with his sister-in-law, accompanying her in her various tours until her marriage with the Marquis de Caux, when he went back to America, and in concert with his brother Max, organised various musical enterprises. He was indefatigable in discovering and developing talent. The list of artists who have appeared under his auspices includes the names of Madame Nilsson, Madame Minnie Hauk, Miss Arnoldsen, Mdlle. de Belocca, Mdlle. Heilbron, and Madame Albani, amongst others more or less distinguished. Latterly he resided chiefly in Paris, whence he visited the chief towns of Europe, including London, the last visit he paid to the Metropolis being on the occasion of Mdlle. Arnoldsen's *début* here. He was in harness almost up to his final moment, having but two hours before his death given a singing lesson to one of his most recent *protegées*. He was the composer of pianoforte fantasias, transcriptions, and studies, and a few months ago he published his Memoirs entitled "Souvenirs d'un Impresario" (reference to which will be found in another part of this paper). He was buried, on the 11th ult., in the cemetery of Père la Chaise, whither his remains were followed by several of his friends distinguished in the artistic world.

M. LOUIS BRANDUS, music publisher of Paris, died at his house in the Rue Richelieu by his own hand on September 30. He took a solution of cyanide of potassium in a fit of depression. He had been in low spirits for several days previously, though the cause was not apparent. He was nearly seventy years of age. The firm of which he was the head possessed the copyrights of many of Rossini's works, many of Offenbach's, and nearly all of Meyerbeer's. M. Brandus was the friend and executor of Meyerbeer, and was wont to relate many interesting stories concerning him. He was a frequent visitor to London until about ten years ago, and at his hospitable house in Paris he was wont to gather many of the most eminent men in literature, music, and the pictorial arts of all countries.

IN addition to the many repetitions of Dr. Villiers Stanford's "Irish" Symphony which have been already arranged in the United Kingdom, we have much pleasure in stating that performances are to be given in Vienna, under Dr. Hans Richter; in Hamburg, under Dr. Hans von Bülow; and in several of the most important cities of the United States.

THE opening Concert of the forthcoming series of Novello's Oratorio Concerts is announced to take place on the 10th inst., when Mackenzie's Jubilee Ode, followed by Dvorák's "The Spectre's Bride" will be given, under the direction of Mr. Randegger. The solos will be sung by Madame Albani, Mr. Harper Kearton, and Mr. Santley.

SPECIAL Thanksgiving Services were held at St. John's, Waterloo Road, S.E., on Thursday evening, September 29, and the Sunday following, when the church was most beautifully decorated with corn and various fruits. Stainer's festival setting of Magnificat and Nunc dimittis was used on Thursday, and A. J. Dye's new Service in D on Sunday evening, the Anthem being by Tours, to the words, "While the earth remaineth." After each service a portion of Mendelssohn's "Hymn of Praise" was sung. On Thursday, the 20th ult., the first of the Free Oratorio Services for this season was given at the same church, the work selected being Mendelssohn's "Lobgesang." This was effectively rendered under the conductorship of the Vicar, and was accompanied on the organ by Mr. Henry J. B. Dart, Organist to the Church, who also played an organ arrangement of the Symphony. The soloists were Masters Warren and Edwards (of St. John's choir), and Mr. J. Gostick. Mrs. Dart presided at the pianoforte. It is proposed to give Mendelssohn's 42nd Psalm on Sunday evening, November 6; Sir A. Sullivan's "Prodigal Son" on Thursday, November 16; Spohr's "Last Judgment" on Thursdays, December 1 and 15; and Handel's "Messiah" on December 22.

At the Avenue Theatre, on the 26th ult., a new Comic Opera, called "The Old Guard," was produced with unusual success. The music is by Planquette, the composer of many other operas of the lighter kind which have won their way into popularity. The music is pretty, if not in every number original, but the chief cause of the success achieved was found in the performance. The parts were entrusted to singers who knew their work, and could bring natural as well as high artistic qualifications to support their assumptions. Mr. Alec Marsh, who made a favourable impression at Norwich recently, represented a young soldier effectively, singing his music with artistic care and finish. Miss Henrietta Polak, a young and graceful vocalist, made a hit with a regimental song, and Miss Wentworth did her best with a part not wholly suited to her powers. The most vivid impression was made by Miss Marian Edgcumbe, better known as Marian Mackenzie, her beautiful voice, well ordered vocalisation, and her natural talent for acting, making her an acquisition to the stage which the audience was not slow to welcome most heartily. Mr. J. Tapley, the tenor, also sings earnestly, and the humorous element in the comic opera is supplied by Messrs. Roberts and Dallas. The opera is well and effectively mounted.

Mr. F. M. Wallace, an excellent artist, and one of the best of our English orchestral players, has been compelled by ill-health to seek a more genial climate. The *Lytellton Times* records a musical event in which he took part, by which it may be inferred that his health has been partly, if not wholly, re-established. In aid of the funds of the Canterbury Engineer Volunteers an excellent Concert was given at the Theatre Royal, Lytellton, N.Z., on August 20. The Conductor was Mr. A. Towsey, a musician who received his education at St. Michael's College, Tenbury, and who is now doing good work in fostering a love for the art in the distant colony. Some well chosen vocal pieces were acceptably given by Miss Dixie, Mrs. Westmacott, Mrs. J. P. Kelly, Miss E. Buchanan, Mr. R. A. Joseph, and Mr. Millar, all of which were well received by the audience, which included a large attendance of volunteer officers in uniform. The special feature of the Concert was the violin playing of Mr. F. M. Wallace, whose delicate treatment of several brilliant fantasias roused the enthusiasm of the hearers to the highest pitch. For each piece an encore was demanded and complied with, his beautiful playing exhibiting his mastery over the instrument and his power of enlisting the sympathies of those who heard him.

The *British Bandsman* is the title of a new monthly magazine for bandmasters and members of military and brass bands. The Editor, Mr. James Waterson, in a preliminary address, states that "the aim of the paper is to stimulate, and, where it is non-existent, to create and foster in bandsmen a desire for, and a love of, good and high-class music, to provide recreation and instructive literature for master and pupil, to popularise band music, and, lastly, to urge a claim for a higher status in the musical world for band professors." These are commendable objects, which all who wish well to art will be glad to see carried out. The recent military decree, which restricts the employment of the services of regimental brass bands to a limited area, may help the improvement of brass band music within that area. In other places where brass bands have not the advantage of typical examples, the *British Bandsman*, the *Brass Band News*, of Liverpool, and like publications, have a worthy mission to fulfil in stimulating amateurs and professionals to attain that degree of excellence which may make them in their turn patterns for imitation or centres of musical civilisation. Having such aims in view, the *British Bandsman* has not only a reason for its existence, but is worthy of all possible encouragement.

A Harvest Festival was held at Holy Trinity Church, Wimbledon, on the 9th ult. The decorations, which were magnificent, were confined principally to the east end. The services commenced at a quarter to eight in the morning, when the Litany was said, and was followed by a celebration of the Holy Communion. Matins was held at eleven. The choir entered the church by the west door, singing the hymn "Come, ye thankful people, come." The service was fully choral. The Te Deum was sung to a setting in B flat by J. E. West, and the Benedictus was Stainer in A. The Anthem, which was very effectively rendered by the choir, was Stainer's "Ye shall dwell in the land." At the choral celebration of the Holy Communion the music was by Tours in C. The choir left the church singing the Nunc dimittis. There was a children's service in the afternoon. At Evensong the Processional hymn was "Praise, O praise our God and King." W. G. Wood's Magnificat and Nunc dimittis in F were used, and the Anthem was "Fear not, O land" (Goss). The final hymn was "Now thank we all our God." Stainer's Sevenfold Amen was sung at the conclusion of both Matins and Evensong.

At the farewell service for the Right Rev. Canon Charles E. Camidge, D.D., the newly consecrated Bishop of Bathurst, at York Minster, on the 19th ult., the musical portion included compositions from five generations of one family, relatives of the Bishop. Such a circumstance is probably unique in history. The processional hymn was to a tune adapted from a short Anthem, by John Camidge, who was appointed Organist of York Minster in 1756, and died in 1803. The Psalms and Canticles were sung to chants composed by Matthew Camidge, son of the above, and his successor, who died in 1844. The Anthem ("Sing unto the Lord") was by Dr. Camidge, son of the above Matthew, and his successor as Organist, who died in 1859 (the quartet in this Anthem was performed at the York Festival in 1825). The Kyrie, Creed, Sanctus, and Gloria were by John Camidge, grandson of Dr. Camidge, and the present Organist of Beverley Minster; and during the offertory was sung "Be merciful after Thy power," by Thomas S. Camidge, son of Dr. Camidge, his deputy Organist at the Minster, and father of Mr. J. Camidge, of Beverley.

The Harvest Festival Service at the Church of Holy Trinity, Tulse Hill, on Saturday, the 8th ult., was signalised by a performance of Mendelssohn's "Hymn of Praise," with a full orchestra and a choir, numbering together upwards of 100 executants. Dr. Walmisley Little, the Organist and Music Director, had secured an unusually good orchestra for the occasion, whose efficiency, with that of the choir, was most satisfactorily demonstrated by the excellent rendering given of the music all through the service. A new Magnificat in B flat, specially composed for the festival by Mr. W. G. Wood, well written for both voices and orchestra, was performed. Mr. Wood also proved his ability as an organ player, by an admirable rendering of Handel's Concerto in F (No. 4). The solo parts in the Cantata were entrusted to Mr. Henry Guy, and to Masters Humm (of the Temple Church) and Gaines. The service was concluded by the performance of the March from Dr. Walmisley Little's Cantata "The Rock of Israel," for band and organ. Dr. Little conducted the music throughout.

Harvest Festival Services were held on Thursday, the 20th, and Sunday, the 23rd ult., at the Church of St. John, Fulham, S.W. On Thursday evening the Service was Smart's fine setting in B flat. The Anthem was the "Wilderness," by Goss, and a Selection from Weber's "Jubilee" (Harvest) Cantata was also sung. The solo artists were Miss Hannah Jones, Mr. P. Lewis, and Mr. Frank May. On Sunday morning the service was fully choral. The Te Deum and Jubilate was Smart's in F, the Anthem being "Let Thy shield from ill defend us" (Weber). A bass solo and chorus was effectively sung by Mr. Frank May. The evening service opened with the Hymn "Now thank we all our God"; the Service was Smart's in B flat. The aria, "Thy glorious deeds," from "Samson" (Handel), sung by Mr. Frank May, and an Air by Cowen, sung by Miss Hannah Jones, concluding with the Chorus "Sing and be joyful" (Graun), were given as the Anthem. The Organist and Choirmaster was Mr. Henry J. Wood.

According to a statement printed in the *Liverpool Post*, Mr. W. Ludwig has had a chase of a most exciting character. He was under an engagement to sing in New York, and it was necessary that he should leave by the *Servia*, starting from Queenstown on the 23rd ult. He missed the connecting train at Dublin. Hiring a locomotive, he packed his baggage in the coal-tender, and, paying £50 for the service, started after the mail. On

reaching Queenstown he found to his dismay that the *Servia* was under weigh. There was still a chance to avoid the penalty for failure to fulfil his engagement. A tug was secured, and he jumped on board with his baggage, and out he went upon the second half of his adventurous journey. Thanks to much "hooting" from the tug's siren and other signals, the attention of the Cunarder was attracted and the engines were stopped, the singer in a few moments finding himself on board the ship in which his passage was secured, only £100 poorer than when he left Dublin.

ON Thursday, the 6th ult., the Harvest Festival was held in St. Stephen's Church, Poplar, E. The choir was augmented for the occasion and numbered sixty voices. The accompaniment was furnished by the organ and thirteen wind and stringed instruments. The following were included in the service: Opening Voluntary, "Largo from 13th Symphony" (Haydn), Magnificat and Nunc dimittis (Stainer in D); Anthem, "The earth is the Lord's" (Lowe). At the conclusion of the service the Gloria in Excelsis, from the "Twelfth Mass" (Mozart), was given, the concluding Voluntary being the first movement of the Overture to "Saul" (Handel). On Sunday, the 9th ult., the Festival was continued. In the morning the Anthem was "O Lord how manifold are Thy works" (Barnby) and the Communion Service (Woodward in E flat). In the evening a repetition of what was done on the Thursday was given. Mr. J. Wicking Neal, the Organist of the Church, conducted, and Mr. R. B. Elliott presided at the organ.

A MOST successful Harvest Festival was held at Holy Trinity, Tollington Park, on Saturday and Sunday, the 15th and 16th ult. The first service of the Festival was a full choral evensong, with orchestra, on Saturday. The Service was Smart in F. The Anthem was "The Wilderness," by Sir John Goss, specially scored for the occasion by Mr. Dean, the Organist of the Church. The congregation joined in the Hymn "Onward, Christian Soldiers," as set by Sir A. Sullivan. The solos and the trio in the Anthem were effectively rendered by members of the choir. After the service the orchestra and organ played Costa's March from "Naaman." Mr. Dean conducted, and Dr. Pearce, Organist of St. Clement's, Eastcheap, presided at the organ, and rendered good help to the service throughout. The Sunday services were a Choral celebration, Children's Flower Service, and Choral Evensong, at which the Anthem of the previous day was repeated, but Gadsby in C was substituted for Smart's Service.

SPECIAL Services of Thanksgiving for the Harvest were held at St. John's, Angell Town, Brixton, upon the Feast of SS. Michael and All Angels, and the Sunday within the octave. The services commenced with evensong on St. Michael's Day. Mr. John Harrison was at the organ, and the choir was conducted by Mr. W. J. Winbolt, the Organist of the Church. Magnificat and Nunc dimittis were sung to Stainer in A, the Anthem after the third Collect being "I will give thanks" (Barnby), and the concluding Anthem, "Hallelujah" (Handel), all being well rendered. On Sunday morning there were two celebrations of Holy Communion. The music selected was Responses, Tallis's Festival; Te Deum, Goss in F; Jubilate, Boyce in A; and for the Anthem, Barnby's "O Lord, how manifold." Evensong was preceded by a special service for children. The music was the same as on St. Michael's Day, except that Mozart's "Glorious is Thy name" was sung in place of the Hallelujah Chorus.

THANKSGIVING Services for the Harvest were held on Wednesday evening, September 29, and the Sunday following, at St. Agnes', Kennington Park, S.E. On Wednesday evening Bach's arrangement of the "Peregrine Tone" was sung for the Magnificat, the Anthem being Thorne's "All Thy works." On Sunday morning the Communion Service used was Schubert in G throughout. Stainer's Anthem "Ye shall dwell in the land," was sung at the offertory. In the evening the service was of a highly festal character, Stanford's Te Deum in B flat being sung at the conclusion. Mr. W. Hedgcock at the organ was assisted at all the services by trumpets and drums in addition, their effect being specially noticeable in the March from Raff's "Leonore" Symphony, which was played in the evening as a concluding voluntary.

AT the University of Oxford, on the 21st ult., the following satisfied the Examiners for the degree of Mus. Bac.:—R. B. Bateman, New College and Aylesbury; J. M. Field, New College and Altrincham; C. J. Revell, New College and Wilton, Taunton; T. H. Y. Trotter, B.A., New College and Campden Hill, Kensington, London, W.; W. Wolstenholme, Worcester College, and of the Blind College, Worcester. For the degree of Mus. Doc.:—J. Greig, Queen's College and Edinburgh; The Rev. J. H. Mee, M.A., Merton College; M. J. Monk, New College and Banbury; H. Plumridge, Keble College and Oxford. Examiners: Sir F. A. Gore Ouseley, Bart., M.A., D. Mus., Christ Church, Prof. Mus.; C. H. H. Parry, M.A., D.Mus., Exeter College, Choragus. J. Frederick Bridge, D.Mus., Queen's College.

THE annual Harvest Festival Services in connection with St. Barnabas, South Kennington, were held on the 13th and 16th ult. The services were fully choral, the Anthem in the morning being Gounod's "Sing praises unto the Lord," and the Communion Service was sung to Dykes in F. In the evening, the Canticles were Dr. E. J. Hopkins's Cantate and Deus in B flat, the Anthem Barnby's "I will give thanks," and at the conclusion of the service Smart's Te Deum in F was given. The voices were assisted throughout the service by a trumpet well played by Mr. Gardner, and after the service that gentleman and the Organist, Mr. Fred. W. Lacey (who presided at the organ throughout the services), played a selection of music for trumpet and organ, which was much appreciated.

THE first of two Harvest Festivals at St. Clement Danes, Strand, was held on September 28, Stainer's Service in B flat and Tours's Anthem "While the earth remaineth" being given by the Choir of St. John's, Waterloo Road. Mr. H. J. B. Dart was at the organ. The second Festival was rendered on September 30, by the choir and orchestra of St. Stephen's, Walworth, S.E. There were over eighty voices in the choir, and twenty instruments in the orchestra. The Canticles were Tours in F; the Anthem "Great is the Lord," by E. A. Sydenham. "The heavens are telling" was sung at the close of the service. The band and organ then played the "March of the Israelites," from Costa's "Eli." Mr. F. J. Knapp was Choirmaster and Mr. W. J. Varney, Organist.

THE organ in St. Andrew's Church, Canal Road, Hoxton, having undergone thorough reconstruction and enlargement by Mr. F. Slater, of Bow, was opened by Dr. Bridge on Wednesday, September 28. The instrument now contains fifteen stops, two manuals, and a pedal compass of thirty notes. The swell manual and draw stops are on the tubular pneumatic principle, and the pedals according to the College of Organists' requirements. Dr. Bridge effectively displayed the tone of the various stops, giving a Recital after accompanying the service. Mr. Gawthrop, of Her Majesty's Chapel Royal, St. James's, sang the tenor solos. The choir was augmented for the occasion by that of St. Leonard, Shoreditch. Mr. Feline, Organist and Choirmaster of St. Andrew's, acted as Conductor.

ON the 2nd ult., at St. Andrew's, West Kensington, the Harvest Festival Services of the preceding Thursday were repeated in the evening by a largely augmented choir. The service was fully choral. Barnby's setting in E to the Magnificat and Nunc dimittis were sung with great precision, excellent quality of tone being preserved throughout. The Anthem was Stainer's "Ye shall dwell in the land." After the service, portions of the "Hymn of Praise" were sung, the first and last chorus being given with good attack. The chief feature was the most excellent rendering, by Mr. Collwyn Thomas, of the solos "Sing ye praise" and the "Sorrows of death," especially the latter. The service was under the direction of Mr. Edgar Pettman, A.C.O., Organist and Director of the Choir.

THE Finsbury Choral Association, one of the many suburban musical Societies deserving of all encouragement, inaugurated its ninth season with a Conversazione in the Holloway Hall, on September 22. The Society proposes to give three Subscription Concerts, when Barnby's "Rebekah," Gade's "Crusaders," Mendelssohn's "Elijah," Gounod's "Gallia," and Sullivan's "Martyr of Antioch" will be presented. The Committee hope that the first and

the last of the group of works selected will be under the personal direction of their composers. The season will end with "The Messiah," as an extra performance not included in the subscription. The services of some of the best among the rising vocalists have been secured for the solos, and the band will be led by Mr. Carrodus.

The Harvest Festival at Christ Church, Forest Hill, S.E., was held on Thursday, the 6th ult., the church being most artistically decorated and filled with an attentive congregation. The Rev. Mr. Scolefield, of Eton College, was the preacher. The service was fully choral, including a fine number from Mr. Cowen's "Ruth," recently given at Norwich Musical Festival, "How excellent." The important tenor solo part was well given by Mr. Edwin Bryant, and the choir was under the direction of Mr. Wm. McDonell. The Festival was continued over the following Sunday, when Smart's "The Lord hath done" was sung. His Te Deum in F gave a dignified finish to the evening services on Thursday and Sunday.

A Harvest Festival was held at the Parish Church of St. John the Baptist, Barnet, on the 29th September (Feast of St. Michael and All Angels). The church was decorated with considerable taste for the choral evensong, which was made the chief office of the day. The choir gave a careful rendering of Tours's Service in F, and the Anthem selected was Goss's "Fear not, O land," in which Mr. W. J. Hall sang the bass solo with good effect. At the conclusion, Madame Florence Winn sang "Jerusalem" (Parker) and "O rest in the Lord," from "Elijah." Mr. H. W. Poole, the Organist and Choirmaster, conducted the service, and subsequently gave a Recital on the new three-manual organ erected by Messrs. W. Hill & Son.

St. Saviour's (South Hampstead) Harvest Festival Services were celebrated on the 15th and 16th ult. The Service on Saturday evening (15th) being Bunnett, and the Anthem "The Lord is loving unto every man," by Garrett. On Sunday there was full choral service, Garrett's Anthem being repeated at the morning service, also Stainer's Te Deum. In the afternoon the Anthem was Barnby's "O Lord, how manifold." In the evening Stainer's Magnificat and Nunc dimittis was sung, the Anthem being by Sydenham "Great is the Lord and marvellous." During the offertory the Hallelujah Chorus was excellently rendered under the direction of the Choirmaster, Mr. A. J. Greenish, F.C.O., Mus. Bac., Cantab.

The Wycliffe Chapel Choir, who have just taken the first prize for church choirs at the recent competitions at the People's Palace, Mile End, held a congratulatory meeting on Thursday, September 22, when Pattison's Cantata "John Bull and his trades" was excellently rendered in character by the choir, accompanied by Mr. F. A. Jeneson and Miss Bonallack. The programme also included two violin solos by Miss Adela Duckham and some songs by Miss Clara Dowell, Miss Hood, and Mr. Doig. The choir also sang Leslie's "Troubadour" with refinement and expression. A very pleasant addition to the programme was made by the presentation to Mr. George Merritt, the Choirmaster, of a silver-mounted ebony *bâton*.

A Harvest Thanksgiving Service was celebrated at the East Hill Baptist Chapel, Wandsworth, on Thursday, the 20th ult. The chapel was tastefully decorated. The service was very hearty, the large congregation joining in the well-known Harvest hymns with much vigour. After the service, the choir sang a selection of Harvest anthems by Dr. Stainer, Sydenham, T. Mee Pattison, &c., all the music being rendered in a praiseworthy manner. Mr. John Ulrich, Choirmaster, conducted, and Mr. James Howlett presided at the organ. At the final rehearsal, on Tuesday evening, the members of the choir presented their choirmaster with a very handsome *bâton*, in recognition of his services for the last four years.

The Harvest Festival at St. Peter's, Brockley, took place on Friday, September 30, when the evening service was sung to Stainer in A, and the Anthem was C. J. Frost's "Come, ye thankful people, come," in which the congregation joined at the end. Handel's Hallelujah, from the "Messiah," was sung after the sermon, and again after the morning service on Sunday, October 2, when Goss's "Fear not, O land" formed the Anthem. In the evening of that day, in addition to the repetition of Frost's Anthem, "Come, ye thankful," Beethoven's Hallelujah Chorus, from the "Mount of Olives," was sung at the conclusion of the service.

On Thursday evening, the 13th ult., at the Harvest Festival week-night Service, Mendelssohn's "Hymn of Praise" was sung, with orchestral accompaniment, at Holy Trinity, Upper Tooting, by the joint choirs of Streatham Parish Church and Holy Trinity, Upper Tooting, kind help being also given by members of other choirs. Masters Humm and Green, and Mr. E. Bryant were the soloists. The orchestra comprised about twenty-two instrumentalists. Mr. Charles T. Cooke presided at the piano, Mr. Lee Davis at the organ. The Magnificat was sung to Gadsby's setting in C. Mr. Alfred Physick, the Organist of the Church, conducted.

Harvest Thanksgiving Services were held at St. John the Evangelist's, Kilburn, on Friday, the 14th, and Sunday, the 16th ult. On the 14th, the Magnificat and Nunc dimittis were Garrett in E flat, and the Anthem, Sir G. Macfarren's "O Lord, how manifold." After the service, Mr. Herbert Rolfe, A.C.O., the Organist and Choirmaster, played the following selection:—Postlude in D (H. Smart), Andante in G minor (E. Silas), and Toccata and Fugue in D minor (J. S. Bach). On the 16th, the Anthem in the morning was Macfarren's "O Lord, how manifold," and in the evening Bunnett's Cantate Domino and Deus Misereatur in F, and "O taste and see" (Goss) were sung.

The members of the Grosvenor Choral Society gave their 188th monthly Concert at the Grosvenor Hall on Friday evening, the 21st ult., when Callcott's "Golden Harvest" was well rendered, both by soloists and choir. The soloists were Madame Merton Clark, Mr. and Mrs. T. P. Frame, and Mr. Broughton Black, the latter of whom made a most successful first appearance at these Concerts. The programme was filled up with a miscellaneous selection, including "All hail, the noble victor," from Auber's "Masaniello." Mrs. T. P. Frame and Miss Hartley presided at the piano. Mr. David Woodhouse conducted.

The Organ Recital on the 4th ult., at St. Nicholas Cole Abbey, E.C., was given by Mr. Henry J. Wood. His programme included works by Bach, Best, E. C. Nunn, and Widor. An interesting feature in the Recital was the performance of three clever new organ pieces—Romance, Andante con moto, and Gavotte, by Cuthbert Nunn (Charles Lucas Medalist, R.A.M.). The vocalist was Mr. B. H. Grove, who gave a fine rendering of Gounod's "Nazareth" and "Now heav'n in fullest glory shone" ("Creation") Haydn, and whose artistic singing and fine voice were greatly appreciated by a large congregation.

An association of North London Presbyterian Choirs was recently formed at a meeting of the organists and choirmasters of twelve churches. Mr. Robert Wales, of Highbury, who presided, was elected president, and Mr. F. G. Edwards (St. John's Wood), vice-president, while the committee is to consist of the organists or choirmasters of the churches associated, and a delegate chosen by each choir. The object of the association is to stimulate interest and promote efficiency in the service of praise by holding an Annual Choral Festival of the combined choirs in different churches in rotation.

The Harvest Festival Services at St. Andrew Undershaft, St. Mary Axe, E.C., were held on Thursday, September 29, and Sunday, the 2nd ult. On Thursday the choir of St. Andrew was augmented by that of St. John-at-Hackney, numbering together about sixty voices, accompanied by an orchestra of nineteen players and organ. Mr. Arthur Trickett, F.C.O. (Organist and Choirmaster of St. John-at-Hackney), presided at the organ, and Mr. W. M. Wait (Organist and Choirmaster of St. Andrew Undershaft) conducted. The church was crowded with an attentive congregation.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave an Organ Recital in that church on the 16th ult., being the first of this season's series. Mr. Holmes was assisted by a full orchestra, and also by Miss Meredyth Elliott. The programme included Cujus Animam (Rossini), Minuet in A (Kendal), Sanctissima (Zoeller), March on a

theme of Handel (Guilmant), Ave Maria (Reyloff), Andante in G (Batiste), "War March of the Priests" (Mendelssohn), and the Colonial and Indian March (Holmes). The spacious building was crowded to overflowing.

THE members of the St. George's Glee Union gave their 224th consecutive monthly Concert on the 7th ult., at the Pimlico Rooms, Warwick Street, S.W. The solo artists were Madame Woodhatch, Miss Amy Sargent, Miss Jeanie Rosse, Mr. Reginald Groome, and Mr. John W. Knott. Mdlle. Eléonore de Burgh contributed two pianofore solos. The choir sang part-songs, glees, &c., composed by Bridge, Haking, Leslie, Rossini, John Wilbye, Martin, and Weber. Mr. F. R. Kinkee presided at the pianoforte, and Mr. Joseph Monday conducted.

MR. H. W. WESTON, F.C.O., gave a Recital on Sunday, the 23rd ult., at Battersea Chapel, S.W., on the new organ recently erected by Binns, of Bramley. There was a large attendance, the intention of the trustees being to provide good music and lectures for the people of the neighbourhood on the Sunday afternoons during the winter. The programme included Bach's Fantasia in G minor, two pieces (Toccata and "Marche de Rois Mages") by Dubois, Smart's Overture in D, and works by Gounod, Wesley, and Guilmant.

ON Tuesday, the 18th ult., being the Dedication Festival, the "Elijah" was performed with full orchestral accompaniment at St. Luke's Church, Chelsea. The choir consisted of ninety voices, and the band, led by Mr. Dean Grimson, of forty members. The choruses were sung with much precision, and the solo parts of the work were most admirably given by Miss Julia Jones, Madame Marian Ellis, Mr. T. W. Page, and Mr. Musgrove Tufnail. The performance was under the direction of Mr. Everard Hulton, Mus. B., Oxon, the Organist and Choirmaster.

A NEW organ has been erected by Messrs. Bevington and Sons in Trinity Congregational Chapel, Church Road, Brixton, and was formally opened by Dr. C. J. Frost on Wednesday, the 19th ult. The programme embraced the names of Handel, Bach, Merkel, Mendelssohn, Grison, Guilmant, &c. Dr. Frost's own composition, Introduction and Variations on "Come, ye thankful people, come," pleased on account of its popular subject and fanciful treatment. Miss Annie Matthews and Mr. Robert Poole sang the vocal illustrations.

THE Harvest Festival Services at Eccleston Square Church were held on September 25. The musical portion, under the direction of Mr. Frank Idle, Organist and Choirmaster, was throughout of a most successful character. The Anthems were Barnby's "I will give thanks," Lahee's "Praise the Lord," and Lowe's "The earth is the Lord's." Solos were sung by Miss Ball and Mr. Padarn Lewis. Mr. Idle gave a short Organ Recital after the evening service.

THE Harvest Festival at Victoria Chapel, Wandsworth Road, Clapham, was held on Sunday and Monday, September 25 and 26. On the 26th a Special Musical Service was given, the music including solos by Haydn, Handel, Stainer, and Mozart, which were sung by Miss Maud Leslie, Miss Lydia Davis, Mr. Tom Maude, and Mr. Philips. The choir was largely augmented and sang with good effect under the conductorship of Mr. T. Burrows, the Choirmaster. Mr. Douthwaite presided at the organ.

THE Church of St. Lawrence Jewry being about to be pulled down, notice has been given to the Ecclesiastical Commissioners in the name of the Dean and Chapter of St. Paul's Cathedral to have the body of Dr. Maurice Greene, some time Organist of the Cathedral, re-interred in the crypt side by side with that of Attwood, his successor, after John Jones. Dr. Greene's body is buried in the Minister's vault in the church about to be demolished. His father was rector of the parish.

THE annual Harvest Festival was held at St. Thomas's, Westbourne Grove, on the 19th ult. The choir, under the directorship of Mr. Walter Wesché, gave an excellent rendering of the service. The Canticles were sung to Garrett in F, the Anthem being Tours's "Glory, wisdom," and Smart's Te Deum in F closed the service. Mr. Wesché presided at the organ.

THE Harvest Festival was celebrated at St. Philip's, Old Kent Road, on Wednesday, the 5th ult., when the choir, augmented for the occasion, under the conductorship of Mr. O. M. Philps, Organist and Choirmaster, rendered the service most efficiently. Arnold in A and "The heavens are telling" (Haydn) were the chief items. Mr. Sidney F. Hill presided at the organ, and at the conclusion of the service gave a short Recital, which was greatly appreciated by the large congregation.

THE Harvest Festival Services at St. Luke's, Kilburn, were held on Sunday, the 9th ult., and were throughout of a most successful character. The music at the morning service included Vaughan in D, and "O give thanks" (Sydenham). In the evening the Canticles were sung to G. F. Cobb in C, and the Anthem was "The Lord hath done great things" (Smart). The musical arrangements were under the direction of the Organist and Choirmaster, Mr. F. H. Stokes, who presided at the organ.

A SELECTION from Mendelssohn's "Elijah" was rendered by the large choir of Marylebone Parish Church on the evenings of the 13th and 20th ult. That these services are appreciated was evident by the crowded state of the church. Mr. Musgrove Tufnail's fine voice and perfect enunciation fitted him for the ordeal of sustaining the part of *Elijah*. The tenor solos were sung by Mr. J. E. Houghton. Mr. Herbert Hodge presided at the organ, and Mr. William Hodge conducted.

THE Harvest Festival at Balham Parish Church, S.W., was held on the 9th ult., a short Recital being given after Evensong by Mr. H. W. Weston, Organist and Choirmaster of the Church, to a large congregation. The selections included Wesley's Choral Song and Fugue, two movements from a Handel Concerto (3rd set), and works by Guilmant and Schubert. The offertories at Matins and Evensong, amounting to £30, were given to the Organ Fund.

AT St. Matthias' Church, West Brompton, the Harvest Thanksgiving Services were held on Sunday, the 23rd ult., when the music consisted of Services, Stainer in A and Weber in G, with Gounod's "Solemn Te Deum"; and the Anthems were Stainer's "Ye shall dwell in the land" and Frost's "Come, ye thankful people, come." The music was under the direction of Mr. J. Mallitt Jones, the Organist and Choirmaster of the Church.

A RECITAL was given on the new organ at the Clapton Presbyterian Church, Hackney Downs, on the 27th ult., by Mr. C. J. C. Boddington, Organist of St. Andrew's, Stoke Newington. The programme consisted of the following:—Overture (Occasional), Handel; Offertoire (D minor), Batiste; Serenade, Gounod; Prelude and Fugue (B flat major), Bach; March (Triumphale), Mailly. The Recital was interspersed with solos by Mr. Thos. Sweeny.

THE members of St. Paul's German Church Choir gave a Concert in the hall adjoining the church in Goulston Street, on Monday, the 10th ult. The choir showed to advantage under the careful conductorship of Herr Gustav Stephan. Miss Kate Hemming, Miss Susetta Fenn, and Mr. Sinclair Dunn were the vocalists. Herr Szczepanowski performed several violin solos, and Mr. Goebel and Mr. Schneider efficiently accompanied during the evening.

A PERFORMANCE of A. R. Gaul's "Ruth" was given in St. Saviour's Church, Poplar, on the 2nd ult., by a choir of sixty ladies and gentlemen, conducted by Mr. J. H. Tait, and accompanied on the organ by Mr. C. A. Bendall, Organist of All Hallows', Bromley. The solos were efficiently rendered by Miss S. J. Evans as *Naomi*, Miss Rose Brain as *Ruth*, Miss Waller as *Orpah*, and Mr. Brain as *Boaz*.

A MOST successful Concert was given on Monday, the 3rd ult., at St. Andrew's, Battersea, in aid of the choir funds, under the direction of Mr. F. E. Choveaux. There was a large audience, and the vocalists were Miss Louise Bond, Miss Eldena Eldon, Mrs. Isabel Browning, Mr. W. A. Moore, and Mr. F. E. Choveaux, who was also solo pianist and accompanist. The choir sang several part-songs.

A CORRESPONDENT writes from Frankfort that Joseph Joachim has purchased a new violin of remarkable quality. Its tone is everywhere admired. We shall, no doubt, hear it at the "Pops" later on.

Mr. Henry J. Wood gave his first Organ Recital at St. Katherine Cree, Leadenhall Street, E.C., on the 17th ult., in aid of the Church funds. His programme included works by Bach, Handel, Muffat, Widor, Freyer, Guilmant, Krebs, Cuthbert, and Nunn. His second Recital was given, on the 24th ult., in aid of the Choir Fund. His programme was selected from the works of Mendelssohn, Smart, Bach, Merkel, Saint-Saëns, Krebs, Ad. Thomas, Widor, and Fink. These Organ Recitals are given every Monday, from twelve to two o'clock.

On Saturday, the 1st ult., Mendelssohn's "Hymn of Praise" was performed as the Anthem for the Special Harvest Service at the Parish Church, Streatham. Mr. Henry Gadsby conducted, and the solos were taken by Mr. Edwin Bryant and Master Defty. In addition to the accompaniment of the organ and orchestra, the services of a pianoforte were called into requisition.

Highly favourable reports reach us as to the progress achieved by young Mr. Dykes, who has for some time been studying in Germany. His compositions, we hear, are of the utmost promise, and mention is particularly made of a Pianoforte Trio, an Orchestral Serenade, and a Pianoforte Concerto. We hope to see one of these works produced during the present season.

The 500th performance of Gounod's "Faust" is announced to take place at the Grand Opera, Paris, on the 5th inst., under the composer's direction. Madame Fides Davies will undertake the *rôle* of *Marguerite*, and Mr. Jean de Reské will be the *Faust*.

At the Parish Church, Ewell, on September 29, the Harvest Festival was celebrated. The choir gave a good rendering of the various musical items of the service, including the special Harvest anthem "Come, ye thankful people, come," by C. J. Frost. Mr. Frecknell, the Choirmaster, presided at the organ.

At a Concert at St. James's Hall, on the 6th ult., a young and talented violinist, Mdlle. Henriette Murkens, a native of Holland, and a pupil of M. Leonard of Paris, made a most successful *début*. Her performance of Mendelssohn's Andante and of Sarasate's "Faust" Fantaisie was greatly admired.

The choir of the Studley Road Wesleyan Church, Stockwell, has presented to their esteemed Organist and Choirmaster, Mr. J. Clarke, in commemoration of his marriage, which was celebrated at this church, a beautiful engraved silver teapot and cut glass preserve jar, mounted in a rustic silver frame.

On the 13th ult. Miss Adela Duckham, thirteen years of age, a student at the Guildhall School of Music, received from the Royal Cornwall Polytechnic Society their Silver Medal of the first class, bearing an inscription—"For distinguished proficiency as a violinist." The medal—a very handsome one—was designed by Mr. W. Wyon, A.R.A.

The remains of Franz Schubert are to be transferred from the Viennese suburban cemetery of Wahring to the Central Burial Ground, where a monument is to be erected on the great composer's grave. Its execution has been entrusted to the sculptor Kundmann, who has promised to finish it by next May.

The Organ Recitals at Bow are being successfully carried on. Several eminent organists have already appeared this season, and others are engaged, including the eminent French organist, M. Alexandre Guilmant, who will visit England early in December.

Miss Teresina Tua, the gifted violinist, will make her first appearance at Chickering Hall, New York, on the 17th inst. She has made an engagement to play at 225 concerts in the United States during two consecutive winter seasons.

Miss Fanny Davies is at present making an artistic tour in Germany, and there upholding the credit of our "unmusical country."

Mr. Barton McGuckin sailed for New York in the *Etruria*, from Liverpool, on the 29th ult.

REVIEWS.

A Short History of Cheap Music.
[Novello, Ewer and Co.]

"The best books," said Leigh Hunt, "are those which can be carried into a corner, and which present attractive matter at any page which opens." Accepting this definition, the "Short History" is certainly entitled to a place among so enviable a catalogue. The musical reader will find an element of delight in each leaf, and even the untechnical will discover food for reflection and matter of much interest. It is professedly a short history of cheap music as exemplified in the records of the house of Novello, Ewer and Co.—with especial reference to the first fifty years of the reign of her most gracious Majesty Queen Victoria. It is actually the nucleus of the history of music generally, during the period above-named, and as such will probably be taken by the historian of the future as the most suggestive means for more elaborate work that could conveniently be found. As Sir George Grove says of the work in his Preface, "It chronicles an advance of which we may be proud in one of the highest departments of mental progress and one of the noblest of the arts—an advance which may claim a special merit among the great movements of the day, because music ministers to the imagination of man, and leaves untouched his baser faculties."

The record begins with an Introduction describing the state of music between the years 1811 and 1836, the period of the actual foundation of the publishing house by Vincent Novello. Some very curious and interesting facts are related concerning the condition of music during the first portion of the present century, and many noteworthy particulars are given concerning the attempts to provide cheap music and to conquer the prejudices of those who were opposed to such innovations. The introduction of labour-saving machinery, the improvements in the processes of printing, the struggles to free the press from such vexatious imposts as then hindered progress, and the joint connection of the rising firm with the great composer Mendelssohn, whose Oratorio "St. Paul" was first presented to the public in an acceptable form by the house, and a number of other matters pregnant with interest are told in this introduction. With the opening days of the Queen's reign came a time of greater activity for the house. The growing prosperity of Choral Societies, the great musical mission of the late John Hullah, the institution of The Musical Times as a Singing Class Circular, the invention of the world famous Octavo Editions of the Oratorios, the establishment of Alfred Novello as a printer on his own account, and the demand for his publications, necessitating the formation of direct agencies in America, form the chief points of the history of the first decade. The second chapter relates the history of the reduced prices, and the efforts made to obtain the removal of the Taxes on knowledge and the newspaper stamp, efforts which testify to the fact that Alfred Novello had become, as it were, a missionary on behalf of cheap literature. The more intimate connection of Mr. Henry Littleton with the house, and the effect of his enterprising spirit and persevering nature upon its fortunes by the extension of the principles upon which it was founded, form the chief themes of the third chapter, 1858—1867.

In these chapters is shown the first substantial fruits of the labours of Alfred Novello, not only in the increased prosperity of the firm, but also in the enormous spread of musical institutions and of the love of the art in all parts of the country. Choral societies were established throughout the length and breadth of the land, and even the humblest village church had its choir. These things were made possible by the productions of the firm. A quarter of a century before, choral societies were few and far between, because there was no cheap music. The members of each society often made their own voice or band parts, and the enthusiasm which would prompt men to such sacrifices of time and patience was not always at equal pressure. So soon as it was found that good and correct parts or vocal scores could be purchased at small cost, the institution of choral societies followed as a matter of course. In like manner

the music in the service of prayer and praise was made capable of improvement. The *répertoires* in the "Choirs and places where they sing," were increased by the addition of the classical works of the greatest writers of sacred music, and improvement in the character of the service by the admission of taste and refinement, excited the emulation of those to whom music had been hitherto either a "dark and dumb ceremony," or was so carelessly done that interest in its effects was weakened or lost. Domestic music was also more generally cultivated, and so the land was made musical. High and low, rich and poor, all could enjoy the pleasures to be derived from communion with the spirits of the present and past in music, and this almost entirely through the efforts of the house. But for the foresight and enterprise of Alfred Novello and the energy of his successors, music would have been retarded some half-a-century in its progress towards popularity. Therefore, the greatness of the work done can neither be over-estimated nor over-praised.

In the fourth chapter, 1868—1877, the establishment of cheap Concerts by the firm as a natural sequence to the issue of cheap music is told; and the connection of the house with all the great musicians of the time, and the wide recognition throughout the world of the services of the house in the cause of cheap music, form the chief theme of the final chapter.

The book is written in a genial spirit and in a modest style. It is adorned with portraits of Vincent Novello, Alfred Novello, and Henry Littleton—the three worthies in the history of the firm whose labours have been so successful in carrying out the plan which called it into existence—in the form of most artistic etchings by Mr. H. R. Robertson. The book is one of the most perfect specimens of typography produced during the last few years, when so much has been done to make the art of printing worthy of the century. As it is no mere trade circular, but a faithful and honest account of what has been done through a period of more than three-quarters of a century to popularise music in England, either alone or in combination with recognised institutions, it may be read with delight and studied with profit. For the reason stated in the outset it deserves to be classed among Leigh Hunt's pattern books.

The Holy Vision. Sacred Song. The words written by F. E. Weatherly. The music composed by Charles Gounod. [Novello, Ewer and Co.]

There are few composers who know how to write well and expressively for the voice better than the composer of "The Redemption." The present song—one of his latest and happiest efforts—is no exception to the rule. It is in every respect a fine composition, and intensifies the spirit of the words to a degree only reached by Gounod among all modern musicians. The several verses, which portray the successive stages of her Son's suffering, as seen in a vision of the Virgin Mother, accumulate the interest to the final point, and the hearer is carried in willing captivity by the powerful eloquence of the phrases to the culminating peroration, which is at once devotional, expressive, and thrilling. It was sung with brilliant result by Mr. Edward Lloyd at the Norwich Festival, and tenor vocalists will be glad to add the song to their *répertoires*. The compass being suitable, it would be equally effective for a soprano voice. The author of the words has written a large number of verses that have found their way into popularity.

The Congregational Church Music Hymnal. Part 2. Litanies and Chants. [Hodder and Stoughton.]

The first portion of the Hymnal containing the hymns, &c., was noticed in our August number. The general remarks as to the character of the work will be sufficiently fresh in the minds of those interested in the subject to obviate the necessity of traversing the same ground. It will be enough to say that a spirit of foresight and enterprise distinguishes both portions, and that this second volume, containing Parts 2 and 3 of the work, is equally as valuable as the former. No. 2 contains metrical Litanies, and single and double chants, arranged to passages of Scripture especially pointed for singing; and No. 3 has an admirable selection of short anthems, including translations of the Advent Antiphons, hitherto associated with the traditions of the extreme High Church, but particularly well adapted for Congregational use, especially as here given. The book is beautifully printed, and many of the pieces contained in the work will be found useful to other worshippers than those for whom the book was compiled. The Editors, the Rev. G. S. Barrett and Josiah Booth, have done their work conscientiously and well.

The Lord Reigneth. Psalm xciii. Set to music by Robert Parker Paine. [Novello, Ewer & Co.]

The composer of this work is a Windsor musician, and it was recently performed by the Windsor and Eton Choral Society and very favourably received. Mr. Paine is evidently well versed in the English school of sacred music, and his Psalm would make an extremely effective anthem for festival occasions. It opens with a broad and dignified baritone solo in C, in regular form and almost purely diatonic. No. 2 is a chorus in the dominant key, "Thy throne is established." A flowing theme with florid accompaniment is given out by the soprano, and repeated by the other voices in fugal fashion. The rest of the number, however, is in plain harmony, and like its predecessor it comes to a full close. The next section is also a chorus "The floods have lifted up," very energetic and carried out at great length. In this the composer shows much knowledge of effect, but the many repetitions of one sentence rather tend to monotony, as there is no regular development of the subject-matter. Following this is a brief interlude in the same key, C minor, of no particular significance, though the change to the tonic major near the close is one of the most effective points in the work. No. 5, the final chorus, is in two sections. The first is fugal in character, but at the words "Holiness becometh Thine house," it becomes more quiet and solemn, and so continues to the end. The general style of the music throughout is eminently conservative. If the composer is familiar with modern developments he has not cared to utilise them. This, however, is not to the detriment of the work; in many circles it is likely to be welcomed on that very account.

Two-Part Songs, for Schools. By Herbert Schartau. [Chudleigh Bros.]

Tunefulness and simplicity are essential in music for schools, but these qualities are not incompatible with taste and musicianly feeling. If any proof of this were necessary it is furnished by Mr. Schartau whose songs are noteworthy for pleasing melody, while the well written accompaniment considerably enhances their effect. The words, by Mrs. Hemans and other writers, are suitably chosen. At the end of the book is a musical sketch or brief Cantata, with recitation, suitable for breaking-up parties before Christmas. This may be commended to the notice of teachers as calculated to combine instruction with amusement.

Saint Thomas; a people's Oratorio, or Narrative Anthem. The text selected and arranged by the Rev. J. Powell Metcalfe, M.A. The music composed by N. Kilburn, Mus. Bac., Cantab. [Elton and Co.]

The intention of the composer is in every way praiseworthy. His design is to furnish a work which should appeal at once to an audience to whom music is most pleasing, but for whom the designs of musicians in the use of the complicated and elaborate machinery at their command in the shape of fugues, canons, counterpoint, and other forms of composition, are as dark and dumb shows. He has therefore made his choruses hymn-like in character, and has furnished his solos with melodies as like popular songs as possible. He would still require the services of a trained chorus, or at least one to whom the work had become familiar, for there is much that is altogether over the heads of "the people." Still the work is a distinct improvement of the ordinary unscientific and inartistic hymn-tune oratorios which have attained such a surprising popularity, and it points to a direction which may be profitably pursued in the endeavour to effect changes for the better in the taste of the commonalty. The work is prefaced by an introduction by the Bishop of Durham, which concludes with the words "If this work should have the effect of bringing its lessons home, the composer will indeed have achieved a result for which he will have cause to be thankful."

FOREIGN NOTES.

Extensive preparations have been on foot in musical centres on the Continent for the purpose of commemorating in a worthy manner the centenary of the first production of Mozart's "Don Giovanni," which occurred on the 29th ult., too late for actual record in our present number. Meanwhile, we may state that at Berlin the opera has been newly mounted, and was to have been presented on the day in question in a festive and historically interesting form. At Hamburg, the jubilee performance of Mozart's *chef-d'œuvre* was to be preceded by the resuscitation of Tirso de Molina's drama of "El burlador de Seville y el convidado de piedra" (in the German rendering of F. Bittong), upon which subsequent treatments of the Spanish legend are founded. After the Spanish play, Molière's "Don Juan" was to be given. At Leipzig, too, Tirso de Molina's play was to have been produced on the eve of the "Don Giovanni" centenary. At Prague, the festival performance of the work was to take place in the Italian language, and in the same theatre in which it first saw the footlights a hundred years since. The proceedings at the Paris Grand Opéra in connection with the event have been for some time past under the management of an influential committee, including the Minister of Fine Arts, MM. Ambroise Thomas and Charles Gounod, and the applications for seats have been so numerous that at least two repetitions of the festive performance have been decided upon. Among the publications which this interesting event has called forth may be mentioned a very able summary of the historical facts concerning the origin, first performances in different parts of the globe, &c., of the work, and entitled "Mozart's 'Don Juan,' 1787—1887," from the pen of Rudolf von Freisauff (Salzburg: H. Kerber). A pianoforte score of "Don Giovanni," with the new German version by Max Kalbeck, has just been published by the firm of A. Gutmann, of Vienna. Kalbeck's version is being much approved of, and will no doubt be extensively used by operatic directors in the Fatherland. Another pianoforte score, described as an *édition modèle*, carefully revised on the basis of the original manuscript score of the work in the possession of Madame Viardot-Garcia, and preserving intact Da Ponte's libretto, has been issued by M. Heugel, the able editor of the Paris *Le Ménestrel*. An interesting account of the vicissitudes of the Abbate Da Ponte's life has recently appeared in the columns of the New York *Tribune*, from the pen of Mr. Krehbiel. An animated portrait of the veteran librettist may be found in an illustrated article relative to the opera in New York, published in the *Century* of March, 1882.

Gluck's two "Iphigenias," as well as "Armida," have been newly mounted and are to be performed this month at the Dresden Hof-Theater, in commemoration of the one-hundredth anniversary of the death of the great dramatic composer, which occurs on November 15.

The amplification of the score of Weber's posthumous opera "Die drei Pintos" has been completed by Herr Mahler, of Leipzig, and the work is now in course of being mounted at the Leipzig Stadt-Theater. Weber's grandson, the author of the revised libretto of the opera, has addressed an interesting letter to the *Neue Zeitschrift für Musik*, which confirms, in all important points, the observations on the subject contained in our last month's "Notes."

The first appearance, after her recent unfavourable experiences at the Paris Grand Opéra, of Mdlle. Leisinger, at the Berlin Royal Opera last month, was made the occasion of an enthusiastic welcome of the lady on the part of a crowded audience. Mdlle. Leisinger has entered upon a fresh engagement, extending over a number of years, with the Berlin Opera.

A complete Pianoforte Concerto in E minor, from the pen of Franz Liszt, has been discovered (according to the *Allgemeine Musik Zeitung*) amongst the late pianist-composer's papers, and is just now being studied by Herr Stavenhagen, his pupil. The concerto is superscribed "Malédiction," and is somewhat similar in structure to that in A major of the same composer.

A new double Concerto for violin and violoncello, by Johannes Brahms, is to be produced at the first Gürzenich Concert, of Cologne, this season, the solo executants being Herren Joachim and Hausmann.

A new sacred Oratorio entitled "Ein Tag aus dem Leben des Herrn" (A day from the life of our Lord), by Herr Otto Dienel, the highly esteemed Berlin organist and composer, was performed in the Evangelical Church at Bunzlau, on the 2nd ult., and produced a very favourable impression. One of the features of the performance was the participation of the congregation in the singing of the chorals forming part of the work.

According to the recently published report of the Vienna Conservatorium, the number of pupils frequenting that institution during the past academical year amounted to close upon one thousand.

The Viennese Gesellschaft der Musikfreunde has appointed Herr Eusebius Mandyczewski to the post of librarian in the room of the late C. F. Pohl, the Haydn biographer. Herr Mandyczewski is the editor of the standard edition of the works of Franz Schubert, now in progress (published by Breitkopf and Härtel, of Leipzig), and has moreover undertaken the completion, at the express wish of Herr Pohl, of the final volume of the latter's Haydn biography, the material whereof had been already fully prepared by its industrious author.

Under the ironical heading of "Munificent," the *Wiener Fremdenblatt* announces the fact of the Court of Common Council of Vienna having just granted a monthly allowance of five florins (eight shillings) to Josefa Lange, a grandniece of Mozart, living in needy circumstances in the Austrian capital.

The Paris municipality have again, as in previous years, offered a prize of 10,000 francs for the best choral and orchestral work, which is to be eventually performed in, and at the expense of, that town. Paris, in this matter, is setting an example which might be imitated with advantage to the art by other European capitals.

M. Massenet's opera "Le Cid," recently performed for the first time in Germany at the Stadt-Theater of Frankfurt, has met with a most favourable reception. The composer was present, and the performance is said to have been excellent.

The personal effects of the late Jacques Offenbach, the celebrated composer of opera-bouffe, were placed under the hammer last month at the Hôtel Drouot, of Paris. The sale attracted no very particular attention, and the prices realised furnish a striking proof of the ephemeral character of the popularity of a composer who was the idol of the Parisians under the Second Empire. Thus the gold-mounted wand with which Offenbach led the orchestra at the first performance of "Orphée aux Enfers" was knocked down for 260 francs. The violoncello, on which he used to play when he first arrived in Paris, fetched 515 francs. His bust, in marble, by Terrier, was sold for 800 francs. Even the laurel crown in silver gilt, presented to Offenbach by the artists of the Gaieté Theatre, was put up to the highest bidder, who had to pay for it only 290 francs. *Sic transit gloria mundi!*

The performances of Wagner's "Die Walküre" (after the French version of the book by M. Victor Wilder) were resumed last month at the Théâtre de la Monnaie, of Brussels, and are meeting with undiminished enthusiasm. M. Dupont conducts the performances.

Signor Ferrari, the spirited South American impresario, has, it is stated in Brazilian papers, arranged with Messrs. Ricordi, of Milan, for the right of performing Verdi's "Otello" both in Brazil and in any of the South American Republics. Signor Ferrari, with a select company of artists, is now on his way to Rio de Janeiro, in which capital "Otello" is to be first produced.

A series of standard operas, including "Don Giovanni," "Freischütz," and "Lohengrin," have recently been produced, for the first time, at Buenos Ayres, by an excellent operatic company under the direction of Herr Emil Durer. We take this opportunity to draw the attention of our readers to a very ably conducted journal, *El Mundo Artistico*, published for some years past at Buenos Ayres, which is rendering good service to the cause of musical art in South America, the most recent instance thereof being a series of thoughtful analytical articles having reference to, and preceding the performance of, the above-named operatic masterpieces.

The season of Italian opera at the Theatre Royal of Madrid promises to be brilliant this winter, under the auspices of its zealous impresario, Count Michelena. Among

the works to be produced are Wagner's "Der fliegende Holländer," Bizet's "Carmen" and "Les Pécheurs de Perles," and Halévy's "La Juive."

Under the title of "Abt Georg Joseph Vogler, sein Leben, Charakter, und musikalisches System," &c., an interesting brochure has just been published at Augsburg, from the pen of the Munich Professor, Herr C. E. von Schafhäutl. In it the author seeks to vindicate the once famous abbé from the oft-repeated charge of charlatanism in matters musical, and to point out the very substantial merits, both as a theorist and a composer, of a highly gifted and versatile musician, whose very name has, however, of late years, been preserved from oblivion merely by the universal fame acquired by his favourite pupils, Meyerbeer and Carl Maria von Weber.

A musico-biographical dictionary of Russian composers, prominent executive artists, and authors, is in course of preparation at St. Petersburg. This will be the first work of the kind ever published in Russia.

A Universal Lexicon of Music and Musicians is about to be published by the firm of Ricordi at Milan, the editor being M. Carl Schmidl, of Trieste. In the existing scarcity of similar literature in the Italian language, the new publication will be looked forward to with interest.

We have received the first number of a new weekly music journal entitled *Hamburgische Musik Zeitung*, which is intended to meet a long-felt want in the music-loving and music-cultivating Hansa-town from whence it emanates. We wish our young German contemporary every success.

A sum of 70,000 marks has been set apart by the Princess Hohenlohe (the daughter of the friend and testamentary executrix of Franz Liszt, Princess Sayn-Wittgenstein) for the foundation at Weimar of a "Liszt-Stiftung," intended to render pecuniary assistance to young pianists and composers in the pursuit of their studies. The Grand Duke of Saxe-Weimar has accepted the protectorate of this excellent institution, which was to have been inaugurated on the 22nd ult., the birthday of the poet-composer whose memory it is intended to honour.

The monument erected over the grave of Franz Liszt by the town of Bayreuth was to have been unveiled on the 22nd ult., the ceremony including the performance of Palestrina's "Stabat Mater," at the express wish of Frau Cosima Wagner, the late pianist-composer's daughter.

A monument was unveiled on the 17th ult., at Pressburg, in commemoration of the fiftieth anniversary of the death of Johann Nepomuk Hummel, the famous composer and pianist, and founder of a school of pianoforte playing of which Thalberg, Henselt, and Ferdinand Hiller were the most distinguished disciples. Hummel himself was a pupil of Mozart, and at the early age of ten attracted the attention of musicians as "a youthful phenomenon" in concert tours extending over Germany, Scandinavia, and England.

A colossal bust, executed in marble, of Richard Wagner, was unveiled on September 25 at Mannheim, the work of the local sculptor, Herr Hoffarth. Much enthusiasm was displayed on the occasion, the festive proceedings concluding with a performance of "Tannhäuser" at the opera.

Rossini is to have a monument erected, at the expense of the Italian Government, in the Church of Santa Croce, of Florence; whilst a statue of Donizetti is to be erected at the composer's native town of Bergamo.

The death is announced, at Paris, last month, of Jules Puget, the once celebrated tenor of the Opéra Comique and the Théâtre Lyrique, aged sixty-seven.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. B. (Bradford).—*The blowing of the instrument is not injurious to health, except in the case of very delicate persons.*

C. H. D. (Littleton Drew).—*Thanks for your letter, but this matter is not of sufficient general interest.*

Alfred T.—*See answer to C. H. D.*

G. H. C.—*No. 1 and No. 2 are worth about five to ten shillings each.*

Inquirer.—*It would be best for you to write direct to the College of Organists and to the Universities.*

J. G.—*The Cathedral Music of Boyce and Arnold (original editions), and many of the Scores of the Operas printed in Germany and Italy before 1850.*

J. Wilcock.—*The tenor clef shows the pitch of the notes sung. The C indicated by the clef is the low C of the treble. Therefore, the A sung by the tenor voice is equal in pitch with the A of the second space in the treble clef.*

R. H. L. (Cromer).—*Much obliged, but we cannot re-open the subject.*

W. H. Scotter.—*There is no work upon the subject.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alton.—The annual Harvest Festival Services at All Saints' were held on September 27. At the evening service the church was crowded to excess, and numbers were unable to obtain admission. The organ was supplemented by an orchestra of nearly twenty performers, and the voluntaries and accompaniments were very effectively given. The opening voluntary was the Overture to the "Occasional" Oratorio, and, in addition to appropriate hymns and special psalms, the service included the Deus Misereatur, sung to the fifth tone, seventh ending; the "Heavens are Telling," with the preceding recitatives for the anthem; Dykes's Te Deum in F, and Stainer's "Sevenfold Amen." The "March of the Priests," from *Athalie*, was the concluding voluntary. Mr. Henry Piggott, Mus. Bac., Cantab., the Organist, conducted, and was assisted at the organ by Mr. T. Wigley, his pupil.

Arundel.—An evening Concert given on Monday, the 17th ult., by the Messrs. John and Ernest Pitts, sons of the Organist of the Duke of Norfolk, assisted by Miss Ellis Walton (soprano) and by Signor Peruzzi (violoncellist), was an unqualified artistic success. Both young artists were encored after their various selections, and had to return and bow their acknowledgments. Signor Peruzzi, after a finished solo on the violoncello, was awarded a like compliment.

Ashton-under-Lyne.—A Vocal and Instrumental Concert was given in the Albion Lecture Room, on Monday, the 10th ult. Miss Alma Hallowell, a great favourite in this part, was much applauded for her singing of the two solos allotted her, her voice showing also to great advantage in the concerted pieces. Miss Rankin (contralto) was also successful in her songs. Mr. Kendal Thompson being indisposed, his place was very ably filled by Mr. Buckland, whose singing was much admired. Mr. Rickard (bass) was in fine voice, and pleased the audience by his singing. Mr. Lord contributed to the enjoyment of the evening by his rendering of two violin solos. As accompanist, Mr. Mills was all that could be desired.

Barton, Penrith.—The re-opening of the organ and annual Harvest Thanksgiving Festival was held in St. Michael's Parish Church, on the 14th and 16th ult. The service was fully choral. Hopkins's "Lift up your heads" was the Anthem, the Magnificat and Nunc dimittis being Loaring in E, also special Psalms. On the 16th the service was repeated, with Best's Benedicite, and a Communion Service by F. Hodgkinson, the Organist.

Batley.—A special Harvest Thanksgiving Service was held in the Church of St John the Baptist, on the 3rd ult. As in former years, the decorations were on an elaborate scale, and were greatly admired. The musical portion of the service was undertaken by the Organist (Mr. W. Marsden) and choir of the Church of St. Thomas the Apostle. The service was fully choral, after which Mr. W. Marsden gave a Recital on the new organ. The composers drawn upon were Bach, Mendelssohn, Guilmant, and Spark.

Beddington, Surrey.—The Harvest Thanksgiving Services were held at the beautiful Parish Church, on Sunday, the 2nd ult. At the evening service hundreds were unable to gain admission. Mendelssohn's *Hymn of Praise* was sung as the Anthem, the accompaniment being performed by Mr. G. C. Burry, Mus. Bac. The solos were excellently rendered by Masters F. Laidlaw and Defty, and Mr. E. Larkins, the principal tenor of the church.

Bedford.—The annual celebration of the harvest took place at the Congregational Church, on Sunday, the 2nd ult. The decorations of the sacred edifice were, as usual, chaste and elegant, bearing witness that neither pains nor skill had been spared in the work of adornment. The Rev. J. L. Phillips, the Pastor, preached at both services. Several beautiful and effective solos were rendered by Mr. Trefelyn David at both the services. A large choir sang two Anthems selected for the occasion. Mr. H. Caledfryn Williams, Organist and Choirmaster, presided at the organ.

Berwick-upon-Tweed.—The annual Harvest Thanksgiving service was held at St. Mary's Church, on the evening of the 6th ult. The church, which was beautifully decorated, was filled in every seat by a large congregation. The service, which was fully choral, included Stainer's Lord's Prayer and Benedictory Amen; the Deus Misereatur in G, by E. J. Crow; and the Anthem, by Stainer, "Ye shall dwell in the land"; the whole of the musical portion of the service being rendered in excellent style by the choir, numbering forty voices, under the direction of Mr. B. Barker, the Organist of the Church.

Bodmin.—The Harvest Festival was held in the fine old Cathedral Church, on Wednesday, September 28. Hymns were sung. Smart's Magnificat and Nunc dimittis (in F) was finely rendered by the choir, likewise the two Anthems "O taste and see" (Sir John Goss) and Handel's "Hallelujah" from *The Messiah*. Sir F. A. Gore Ouseley's fine Anthem "It came even to pass" was creditably sung.——

The Bodmin Association of Church Choirs held their Festival in the above church on the 5th ult. There were about 200 voices which took part in the special service. The service throughout was satisfactory; the choirs sang well; Mr. C. E. Juleff conducted; Miss Kate Rowe ably presided at the organ.

BOLTON.—On the 15th ult., the first of a series of Popular Concerts for the winter months was given in the Town Hall, promoted by a local committee. The St. John's Choir, Broughton, gave a new Cantata entitled *Harvest Home*, from the pen of Mr. W. Mullineux, F.C.O., the Conductor, and Borough Organist of Bolton, which gave great satisfaction. The second part of the programme was miscellaneous in character.——The second Concert of the series was presented on the 22nd ult., Handel's *Judas Maccabæus* being rendered by the Eagley Choral Society, under Mr. H. Greg, with Miss G. Kay, Miss Monks, Mr. Haughton, and Mr. Merriman as principals. Everything passed off exceedingly well. On the same day the Health Exhibition was brought to a close, when Miss Athol and Mr. H. Taylor, who had appeared almost nightly for some weeks, were again the vocalists at the entertainment.

BOWDON, CHESHIRE.—The annual Harvest Thanksgiving Services were held in the Wesleyan Church on the 9th ult. The spacious and beautiful building was decorated as usual. Musically, the services were of a high class, the following being a list of the pieces given:—Special Psalms, civ., cxxvi., lxii.; Te Deum. Maybrick in D; Introits, "My voice shalt Thou hear" (Goss), and "Come, ye thankful people," the hymns being the universal favourites upon such occasions; Anthems, "O Lord, how manifold" (J. Barnby) and "While the earth remaineth," from the pen of Mr. D. Colley, the Organist and Choirmaster, a work which gave great pleasure to the vast congregation present, the quartet "He watereth the hills," being rendered in a pleasing manner by a well-balanced set of voices. The Voluntaries were—Pastorale, Guilmant; Offertoires in D and G, Batiste; Adagio, C minor Sonata, and slow movement from Fourth Symphony, Beethoven; March, "Victoria Regina," D. Colley.

BRIGHTON.—Mr. August Buhl gave his second Pianoforte and Organ Recital at Messrs. Cramer, Watts and Co.'s Pianoforte Saloon, West Street, Brighton, on September 26, when the room was well filled by an appreciative audience. He opened the programme with his own "Hymn of Praise." He next played a pianoforte solo, his own arrangement of "God save the Queen." Another pianoforte composition, "La Sirene," also from his own pen, was thoroughly appreciated, the piece characterised by simple but very pleasing melody, being given with facility of execution and artistic expression. The pianist then gave a very effective interpretation of Nos. 1 and 3, Book 1, of Mendelssohn's "Songs without Words," Beethoven's "Moonlight" Sonata, Chopin's "Nocturne in F sharp," and Liszt's "Erl King." The "Victoria March" (Buhl) completed the pianoforte solos, when the Recital terminated with a solo on the organ, "A song of praise," another of Mr. August Buhl's compositions.

BROMLEY, KENT.—The Harvest Festival at St. Luke's Church was held on the 18th ult. (St. Luke's Day), when a large congregation assembled. The choir sang Bunnett's Service in F, and "O Lord, how manifold" (Barnby), for the Anthem. Mr. G. C. Burry, Mus. Bac., of Beddington, presided at the organ, and gave a Recital after the service. Mr. Percy Jackson is the honorary organist, and has done much in working up a good choir in the new church.

BURNGREAVE.—The annual Special Services in connection with the choir of the Wesleyan Chapel were held on the 2nd and 3rd ult., each of the three services being largely attended and the results being highly satisfactory. On Sunday morning the preacher was the Rev. Joseph Dyson, and in the evening the Rev. George Barlow officiated, the latter gentleman also conducting the service on the Monday evening, when he gave a short address on "The relationship which exists between music and Christianity." The choir, which had been carefully prepared by the Organist, Mr. T. E. Speed, sang special anthems at each service. At the close of the last service, Dr. Haydn Keeton, Organist of Peterborough Cathedral, gave a Recital on the organ of the following pieces:—Prelude and Fugue in C minor (Bach), Caprice in B flat (Guilmant), Chorale, with variations (Smart), Allegretto (Lemmens), Adagio (Merkel), March in C (Spohr).

BURNLEY.—A lecture on "Handel and his Works" was delivered in Brunswick Chapel, on September 24, by Mr. W. Whitehead, Manchester. The musical illustrations were successfully undertaken by Miss Horner and friends of the choir, which was augmented for the occasion.——In the Council Chamber, on September 27, the Burnley Literary and Scientific Club inaugurated their winter session by a Musical Soirée. Favourite songs were well rendered by Rev. A. B. Edelstone and Mr. E. Hartley. Miss Charlotte Simpson's pianoforte solo was warmly applauded.——The Parish Church Harvest Festival commenced on September 29 (St. Michael and All Angels). The Festival of the Rural Deanery Choral Association followed on the 1st ult., when 250 choristers assembled, under the *bâton* of Mr. W. A. C. Cruickshank, Mus. Bac., Oxon. The music for all the services was prepared by him. The Harvest Services, continued to the 2nd ult., were very numerously attended.——The Vocal Union met on the 5th ult., under Mr. W. A. C. Cruickshank. *The Revenge* and *The Bride* are in preparation for the Christmas Concert.——In connection with Pickup Croft Schools (Parish Church), the Rev. A. B. Edelstone has trained a number of children to give a varied entertainment of vocal and instrumental selections. These small minstrels have been well received, and Mr. Edelstone's efforts to provide attractive evenings for those in his charge have been very successful.——The Fulledge Schools string band gave a Concert on the 10th ult., when the orchestral numbers were well rendered, and Crowe's "Gypsies' Waltz" was sung by thirty of the scholars.——At the Harvest Festival, held in Holy Trinity Church on the 16th ult., an attractive item was a short Recital before Evensong of selections from the new Oratorio, *The Garden of Olivet* (Bottesini).

CANTERBURY.—A series of Organ Recitals has been commenced and will be given on alternate Thursdays and Wednesdays, in Canterbury Cathedral. Dr. Henry T. Pringuer, F.C.O. (Organist of St. Mary's, Stoke Newington), Mr. J. Hopkins, Organist of Rochester Cathedral, and others, have assisted in the work. All the seats are free, but a collection is made in aid of the fund for the completion of the pedal organ.

CATTERICK.—The annual Harvest Thanksgiving Services at Catterick Church were held on Thursday, the 6th ult., when the sacred edifice was most artistically decorated with corn, fruit, and flowers, by several members of the congregation. The service was fully choral, and included Stainer's "Ye shall dwell in the land" and a Magnificat and Nunc dimittis by Dr. Garrett. The hymns and psalms chosen were very appropriate, and were most ably sung. In the evening the beautiful new organ, built by Messrs. Foster and Andrews, of Hull, was opened. Mr. Robert Mack presided at the organ at both services. The organ stands in the north transept, and contains 1,410 pipes and thirty-one stops.

CHEETWOOD, MANCHESTER.—The Harvest Festival at St. Alban's Church was held on Sunday, the 16th ult. The musical portion of the services included the Introit, "O Lord, how manifold" (Barnby); Communion Service in F (Smart); Benedictus, Agnus Dei, and Pater Noster in B flat (Agutter); Post Communion, "The eyes of all wait upon Thee" (Hallett); Magnificat and Nunc dimittis in F (Tours); and Te Deum (before the Benediction), Dykes in F. Mr. Douglas Hallett, Organist and Choirmaster of the Church, presided at the organ.

CHICAGO.—The Apollo Musical Club, Chicago, of which William L. Tomlins is the Musical Director, will give, during the season of 1887-88, four Subscription Concerts, for which no single tickets will be sold. At the first Concert, December 1, the "Eve" (of Massenet) and the "Te Deum" (Berlioz), for chorus, orchestra, military band, and choir of children, will be given. The annual Christmas performance of *The Messiah* (Handel) will be given at the second Concert on December 29.

CLIFTON, BEDS.—The usual Harvest Thanksgiving Services were held in All Saints' Church on Thursday, the 6th ult. The services were choral. The Gloria and Kyrie were sung to settings especially composed by the Organist, Mr. W. B. Cook. The following instruments were employed, in addition to the organ: Cornet, clarinet, tenor horn, bombardon, and flute. Calkin's sentence "To the Lord our God" was effectively sung by the choir. The Magnificat and Nunc dimittis were sung to Dr. Stainer's setting of the Parisian Tone. After the 3rd Collect, Dr. Stainer's Anthem "Ye shall dwell in the land" was sung by the choir. The collection was in aid of Bedford Infirmary. The Hymn, "All people that on earth do dwell," was sung with organ and band accompaniment.

CREWKERNE.—The new organ, built by Messrs. Vowles and Co., of Bristol, for Merriott Church, was opened on Thursday, the 20th ult., with a Recital by Mr. G. E. Lyle, Organist of Sherborne Abbey. His programme included compositions by Scotson Clark, Beethoven, Hewlett, Haydn, Forbes, Braga, Handel, Schubert, and Meyerbeer.

DEMERARA.—On September 15 a new Cantata, "Under the Palms," was performed at Trinity Chapel, Werk-en-Reste, and on Friday following Mr. W. R. Colbeck gave an Organ Recital of Festival music at St. Philip's Church, after the evening service. A Jubilee Concert was given, under the direction of Mr. W. R. Colbeck, on the 16th, in the Philharmonic Hall. His Excellency the Governor and many high officials were present, and the whole of the front seats were filled by a well-dressed company. There was also a very good muster of the Society's choir, a small orchestra, and some six soloists. Selections from Dr. A. C. Mackenzie's "Jubilee Ode," with the part-song, "The Empire Flag," and other patriotic pieces were performed, together with pieces from Sir Arthur Sullivan's operas, selections from Chopin and Meyerbeer, Purcell's "Come, if you dare," Caldicott's new Jubilee song, "The Queen, God bless her," and a new Jubilee chorus, "Great Britain's sons and daughters," by Dr. J. C. Bridge, all showing a very laudable ambition to make the Concert as thoroughly characteristic of the occasion as possible, and to give really national and truly patriotic music the prominence it deserves.

DINGWALL, N.B.—A highly successful amateur Concert, in aid of the College Hospital, was given here on Monday evening, the 3rd ult. Sir Kenneth Mackenzie, Bart., of Gairloch, Lord Lieutenant of the County, presided, and there was a large and fashionable audience. Julia, Marchioness of Tweeddale, was among the performers, and appeared twice in the programme in excerpts from the works of Beethoven. The quartet playing of four ladies, Mrs. and Miss Davidson, of Tulloch, Miss Ross, and Mrs. Binning, was greatly admired. Miss Watt, of Inverness, was heard to special advantage in several songs, one of which was the old Scotch Ballad "My heart is sair for somebody." Mr. Gordon and Mr. Wallace also contributed songs, and the accompaniments were played by Miss Ross, Mrs. Davidson, Mrs. Binning, and Mrs. Mackenzie.

DUNDALK.—The eighth annual Choir Festival Service in connection with the union of the Louth choirs, was held in the Parish Church of St. Nicholas, Dundalk, on St. Matthew's Day. The choirs which took part were Dundalk, Drogheda, Dunleer, Ballymascanlan, Castlebellingham, and Drumcar. The voices, numbering about 120, sung the music admirably. The service included music by Boyton Smith, Barnby, &c. After the offertory, which was given to the Diocesan Fund for Poor Parishes, the Organist, Mr. Dry, gave an Organ Recital, which afforded much pleasure to his hearers.

DUNDEE.—The Dundee Amateur Choral Union, which attains the thirtieth year of its active existence in January next, has again commenced work, the services of Mr. Carl Drechsler Hamilton having been secured as Conductor. The programme for the season is—21st December, Handel's *Judas Maccabæus*, with Madame Nordica, Miss Hope Glenn, Mr. Iver McKay, and Mr. R. Grice as solo vocalists; on February 3, 1888, Mendelssohn's *Lobgesang* and Dr. A. C. Mackenzie's *Story of Sayid*, with Miss Mary Davies, Mr. Iver McKay, and Mr. Fred. King as soloists. This will be, we understand, the first performance of Dr. Mackenzie's work in Scotland. The accompaniment at both Concerts will be played by the orchestra of the Glasgow Choral

Union. The Dundee Glee Choir give their usual number of Concerts, under Mr. Scroggie's conductorship, and the Choral and Orchestral Society give *The Messiah* at Christmas, and the *Creation* later on. The orchestral branch of this Society is formed chiefly by amateurs.

Enniskillen.—Harvest Thanksgiving Services were held in the Parish Church on Sunday, the 16th ult. At Matins the Service was Clark Whitfeld's in E major, and the Anthem, Barnby's "O Lord, how manifold are Thy works." At Evensong, Clarke Whitfeld's Service in E was continued, special Psalms being sung to chants by Boyce, Barnby, and Lawes respectively. On Monday, the 17th, the services were resumed (full choral), when the organ and church choir were augmented by the military band and choir of the 16th Regiment. Stainer's Service in A was performed, and as an Anthem, Stainer's Creed in D. The effect of the trombones in the initiatory phrase of the Anthem, and the whole force of the organ, band, and combined choirs in the *forte* passages were very fine, and created a profound impression on the crowded congregation. Mr. Matthew Arnold presided at the organ.

Eynesbury, Bedfordshire.— Tuesday evening, September 27, a large congregation assembled in the Parish Church to celebrate the Harvest Thanksgiving. The choral part of the service was well performed by the large and highly trained choir under the direction of Mr. Jennings, the Organist and Choirmaster. It included Mr. Loaring's new Festival Anthem "Awake up, my glory," Dr. Stainer's "Te Deum," and special hymns. The floral decorations of the church were pretty and tasteful. The offertory was on behalf of the County Hospital.

Gosport.—The members of the Philharmonic Society gave their first Concert of the season in the Thorngate Hall, on September 27. Mendelssohn's *Hymn of Praise* was rendered in a commendable manner. The principals engaged for the occasion were Mrs. Grahame-Coles, soprano; Miss E. Francis, mezzo-soprano; Mr. Harry Love, tenor; Mr. H. Siebert, baritone. Miss Rogers accompanied on the pianoforte and Miss Batchelor on the American organ. The chorus numbered about sixty voices. The second part of the Concert was of a miscellaneous character, and included two national part-songs, "Awake, oh happy morning," and "The Empire Flag." Mr. Hunter, the Conductor, accompanied the vocalists in a tasteful and appropriate manner.

Halstead, Essex.—The organ in Holy Trinity Church, which has just been rebuilt and enlarged by Mr. A. Kirkland, of Holloway Road, N., was formally re-opened on Tuesday, the 4th ult., by Mr. E. H. Turpin, whose masterly performances severely tested the capabilities of the instrument.—The Harvest Festival Services were held on Sunday, the 9th ult., and at the close of the evening service Mr. G. Leake, F.C.O., Organist, gave the following Recital:—Overture *Samson* (Handel), Fugue in C minor (Bach), Adagio, Op. 27 (Spohr), Melody in D (Guilmant), and "War March of the Priests" (Mendelssohn). The church was crowded.

Hamilton, N.B.—A Harvest Thanksgiving Service in aid of the Choir Fund was given on Sunday, the 16th ult., in St. Mary's Episcopal Church, which was beautifully decorated with fruits and flowers by the ladies of the congregation. The Te Deum and Jubilate were Stainer in E flat, and the Anthem, by a young Scotch student, Alfred Moffat, showed a decided advance on his former compositions. The evening service was fully choral, and was also Stainer in E flat. The Anthem was by Berthold Tours. The choir was under the direction of Mr. Hood, the Organist.

Jersey.—A very successful Concert was given by Mr. William Nicholl, at the Oddfellows' Hall, Jersey, on Friday, the 7th ult. He was ably assisted by Miss Eva Harrison and Professor Edmond Savary d'Odiardi. The programme was carefully selected, and calculated to show off the powers of each artist to the best advantage. The audience was highly appreciative, and as the evening wore on their applause became very enthusiastic. Mr. Nicholl was repeatedly encored, as was Miss Eva Harrison, who gave, amongst other excellent items, a song entitled "Marguerite," with vivacity and grace, while Professor Edmond Savary d'Odiardi's compositions, which he performed on the Mustel organ, lent a special charm to the whole Concert.

Leamington.—On the 5th ult., the first Concert of the season was given at Leamington by Mr. Piercy Watson, who secured the services of the marvellous child-pianist, little Josef Hofmann. The little wonder held spellbound one of the largest audiences ever "drawn" by a Concert to the Public Hall. His selections included a duet with his father, by Kalkbrenner, Variations by Rameau, three pieces of his own composing, a Gavotte by Pirani, and a Mazurka and Valse by Chopin, in all of which his delicate "touch," perfect phrasing, and truly wonderful expression, added to the execution of a finished adult pianist, fairly electrified his hearers. In addition to little Josef, Mr. Piercy Watson also engaged Miss May Goode, Miss Elise Seegers, and Mr. E. J. Bloomfield, who, with himself, were responsible for the vocal portion of the programme.——The annual Harvest Thanksgiving Services were held in the Parish Church, Leamington Spa, on the 8th and 9th ult. The choir was led by two trumpeters. The Anthem, written expressly for the occasion by the Organist, Mr. Frank Spinney, consisted of an opening chorus, "O sing unto the Lord," followed by a treble solo, "He maketh peace," and concluding with a *Finale*, "O that men would therefore praise the Lord," in which the hymn, "Come, ye thankful people, come," is introduced as a climax. The Anthem was most effectively rendered, and the whole service was hearty in the extreme.——The Musical Society gave a Classical Chamber Concert in the new Town Hall on the 12th ult. The artists were Mr. Fred. Ward (solo violin), Mr. A. J. Priestley (solo violoncello), and Mr. Frank Spinney (pianoforte). Trios by Götz and Mendelssohn, a duet by Vieuxtemps, and solos by Ries, Ernst, and Payne, were given by the instrumentalists. The vocalist was Madame Antoinette Sterling, who sang six songs by Liszt, Brahms, Rubinstein, Sullivan, Mackenzie, and Parry, in her own incomparable style. The Concert was a complete success, financially as well as musically. We regret to learn that the Musical Society, which has done such good work in the past, will be broken up, owing to the ill-health of the Conductor, Mr. Frank Spinney, who has been ordered to spend the winter in Africa.——The Harvest Thanksgiving Service was held at St. Alban's Church on Thursday evening, the 13th ult., when an augmented choir, consisting of sixty voices, under the direction of Mr. E. Roberts West, the Organist, sang the following Anthems: Hallelujah Chorus (Handel); Air, sung by Mrs. Birch, "I will extol thee"; Chorus, "God and King," from *Eli* (Costa). After the service, Mr. E. Roberts West gave an Organ Recital, consisting of the following "Nazareth" (Gounod), Andante in F (Smart), Fantaisie (Bach), "War March of the Priests" (Mendelssohn). The Anthems were repeated at the services on the following Sunday. On the occasion of the Volunteer Church Parade at Matins on Sunday, the 23rd, a special Military Service was held. The Anthem was "From the rising of the sun" (Ouseley).

Leicester.—At St. John's Church, a Special Musical Service was held on Sunday afternoon, the 9th ult., in connection with the Harvest Festival, when the Anthem was Dr. C. J. Frost's "Come, ye thankful people, come," which is founded on Sir G. J. Elvey's tune St. George. It is treated in various ways, and finally gives the congregation an opportunity of joining, which they did on this special occasion with evident zeal and enjoyment. Dr. Stainer's *Daughter of Jairus* was also performed at the same service. The whole of the direction of the music fell upon Mr. A. W. Parsons, Organist of the Church.——The *Golden Legend* was given at the Temperance Hall on the 20th ult. The leading instrumentalists were all from London, and the principal vocalists—Madame Nordica (as Elsie), Madame Patey (as Ursula), Mr. Sidney Tower (as the Prince), and Mr. Fred. Bevan (as Lucifer), did ample justice to the solo music. The honours of the evening undoubtedly fell to the ladies. The chorus never sung better. The unaccompanied choruses, "O gladsome Light" and "O pure in heart," were given with a purity of intonation and attention to light and shade which it would be hard to excel. The male voice Chorus of Pilgrims in scene four was also particularly well sung, while the epilogue brought the Concert to a really brilliant end. Praise for an excellent performance should be given to the painstaking and popular Conductor, Mr. H. B. Ellis.——The first Popular Concert (second series) in connection with the Leicester Temperance Society was given, under the direction of Mr. J. Addison Adcock, on the 22nd ult. The vocalists were Miss Katherine James, London; Mr. W. H. Lowe, and the Leicester Vocal Octette: Miss Annie Dent, Miss Annie Gordon, Miss Maud Harding, Miss Hattie Jones, Mr. A. Page, Mr. W. H. Lowe, Mr. R. C. Allen, and Mr. D. McAlpin. Miss Ada Molteno, London, was solo violinist; Mr. J. T. Dewick, solo flute; Miss Marion Jones, Miss Newton, Miss Stafford, and Mr. J. Garner, officiated as accompanists. There was also a full band of 124 performers.

Limerick.—On the evenings of Thursday and Friday, the 6th and 7th ult., a very successful comic opera, entitled *The Maypole*, was performed for the first time in the Theatre Royal. The work is written by a gentlemen who takes the *nom de plume* of "C. Bruce Wade," and is composed by our talented fellow-citizen, Mr. Stanislaus Elliott. The high favour with which the performance was regarded points to a successful career for an interesting and cleverly conceived work.

Londonderry.—An Organ Recital was given in St. Columb's Cathedral, on Monday evening, the 10th ult., by Mr. D. C. Jones, Mus. Bac., F.C.O., when the following programme was performed:—Offertoire in A flat (Batiste), Lento in B flat minor (Henselt), Allegro in F sharp minor (Guilmant), Concerto in G (Handel), March (Guilmant), Romanza (Haydn), Toccata and Fugue in D minor (Bach), Marche Cortège (Gounod). During the Recital, Mr. Cattley sang with great taste "If with all your hearts" and "In native worth," from the *Creation*.

Manchester.—The winter session of the Manchester Tonic Sol-fa Society was inaugurated on Saturday evening, the 8th ult., by a meeting held in the Lecture Hall of the Young Men's Christian Association, under the presidency of H. J. Talbot, Esq., the Chairman of the Council. An interesting paper on "Music and Musicians" was read by Mr. John Wrigley, who traced the many developments which had taken place in the art from its infancy up to the present time, and the part which had been borne in them by the various masters. The points of the paper were brought into stronger relief by means of both instrumental and vocal illustrations, the latter being performed by a select choir.

New Seaham.—On Sunday, the 2nd ult., the Harvest Thanksgiving Services were held at Christ Church, New Seaham, when there were numerous congregations present. The interior of the church was tastefully decorated. The adornments of the altar were generally very beautiful, and many appropriate texts were suspended on the walls. In the morning the Rev. T. Boutflower, of Newbottle, was the preacher; in the afternoon, the Rev. Canon Scott, Vicar of the Parish; and in the evening, the Rev. T. F. Patterson, of New Herrington. The service was fully choral. The Anthem was the 150th Psalm, "O praise God in His holiness," the composition of Mr. Birkbeck, the Organist and Choirmaster.

Northwich.—A Festival of Choirs was held on Tuesday, September 28, in the Great Budworth Parish Church. Eight choirs were represented, making a total of nearly 200 voices. The service included music by Lissant, Stainer, Goss, and Caleb Simper. The Rev. H. Ash, Vicar of Appleton, conducted, and Mr. Percy W. Mathers, Organist of the Church, presided at the organ, which has lately been enlarged by Messrs. Young and Son, of Manchester. There was a crowded congregation, and the offertory was in aid of the funds of the Great Budworth Choral Association, under whose auspices the festival was held.

Norwich.—The Norfolk and Norwich Gospel Temperance and Blue Ribbon Union gave, on the 22nd ult., a special Concert in St. Andrew's Hall, when Sir Peter Eade presided. The vocalists were Miss Luckett, Miss Callingham Moore, and Mr. D. Sutton Shepley all of whom were highly appreciated.

Perth.—A most successful Organ Recital and Sacred Concert was given on the 4th ult., in the Middle Parish Church, by Mr. Edward Nicol, assisted by the choir of the church and others. The high state of efficiency displayed by the choir showed careful training. Mr. T. B. Nicol was the solo vocalist.

PULBOROUGH.—An excellent Concert was given here on the 3rd ult. by the church choir, assisted by several ladies and gentlemen of the neighbourhood. The glees and part-songs were remarkably well sung, under the conductorship of Mr. Seymour Kelly, of Chichester Cathedral, who was ably assisted in the work of preparation by the Rev. R. W. Beresford. Mrs. Seymour Kelly sang with marked success, and Miss Rutherford presided at the pianoforte with much ability.

ST. LEONARD'S-ON-SEA.—The Harvest Festival celebrations at St. Paul's Church, St. Leonard's, took place on the 13th ult., morning and evening. At the latter service the *Hymn of Praise* was sung by the choir and the Choral Union, under the direction of Dr. Abram, Miss Adelaide Mullen, Miss Kelsall, Mr. C. U. Simson, and Mr. W. Chesterfield undertaking the concerted parts. Miss Mullen sang splendidly the solo, "Praise thou the Lord, O my soul," and joined with Miss Kelsall in the duet, "I waited for the Lord," and with Mr. Chesterfield in "My song shall be of Thy loving-kindness." Messrs. Chesterfield and Simson did remarkably well, and the skilful organ playing of Mr. E. Kennard left nothing to be desired.

STRADBROKE.—An Organ Recital was given in Stradbroke Parish Church, Suffolk, on Sunday evening, the 2nd ult., by Mr. Ben Cogswell. This is the third Recital that the young organist has given in this church while on a visit to Stradbroke, and his playing has been greatly admired by the parishioners. The following was the programme:—Sonata (No. 4), Mendelssohn; Andante in G (by request), Batiste; Prelude and Fugue in G, J. S. Bach; Offertoire (No. 2), Wély; Variations on "God save the Queen," Rink.

SWANSCOMBE, KENT.—In All Saints' Church a Harvest Festival was held on Sunday, the 9th ult. Special Psalms from the Cathedral Psalter were sung. In the morning, Te Deum in F, Smart; Anthem, "Ye shall dwell in the land," Dr. Stainer. In the evening, Bunnet's Service in F and Dykes's Te Deum in F. The service, which was fully choral, was well rendered. The Organist, Mr. J. H. Jarvis, played several voluntaries. The church was very tastefully decorated with fruit and flowers of the best kind, and a crowded congregation attended at each service.

WALLINGFORD.—At the Free Library, on the 5th ult., on the occasion of a Concert given by Messrs. J. S. Liddle and F. A. Clarke, a Quintet for strings, by Mozart, was played by Mr. Liddle, Misses E. Fife, Arkwright, Fife, and Blunt, who also gave a capital *pizzicato* Gavotte, composed by Miss Arkwright. The other instrumental concerted pieces were Haydn's Variations on the Austrian Hymn; an Allegro by Bach for two violins and piano, played with great spirit and vigour by Miss E. Fife and Messrs. Liddle and Clarke; and a Sonata of Mozart's for violin and piano, played by the Concert-givers. Among the vocalists, Miss Dorothy Garthe deserves first mention. She sings in excellent style, evincing the careful training she has received. Mr. C. Bonelle, Mr. J. C. Allen, the Misses Fife, with the addition of Miss Arkwright, sang Pinsuti's "In this hour," the bright little Quartet, "Around, around," from Barnett's *Ancient Mariner*, and several of Brahms's Liebeslieder Waltzes, Messrs. Liddle and Clarke taking the piano duet part. Mr. Liddle played some violin solos and Mr. F. A. Clarke accompanied throughout the evening.

WATERFORD.—On Sunday, the 9th ult., the annual Harvest Thanksgiving Services took place at this church. The services, both morning and evening, opened with the Hymn "Come, ye thankful people, come." The Service selected was Jackson in F, the Kyrie being the composition of the Organist (Mr. Charles Davies). The Anthem was "O give thanks unto the Lord" (Sydenham). The whole of the music was exceedingly well rendered by the organist and augmented choir. The Voluntaries were Offertoire in G (Collin), Communion (Clark), Adagio in D (Cramer), and Jude's Festival March. The Bishop was the preacher at morning service.

WHITEHAVEN.—On Friday, September 30, a Concert was given in the Oddfellows' Hall by the members of Holy Trinity Church Choir. There was a large audience. Dr. Stainer's Cantata, *The Daughter of Jairus*, formed the first part of the programme, and the second part consisted of a miscellaneous selection. The Cantata was well rendered, the solos being taken by members of the choir. Mr. W. H. Bates, Organist and Choirmaster of Holy Trinity Church, conducted.

ORGAN APPOINTMENTS.—Mr. William Ellis, to St. Nicholas' Church, Durham.—Mr. H. A. Coward, to Elvet Wesleyan Chapel, Durham.—Mr. Godwin Fowles, F.C.O., Organist and Choirmaster to Holy Trinity Parish Church, Ryde, I.W.—Mr. Frederick W. Noakes, Organist and Choirmaster to Craven Hill Congregational Church, Lancaster Gate, W.—Mr. Walter Clough, to St. John's Church, Ingrow, Keighley.—Mr. R. H. Parkerson, Organist and Choirmaster to Congregational Church, West Norwood.—Mr. J. H. Smith, Organist and Choirmaster to St. Mary's, Ellon, Aberdeenshire.—Mr. George Shinn, Mus. Bac., Cantab., Organist and Choirmaster to Christ Church, Gipsy Hill, Upper Norwood.—Mr. C. H. Haslehurst, junr., Organist and Choirmaster to Rosslyn Chapel, N.B.—Mr. Theodoric Hanson, Organist and Choirmaster, St. Lawrence Parish Church, Abbots Langley, Herts.—Mr. W. H. Higgins, Organist and Choirmaster to Holy Trinity, Broadstairs.—Mr. Frederick Robinson, Organist and Choirmaster to St. Mary's Church, Melcombe Regis, Weymouth.—Mr. B. B. Barrett, Organist and Choirmaster at St. Ethelreda's Catholic Church, Ely Place, Holborn, E.C.—Mr. Alfred Oake, A.C.O., L.R.A.M., to the Parish Church, Folkestone.—Mr. Arthur E. Godfrey, to All Saints', St. John's Wood.

CHOIR APPOINTMENTS.—Mr. G. W. Bebbington, Conductor of Knutsford Choral Society.—Mr. George Banks, Musicmaster to Cathedral School, Hereford.

DEATHS.

On September 13, at Trinity Terrace, Ventnor, the wife of H. P. G. BROOKE, F.C.O., aged 34.

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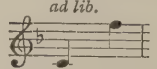
Compass:— 

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SPECIAL NOTICE.

Advertisements for the January Number should reach the Office not later than December 24, as, in consequence of the Christmas Holidays, it will be necessary to go to Press considerably earlier than usual.

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The Scheme of the College of Organists' Meetings will be as follows during the present Session: Tuesday, December 20, Lecture; Tuesday, Wednesday, and Thursday, January 10, 11, and 12, F.C.O. Examination (Candidates' names are to be sent in on or before January 5); Friday, January 13, F.C.O. Diploma Distribution; Tuesday, Wednesday, and Thursday, January 17, 18, and 19, A.C.O. Examination; Friday, January 20, A.C.O. Diploma Distribution; Tuesday, January 24, Lecture; Tuesday, February 28, Lecture; Monday, April 9, Annual College Dinner; Tuesday, May 22, Lecture; Tuesday, June 26, Lecture; Tuesday, Wednesday, and Thursday, July 17, 18, and 19, F.C.O. Examination; Friday, July 20, F.C.O. Diploma Distribution; Tuesday, Wednesday, and Thursday, July 24, 25, and 26, A.C.O. Examination; Friday, July 27, A.C.O. Diploma Distribution. The date of the Annual General Meeting is not yet fixed. Arrangements concerning the Examinations, and further particulars concerning the College Meetings, will be duly made known.

The Council regret that the Report of the Adjudicators upon the Anthems sent in for the Meadowcroft Memorial Prize does not justify any Award upon the present occasion. The MSS. will be returned on application, as will also the MSS. sent in for Organ Voluntary Competitions. The Wesley Prize (Slow Movement for Organ), gained by Mr. C. Hancock, Mus. Bac., F.C.O., will be published shortly.

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(Licentiate (Artist) of the Royal Academy of Music).
For Oratorios, Concerts, &c., address, Christ Church Cathedral, Oxford.

SIGNORINA ADELINA MARTINENGO
(Solo Violinist).
For Concerts, At Homes, &c., address, Villa Romana, Wolverhampton.

MR. J. SHARPE (Oboeist and Oboe Maker).
For Oratorio, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MR. J. BANNING
(Conductor of The Urmston and Fleyton Choral Society),
Pianoforte Accompanist and Solo Organist.
For Concerts, Recitals, &c., address, Park Grove, Old Trafford; or, Mr. Kitchen, Organ Studio, Oxford Road, Manchester.

MISS VINNIE BEAUMONT (Soprano), Engaged: November 1, Crowle (Miscellaneous); 10, Upton (Miscellaneous); 15, Stonehouse (Miscellaneous); 23, Worksop (Miscellaneous); 24, Northampton ("Stabat Mater"); December 5, Pudsey ("St. Paul"); 7, Penarth, South Wales ("Hear my Prayer"); 8, Gloucester (Sacred); 13, Elland ("St. Paul"); 26, Blyth ("Judas"); 28, Brighouse ("St. Paul"); January 2, Grasby (Miscellaneous); 14, Oldham (Miscellaneous); May 29 and 30, Pembrokeshire and Haverfordwest Eisteddfod. Others being arranged. Address, Point House, Brigg, Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, W.

MISS SARA BERNSTEIN (Soprano), Medalist, R.A.M., can accept Engagements for Oratorios, Ballad Concerts At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MADAME MINNIE GWYNNE (Soprano). Engaged: Kensington, November 23; City, 24; "Messiah," December 7; Cadby Hall, 13; Notting Hill, 16; Forest Hill, 17; Gloucester Cathedral, January 12, 1888. Address, 18, St. Stephen's Avenue, W.; or Mr. Alfred Moul, 26, Old Bond Street.

MISS BESSIE HOLT (Soprano). Engaged: November 12, Norden (Miscellaneous); 13, Newchurch ("Messiah"); 19, Manchester; 23, Tottington; 26, Bury; 29, Higher Broughton; December 3, Delph; 17, Bacup ("Messiah"); 24, Manchester ("Messiah"); 26, Halifax; 29, Worksop ("Messiah"); February 4, Armley; March 24, Manchester. Others pending. Address, 3, Bradshaw Street, Higher Broughton, Manchester.

MISS AGNES LARKCOM (Soprano) has REMOVED to 158, Portsdown Road, W.

MISS MAUD LESLIE (Soprano). Engaged: November 18, Westminster Town Hall; 19, Peckham; 21, Clapham Hall; 25, Walworth; 29, Sheerness-on-Sea; December 3, 5, and 8, Camberwell; 10, Wandsworth. Address, 41, Crystal Palace Road, Dulwich.

MISS FANNIE SELLERS (Soprano). Engaged: Stainland ("Judas"), November 26; Knaresbro' ("Ballads"), 30; Sheffield ("Rebekah"), December 8; Burnley ("Ballads"); West Vale ("Jonah"), 15; Rawmarsh ("Israel in Egypt"), 26; South Shields ("Messiah"), 27; Tynemouth ("Messiah"), 29; Durham "Ballads"), January 9, 1888; Sheffield ("Prodigal Son"); Macclesfield ("St. Paul"), March 21. Several others pending. For terms, address, Crag Cottage, Knaresbro'.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS EMILY CLARKE (Contralto) (Pupil of the late Madame Sainton-Dolby) has returned to Town, and can accept ENGAGEMENTS for Oratorios, Concerts, At Homes, &c.
"An artist in every sense of the word, and one of the purest and most charming contraltos that we have heard for some time."—*Tunbridge Wells Gazette*. Address, 14, Leinster Square, Hyde Park, W.

MISS S. RILEY and Mr. D. SUTTON SHEPLEY, Gentleman of Her Majesty's Chapels Royal (Contralto and Bass). December Oratorio Engagements: 7, Reading ("Creation"); 12, Blackburn ("Judas"); 13, Elland ("St. Paul"); 15, Lincoln ("Bride of Dunkerron"); 20, Hebden Bridge ("Messiah"); 21, Wigan ("Messiah"). Also, Ballad Engagements. A few vacant dates in December and January. Address, 87, Malvern Road, London, N.W.

MR. ARTHUR CASTINGS (Principal Tenor of Hereford Cathedral), Engaged: November 10, Tredegar ("Stabat Mater" and "Last Judgment"); 15, Chesterfield ("Hymn of Praise"); 22, Hereford (Cowen's "Sleeping Beauty"); 29 and 30, Pembroke Dock ("Ballads"); December 6, Sutton-in-Ashfield ("St. Paul"); 7, Mansfield ("St. Paul"); 9, Ulverston ("Elijah"); 12, Hereford ("Daughter of Jairus"); 13, Stratford-on-Avon ("Samson"); 27, Northampton ("Messiah"). 1888: January 16, Hereford ("Ballads"); April 9, Ilkeston ("Ballads"). Others pending. For terms, vacant dates, &c., address, Cathedral, Hereford.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. SINCLAIR DUNN (Tenor) is engaged to sing at Hoxton Hall, November 26; Lancaster Hall, 29; People's Palace, 30; Redhill, December 1; Greenwich, 3; Trinity Hall, 7; St. Paul's, Aldgate, 8; Hampstead, 10; Hammersmith, 15; Westbourne Park, 16; Hampstead, 17; Forfar, 19; Leslie, 20; Westbourne Park, 27; Stepney, 28; Victoria Hall, January 9: Denny, 14; Linlithgow, 16; Preston, 17; Arbroath, 18; Brechin, 19; Stirling, 20; Glasgow, 21; Haddington, 23; Dunbar, 24; Falkirk, 25; Earlston, 26; Lander, 27; Stow, 28; Eyemouth, 30; Surbiton, February 1; Southampton, March 21; Havant, 22. For Oratorios, Concerts, and his popular Concert-Lectures, address, 62, Berners Street, London, W.

MR. LAWRENCE FREYER (Tenor, St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 233, Friern Road, Lordship Lane, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) will sing this month:—December 2, Cambridge (Choir Mutual Aid Concert); 6, Bedford ("Messiah"); 7, Middlesborough ("Creation"); 10, City; 13, Bury St. Edmunds ("Messiah"); 14, Dunmow ("Rose Maiden"); 15, St. Ives ("Messiah"); 19, Chester ("Messiah"); 20, Keighley ("Messiah"); 21, Todmorden ("Messiah"); 26, Rawmarsh ("Israel in Egypt"); 27, Chesterfield ("Messiah"); 28, Brighouse ("St. Paul"). For terms and vacant dates in 1888, address, Trinity College, Cambridge.

MR. SEYMOUR JACKSON (Concerts and Oratorios). All communications respecting engagements should be addressed to his agent, Mr. N. Vert, 6, Cork Street, London, W.; or Old Trafford, Manchester.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to announce that he has a few vacant dates for this month, and that he is already engaged for Spohr's "Last Judgment," Mendelssohn's "Elijah," "The Messiah," "Judas," "Samson," Dvorák's "Stabat Mater," &c., &c. Address as above, or to Grovedale, Parsons Green, S.W.

HENRY S. LUCAS (Solo Counter-Tenor, Italian Church, Hatton Garden), late Soloist Pro-Cathedral, Kensington. (Compass, two octaves.) For Church Festivals, &c., or to deputise at week-day Services. Experienced in Oratorios, Classic Services, Masses, &c. Address, 154, York Road, King's Cross, N.; or S. D., 63, Kentish Town Road, N.W., for Vocal Quartet.

MR. S. MASON (Tenor), late of Exeter Cathedral, begs to announce that after September 20 his address will be The Cathedral, Lichfield.

MR. RICHARD R. WILSON (Tenor) is open to receive ENGAGEMENTS for Oratorio, Ballad, and other Concerts. For terms, &c., address, Grange Road, West Hartlepool.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill.

MR. FREDERIC W. PARTRIDGE, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

MR. GILBERT STANFORD (Baritone and Elocutionist), an excellent Singer of Moore's Melodies and modern Ballads and a perfect Reciter.—*Vide* English Press. Elocution Lessons for Singers. Care of Bureau, 46, Leicester Square. Few dates vacant. Engaged: October 11, 12, 13, 18, 19, 20, 25, 26, 27; November 1, 3, 9, 10, 15, 16, 17, 23, 29, 30, and December 6, 7, 8, 9.

MR. S. WHYTE (Baritone) will be returning to town for the coming Season, and can accept Engagements for Oratorio, Opera, Ballad Concerts, &c. Address, 4, Via Bonaventura Cavalieri, Milan, Italy.

MR. S. WHYTE has returned to town. Address, Seymour House, Beauchamp Road, Clapham Junction, S.W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. E. JACKSON (Bass) is booking Engagements for the coming season. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

MR. HENRY PRENTON (Bass). Open for "Messiah" at Christmas, Concerts, and Banquets. 202, Dalston Lane, London.

MR. FREDERIC KING requests that in future all communications respecting Engagements for Oratorios, Concerts, &c., be addressed to him at his private residence, St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W.

MR. WATKIN MILLS requests that in future all communications respecting Concerts, &c., be addressed to his residence, Huntcliffe, Bexley, Kent.

MISS CLARA TITTERTON, Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 20, Godolphin Road, Goldhawk Road, Shepherd's Bush, W.

MR. H. C. TONKING and MR. B. M. CARRODUS have arranged to accept ENGAGEMENTS to give ORGAN and VIOLIN RECITALS in London or Provinces. Communications respecting engagements should be addressed, H. C. Tonking, 13, Wolfington Road, West Norwood, S.E.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. T. V. DAVIES gives LESSONS in HARMONY and COUNTERPOINT by Post. Address, 84, Guilford Street, Russell Square, W.C.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by Correspondence, and prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations. Latest successes: Trinity College, London, 1887; College of Organists, 1887; Mus. Bac., Toronto, 1887; First, Second, and Final Examinations, with first on list in Final, A.R.C.M., 1887. Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

DR. HULTON MIDDLETON, F.C.O., L.Mus., prepares Candidates for MUSICAL EXAMINATIONS by Post. Glossop Road, Sheffield.

MR. REGINALD B. MOORE, Mus. B., Oxon., F.C.O., gives LESSONS in COUNTERPOINT, HARMONY, &c., and prepares Candidates for Examinations by Correspondence. Address, Kenilworth, York Road, Exeter.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 6, East Chapel Street Mayfair, W.

W. HANNAFORD, Mus. Bac., Cantab., gives LESSONS in HARMONY, COUNTERPOINT, ACOUSTICS, &c., by CORRESPONDENCE, and prepares Candidates for Musical Examinations. Address, Stoke, Devonport.

TRINITY COLLEGE, LONDON.—Junior Local Preparation by Post. All Books and Exercise Papers supplied free. Terms very moderate. Musicus, 42, London Road, Blackburn.

MADAME BEATI'S CLASSES for VOICE PRODUCTION and TRAINING. Half-term commences Thursday, November 10, at 27, Upper Bedford Place, Russell Square, W.C. For particulars, apply to Madame Beati, 60, Avonmore Road, Kensington, W.

MR. EDWARD DAVIES, Professor of the Violoncello, begs to announce that he gives LESSONS at 4, Exchange Buildings, Cornhill, and Pupils' Residences. Also Violin. Address, North End House, Warley, Essex.

MR. G. THORNHILL gives LESSONS by Post in HARMONY, COUNTERPOINT, INSTRUMENTATION. MSS. examined and corrected. List and Sample Compositions on application. 55, Exchange Arcade, Manchester.

"GABRIEL" PRIZE.—Candidates desirous of competing for this can be prepared by Post (also for any Theoretical Examination), on very advantageous terms, by MR. W. ANSTEY DYER, A.Mus. ("Gabriel" Prizeman), Trinity College, London, &c. Address, Twyford Place, Tiverton, Devon.

DR. ALLISON, R.A.M., instructed Candidates by Post who passed RECENT EXAMINATIONS for MUS. DOC., OXON. (1885), and MUS. D., T.C.D. (1887), MUS. BAC., OXON. (1886); MUS. BAC., T.C.D. (1886); MUS. BAC., CANTAB.; Cambridge 1st Mus. Bac. (1st Class, June, 1887), 1st Mus. Bac., Oxon., L.R.A.M. (1887); Local R.A.M. "With Honours" (1887), N.S.P.M. (1887); F.C.O., and the other Musical Examinations. More than 260 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, Nelson Street, Manchester.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

DR. TAYLOR, F.C.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O. and L.R.A.M. in Composition, 1887. Ashburne, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886) gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE, by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

PIANO, HARMONY, COUNTERPOINT.—LESSONS personally or by Correspondence. Address, Miss Champion, A.Mus., T.C.L., 7, Weymouth Street, Portland Place, W.

DR. H. COY gives LESSONS in HARMONY, COUNTERPOINT, &c., by Correspondence. Candidates prepared for all Musical Examinations. Address, Sale, near Manchester.

LONDON CONSERVATOIRE of MUSIC.—Inst. 1876. Porchester Road, Hyde Park; City Branch, 4, Royal Exchange Buildings, E.C.; Birmingham, 92, Colmore Row. This institution, enlarged and reorganised on an extended scale, affords increased facilities to resident and out students, with direct entry to public career. Staff of 50 eminent masters. Spacious class rooms. The west wing and grounds are devoted exclusively to the ladies' resident department. Prospectus, view of the building, &c., one stamp. LANSDOWNE COTTELL, Director.

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HARMONY, &c., by Post. MSS. examined and corrected on moderate terms. G. Minns, Ely.

RESIDENT PUPIL.—Mr. G. ERNEST LAKE, Author of "Pedal Scales and Daily Studies" (Novello), Organist and Musical Director All Saints', Kensington Park, has now a VACANCY. Large organ, full musical services, Grand pianoforte, home comforts, and thorough professional training. Moderate premium. 57, Burlington Road, Bayswater, W.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 29, Minories.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 1A, Vernon Street, King's Cross.

ORGAN PRACTICE.—Three Manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN LESSONS and PRACTICE on a new ORGAN. Five minutes' walk from South Kensington Station (Metrop.) Address, F. Gilbert Webb, 37, Paulton's Square, S.W.

MR. JOHN C. WARD, Organist, and Assistant Conductor of Mr. Henry Leslie's Choir, &c., begs to announce that, in consequence of the discontinuance of the meeting of the above, he has an evening weekly disengaged, and is open to undertake the CONDUCTORSHIP of a MUSICAL SOCIETY. The Retreat, Haverstock Hill, N.W.

DR. JOHN STORER will have a VACANCY for a RESIDENT PUPIL after Christmas. Exceptional advantages. Full-sized Concert Grand, large musical library, comfortable home. Latest pupils' successes: 1st Mus. Bac., 1st Class, 1886; 1st Mus. Bac., 2nd Class, 1886; A.C.O., 1886; F.C.O., 1887; 2nd Mus. Bac., 1st Class, 1887; 2nd Mus. Bac., 2nd Class, 1887; Final Mus. Bac., 1887; 1st Mus. Bac., 1st Class, 1887; R.A.M. (Pianoforte), 1886. Lessons given by correspondence. Apply, Dr. Storer, Folkestone.

MR. CHARLES FRY'S RECITALS: MERCHANT OF VENICE (with Sullivan's Music), ATHALIE, ANTIGONE, PRECIOSA, THE DESERT (David), &c. Private Lessons in Elocution. 4, Park Village West, N.W.

CHRIST CHURCH CATHEDRAL, Oxford.—There will shortly be VACANCIES for PROBATIONERS. Boys between 8 and 10½, with good voices. For all particulars, apply to Rev. the Master, Cathedral Choir House, Oxford.

WANTED, SOLO BOY, ALTO, and TENOR for Catholic Church. Apply, by letter, to Rev. Ethelred L. Taunton, 19, Bouverie Road, Stoke Newington, N.

BOYS WANTED, with good and thoroughly trained voices, for the Choir of Bickley Church. A knowledge of music necessary. Liberal salary offered. Apply, in the first instance, by letter addressed to the Organist, St. George's, Bickley, Kent.

WANTED, a SOPRANO for a Catholic Church. Must be a good musician. Address, Organist, St. Raphael's Church, Kingston-on-Thames.

SOPRANO, TENOR, and BASS WANTED, for a West-end Nonconformist Church. Stipend, £15 each. Write to Organist, Messrs. Novello, Ewer & Co., 80 & 81, Queen Street, E.C.

TWO BOYS (with good voices) WANTED, for St. James's, Kidbrook, Blackheath. Salaries, £6 per annum. Apply at the Church, Friday evenings at 8 o'clock.

CHOIR BOY (Leader) REQUIRED, for a Church within a mile of Hammersmith Broadway. A liberal stipend allowed. Apply to J. R., 16, Brook Green.

CHOIR.—A CHOIR EXHIBITION will be VACANT at St. George's School, Harpenden, at Christmas. Treble, gentleman's son able to read music. Apply to Headmaster.

ALTO BOY WANTED, for Church Choir. Must be a good reader. Salary, £5. Apply, by letter, to B. B., 59, St. John's Wood Terrace, N.W.

WANTED, for the Choir of St. Mary's, Bourdon Street, Berkeley Square, W., an ALTO and a BASS (not Baritone). Stipend, £10 per annum. Also a good LEADING BOY, at £3 per annum, which may afterwards be increased. Apply at the Church, on Tuesday evenings at 8.30.

TENOR WANTED, for Presbyterian Church Choir. Must be a good reader. Salary, £10. Apply by letter to B. B., 59, St. John's Wood Terrace, N.W.

TENORS and BASSES for Essex Unitarian Church, The Mall, Notting Hill Gate. Salary according to ability. Apply to Organist after any Service.

ST. MATTHIAS' CHURCH, Earl's Court.—SOLO BARITONE WANTED, at once. Duties: Sundays, 10.30 a.m. and 7 p.m., and Vigils of great Festivals; Rehearsals, Friday evenings. Must possess good voice and read well. Salary, £30 per annum. Apply (by letter only), Mr. J. Mallitt Jones, 2, Kempsford Gardens, Earl's Court, S.W.

AMATEUR VOCALISTS.—Ladies and Gentlemen of good social position required to take part in GLEES and CONCERTED MUSIC at Private House in neighbourhood of South Kensington. Address, Secretary, 37, Paulton's Square, S.W.

TONIC SOL-FAISTS for "Judas Maccabæus" WANTED, in G.E.R. Institute Choir, next the Co-operative Stores, David Street, Stratford, E. Fee, 1s. 6d. per quarter. Wednesday evenings.

AN ALTO (high range) desires week-day occasional Church and Glee ENGAGEMENTS. Please address, H. F., Oakleigh, Wheathill Road, Anerley.

TO CATHEDRAL and other CHOIRS.—The Parents of a Boy ten years of age wish to place him out. Very quick ear. Fair voice. Apply, Organist, St. Mary's, Hayes, Middlesex.

ORGANIST WANTED, in January, for the Parish Church, Chingford, Essex. Salary, £25. Sunday services, 11 a.m. and 6.30 p.m.; Saints' Days, 8 p.m. Mixed choir. Rev. A. Russell, Chingford Rectory.

WANTED, by middle of January, an ORGANIST and CHOIRMASTER for the United Presbyterian Church, Moffat, N.B. Salary, £40. This appointment will probably be held in conjunction with others now vacant in the Schools, which would raise income, for a competent Music Master, to upwards of £160. Applications, with testimonials and references, stating experience, to be sent, not later than December 8, to Rev. D. W. Forrest, M.A., Moffat, N.B.

DARTFORD, Kent.—ORGANIST and CHOIRMASTER WANTED, for the Parish Church. To commence his duties on February 1 next. Salary, £40 per annum. Applications, with copies of three testimonials, to be sent to Rev. A. H. Watts, Vicarage, Dartford, by December 21.

THE Post of ORGANIST and CHOIRMASTER will be VACANT at the Parish Church, Mitcham, at Christmas. Salary, £50. Address, with full particulars, Rev. D. F. Wilson, Mitcham.

WANTED, for the Parish of Tullamore, Ireland, an ORGANIST and CHOIRMASTER. Salary, £50 per annum. To a gentleman qualified to teach Classics and Mathematics, a Tuition is open, for which £3 a month would be added. Apply to Rev. Graham Craig, Tullamore.

ORGANIST and CHOIRMASTER WANTED, for Morton Parish Church, Dumfriesshire, N.B. Salary, £40 per annum. Applications, with testimonials, to be lodged with the Rev. James H. Oswald, M.A., Manse of Morton, Thornhill, Dumfriesshire, on or before the 15th curt.

SCHOLASTIC.—MUSIC MASTER REQUIRED, in January, in an important Preparatory School. Work—to teach Piano, train Choir, and play Harmonium in Chapel, also take a small Violin Class. Salary, £100, in addition to full board. Another VACANCY, to be entered upon at once. Work—to teach Piano, and act as College Organist, also teach Singing. Liberal salary. Resident. Apply to Askin, Gabbitas, and Killik, 38, Sackville Street, London, W.

MUSIC MASTER REQUIRED, in January, in important School (not in London). Master will have to fill up spare time by giving some help in Junior Form work. In addition to taking Pianoforte Pupils, Master will have to act as Organist. Salary, £100, with board and residence. Apply, Askin, Gabbitas and Killik, 38, Sackville Street, London, W.

ORGANISTSHIP WANTED (London). Simple service—mostly hymns. A. C. H., 249, Fulham Road.

WANTED, ORGANIST'S PLACE at School or Church. Good references. H. Noble, Felstead, Essex.

THE ORGANIST of a Suburban Church wishes to DEPUTISE in London or neighbourhood for one or two evenings weekly. Salary no object. Address, T. C. H., 93, Pelton Road, East Greenwich, S.E.

WANTED, an ENGAGEMENT as ASSISTANT ORGANIST, to gain experience. Thorough knowledge of music. Apply, A. B., 61, Camberwell Road, S.E.

ORGANIST and CHOIRMASTER, experienced, desires ENGAGEMENT in or near London. Accessible from Victoria. Anglican Service. E., 51, Cumberland Street, S.W.

AN ORGANIST, DISENGAGED on Sunday Evenings, wishes to undertake an Evening Service in or near London (S.W.R.); accustomed to full Cathedral Service; a successful Choirmaster; highest references. Would undertake a church by providing deputy in morning if desired. Address, Organist, Bull's Library, Surbiton.

MUSIC MISTRESS.—A Lady (late Student of the Royal Academy of Music), First Class Certificate, seeks a RE-ENGAGEMENT as above, in a School. Resident or non-resident. Piano, Singing, and Harmony. Address, Nemo, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY (Bronze Medalist, R.A.M.) is open, after Christmas, to ENGAGEMENTS as DAY or RESIDENT MUSIC GOVERNESS. Piano, Violin, Harmony, and Class-Singing. Address, H. A., 120, Gower Street, W.C.

MUSIC.—A YOUNG LADY, having studied three years in the Artist Department of the Stuttgart Conservatorium, desires an ENGAGEMENT after Christmas. M. M. P., Melbourne House, The Friars, Exeter.

THE ORGANIST of Ely Cathedral requires an ARTICLED PUPIL (non-resident). Address, B. Harwood, The College, Ely.

MR. J. L. GREGORY, F.C.O., Organist and Choirmaster of the Parish Church and of Christ Church, Ware, has a VACANCY for a second RESIDENT PUPIL. Thorough professional training. Moderate premium. 2, Linden Villas, Ware.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1887.

"CONCERNING SOME DEAD."

(G. A. MACFARREN—JENNY LIND-GOLDSCHMIDT.)

THERE has been of late what Shakespeare calls "a passing through nature to eternity" among musicians. One after another has left us for the silent land, and the survivors, calling to mind a cherished companionship, high achievements, or a noble example, have need to summon all their philosophic fortitude. Nay, they must desire to look upon death with the eyes of many calm, brave souls who, seeing the angel of rest and reward rather than the grisly skeleton of Gothic fancy, can say with the strange, yet true, American poet:—

Approach, strong deliveress,
When it is so, when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O death.

The words at the head of this paper, "Concerning some Dead," cannot but have an instant and certain application when, just now, they meet the eyes of musical readers. A month ago there came upon us two great shocks. One day it was said that our most learned and dignified musician—he who for half-a-century and more filled so well a large space in the world of English art—had departed suddenly, called away almost in the very act of labour. Two days later we heard that a renowned singer, whom once the world worshipped for her talent, and now remembers for her virtues, had faded out of life gently, as became her. She might have prayed:—

At the last, tenderly,
From the walls of the powerful fortress'd house,
From the clasp of the knitted locks, from the keep of the well-closed doors
Let me be wafted.
Let me glide noiselessly forth;
With the key of softness unlock the locks—with a whisper,
Set ope the doors, O soul.
Tenderly—be not impatient,
(Strong is your hold, O mortal flesh,
Strong is your hold, O love).

Survivors did their duty by the graves of George Alexander Macfarren and Jenny Lind-Goldschmidt. The record of their lives passed in review, and on reaching the end of those blameless pages, the judgment was "Well done, good and faithful servants." The moment has now come (it could arrive no earlier) for THE MUSICAL TIMES to lay its wreath of regret and regard upon the tombs of the departed. It is a task that brings compensation for its own sadness.

Biographical details concerning Sir George Macfarren have been, of late, so copiously supplied and are at all times so readily available that we shall withhold them here in favour of remarks upon the talent and character of the departed master. It may, no doubt, be asked: "What need of testimony in words since that long funeral procession wended its way from Hamilton Terrace to Hampstead Cemetery following the flower-bedecked coffin wherein lay the remains of 'Sir George Alexander Macfarren, Kt., Master of Arts, Professor of Music at the University of Cambridge, Principal of the Royal Academy of Music, Mus. Doc., Oxon., Cantab., and Dub.'?" In the republic of art, where there is no hereditary aristocracy, neither bestowal of dignity upon people who have not earned it, this high-sounding roll of honours is itself a testimony of distinguished worth. It implies that the recipient, coming out of the mass of his fellows, gathered to himself, first, attention, then respect, then admiration, last of all, homage—doing it against the rivalry of compeers, and never gaining a step without a struggle. But, admitting all this, we have a right to look more closely into the character of our successful man, for there may be found much capable of application to others.

If one thing appeared more conspicuously than another in Macfarren, it was the indomitable perseverance with which he pressed onward to the goal of success. There are some men of such commanding genius that, like Cæsar, they have only to come and see in order to conquer. Our deceased musician was not of this order, neither had he the pliability which sometimes enables a man to outflank or burrow under what he cannot surmount. To use a military term, Macfarren always delivered a front attack upon the obstacles in his path and kept "pegging away" till they were overcome. Under the most favourable circumstances this is a sign of greatness, but how much more when the combatant has to fight in the dark? Should we now be entitled to express astonishment and contempt had Macfarren, the precious sense of sight lost, given up the struggle, and made room in the foremost rank for another soldier? Assuredly not.

Shut from the living while amongst the living;
Dark as the grave amid the bustling world;
At once from business and from pleasure barr'd;
No more to view the beauty of the spring,
Nor see the face of kindred, or of friend.

To most men this would mean death, but the greater few rise superior to fate. Thus did the late Professor Fawcett, thus, too, did Professor Macfarren, whose loss of sight appeared to be an incentive to more strenuous effort and more determined resolve. The qualities necessary for such a result lie, we need not say, apart from those that make a musician; but their exercise by a musician is, perhaps, more difficult than most others find it. A musical artist is naturally sensitive. That which others scarcely feel, touches him deeply, and while, on the one hand, he is liable to undue exaltation, he is prone, on the other, to excessive depression. Macfarren's case appears to have been exceptional in that, despite his artistic organisation, he went quietly and resolutely on; calm when the way was smooth and open, still calm, because determined, when it was rough; never turned aside by temporary defeat; never distrustful of his powers in moments of danger and crisis. In his fixed resolve and self-possession lay much of the secret of fortune, for men's lives, with all deference to an over-ruling destiny, are pretty much what they themselves make them. The career of the deceased master is, in fact, a striking exemplification of the fact that perseverance is very often a good substitute for what we call genius. Macfarren was not a genius. To him had been denied that wonderful gift which raises a man almost to the position of a god, and makes him independent of the ordinary processes through which eminence is attained. He had not the magnetic power of fascination, nor that of exciting all sympathies by an unpremeditated, almost unconscious utterance. No; everything he gained became his through the steady unfaltering application of talents not much greater than those possessed by many men who never rise from the mass into an individual place. The lesson of his life is therefore worthy of study by most of us, especially by those who, conscious that every step will have to be fought for, are disposed to fold their hands and submit to be the mere shuttlecocks of fortune.

Another remarkable feature in Macfarren's career was the comprehensiveness of his labours. He never saw why anything within the domain of his art should come amiss to him. He composed music, and, at one time, performed it; he gave lessons and lectures,

he wrote criticisms and analyses, each of these departments being complete in the sense that he covered the whole space within them. Take composition, for example. Macfarren wrote operas and oratorios, music for the church and for the chamber, orchestral music, songs, vocal pieces—anything and everything which occasion invited. And in all these sub-divisions, as in other forms of labour, he justified the self-reliance implied by entering upon them. Here again, quite apart from inborn talent, we must recognise great qualities, and especially a ceaseless mental activity, made doubly difficult by the affliction which limited his natural contact with the sources of knowledge. Macfarren had an immense receptivity and a wonderful appetite for knowledge; while nothing he once made his own was ever lost, but stowed away in a capacious memory ready for use at a moment's notice. The energy and orderly habits of his mind thus made possible an equipment for all sorts of musical effort. A man so constituted would hardly be tempted to waste his hours in society, and Macfarren, even had he retained his sight, would never have sought to shine in clubs and drawing-rooms. The study was his world; he felt that there lay his work, because there only could he build up the fair edifice of fame which is now his monument.

Macfarren's achievements as a composer are, of course, those by which posterity will judge him, and it is, perhaps, too early to anticipate the final verdict. Some may say that the silent action of public opinion has settled all questions about Macfarren's music by, to a large extent, rejecting it. They may point us to operas, oratorios, cantatas, symphonies, all unperformed and as good, or as bad, as forgotten. But an artistic judgment does not invariably echo the voice of public opinion, which is sometimes wrong—though it comes right in the end; often superficial, and frequently grounded upon imperfect knowledge. We do not venture to say that Macfarren's music will ever enjoy greater vogue than at present. To prophecy is dangerous. But the assertion may safely be made that the works of our dead master will continue to exist as works of reference and study wherever his art is followed with comprehensive intelligence. Many of them may not contain the heaven-sent quality which, in the case of fabled Orpheus, "made trees, and the mountain tops that freeze, bow themselves when he did sing"; but they are valuable repositories of the highest musical culture, examples of the working of a most independent and sometimes daring mind, and a perfect storehouse of hints for young composers who are not above benefiting by the labours of others. Let it not be supposed, however, that Macfarren's music is all head and no heart. Even those but slightly acquainted with it are perfectly aware that the learned musician had his inspired moments, when he "spake with authority, and not as the scribes," and when, feeling deeply himself, he became the cause of deep feeling in others. He could be as simple, and, at the same time, as pathetic as any master. Witness the beautiful and touching anthem, "The Lord is my Shepherd," performed at the commemoration service in Westminster Abbey on the day of his funeral, and given in happy conjunction with his most original and impressive setting of the Nunc dimittis (Service in E flat), which alone is worthy to be taken as sufficient evidence of a master. These things, and others like them, will, we trust, keep the name of Macfarren sweet before the public. As for his repute with connoisseurs, that, as we have pointed out, can never be in danger. The memory of the dead is safe there.

In France it is customary for some one to stand at the grave side, when a man of mark is buried, and eulogise his character and work. In England we reserve this for commemorative services or funeral sermons, and Sir George Macfarren did not lack such kindly and impressive recognition. His body could not rest in Westminster Abbey, but that illustrious temple was, on the very day of interment, given up to a solemn function in his honour, the Dean himself pronouncing an oration which, by his kindness, we are now able to lay before our readers:—

"We who worship daily in this ancient church, have endeavoured so to order the service that is now drawing to a close as to show our sympathy for you who meet here in sorrow, and our honour for him whose loss you deplore. There are some among us fresh from the grave side of one who, from early youth to the old age of a long and honoured life, devoted all his powers to the study and to the furtherance of that great art on whose mysterious power over the human soul I need not dwell. He had achieved, as you well know, much; he had followed steadfastly a high ideal, and he had—we remember it with gratitude at an hour like this—he had set us all an example not only of kindliness and gentleness, of the open hand and the open heart, but of endurance, perseverance, industry, and courage alike in the use which he made of the great talents which God had lent him, and in the manner in which he met one of the very sorest of all deprivations and trials. You have laid his mortal remains in his grave to-day, hard by those of a kindred spirit—another blind musician—and you have passed from that open grave to a church dear to all whose hearts are capable of any sense of reverence for what is worthy of our reverence. And here within walls that have rung for centuries with the sounds of sacred song and sacred music you have listened to strains which remind you of him who long ago conceived and framed them. You have heard the words, some sad, some more cheering, of Psalms and of ancient sage; words which speak alike of the frailty of life and of God's care for the departed spirit; and you have been cheered by the immortal words in which an Apostle speaks of the blessed hope of renewed life through a risen Christ. The thoughts of many will have been with him in whom they feel that they have lost a friend and a leader. And our thoughts, those of all here, will be in sympathy with theirs. We too think of him as a leader in that Art to which all who worship here owe so deep a debt. We recognise in him the dear friend and successor of one who sleeps beneath these 'famous floors'; as the brother in a true sense of the many Masters of Music of whom our walls and windows and pavements speak so loudly. And the hearts of many here will be stirred and solemnised with the touch of a deeper feeling, as we think not of him only, but of still another—of her whose gifted spirit has been called to the God from whence it came, in the marvellous week that is now passing. We think of her too, the songstress, whose name was on every lip, the honoured friend in the zenith of her fame and onwards of him whose form and face were for years so familiar here, the Arthur Stanley who passed away before her—her whose matchless gifts were equalled by the fidelity with which she cultivated and the noble uses to which she dedicated them.

"May those who have received any portion of the very different but precious gifts with which God had endowed her or him—these labourers, whose task on this side of the grave is over—accept and use them with the same sense of duty and responsibility, the same energy, and the same modesty. And may we, we the rest, as we pass through these doors, remember the solemn call that comes to us from Christian

deathbeds, from the graves long closed or open of those whom we have loved or honoured, from storied monument, from funeral hymns, from solemn anthems—the lesson conveyed to us to-day in an Apostle's words:—

"'Wherefore, my beloved brethren, be ye steadfast, unmovable, always abounding in the work of the Lord; forasmuch as ye know that your labour is not in vain in the Lord.' May we return to life's tasks, from all such gatherings, with deeper faith and higher aims and firmer steps in every path of duty or beneficence, in every path, however steep, that leads to goodness, power, or truth."

We can add nothing to these eloquent words. With them we may leave our departed musician to his rest.

In the case of Jenny Lind-Goldschmidt we did not see an active worker taken suddenly from our midst and leaving a great and painful vacancy hard to fill up. For more than a year before her death, which took place on November 2, at the age of sixty-seven, she had altogether retired from the teaching of her art—doing so, however, only under stress of illness—and for many years, save on a few special occasions, she had not sung in public. The spectacle we have recently had to contemplate, therefore, was that of a great artist, long retired to the position of a simple member of society, passing peacefully away, surrounded by a loving family, and attended by the respect of the world. But though, in one sense, Jenny Lind belonged to the past even while living, her public career does not lie so far back, nor is it so recordless, as that it avails us nothing as a study of character, or as an example of high qualities. Considering with what detail the life of the "Swedish Nightingale" has been given of late in daily and other journals, particulars in this place would be a waste of space, and, we may add, of an opportunity to dwell a while upon higher matter than mere occurrences.

What are the lessons of Jenny Lind's life? In the first place, like the life of Sir George Macfarren, it teaches the supreme virtue of perseverance, and of counting nothing undone while anything remains to do. In a paper, written some years ago by Sir Julius Benedict for *Scribner's Magazine*, we read that while yet a child she lost her voice for a time, and then, instead of giving way to despair or abandoning her vocation, she calmly set to work upon theoretical musical studies, determined, if one road were blocked, to try another leading in the same direction. This act of the girl appears to have been perfectly characteristic of the woman in later life. She was always pressing on to the goal of success, exercising self-denial, and shrinking from no sacrifice in view of the prize she had set herself to win. Few, perhaps, can imagine how hard she worked to acquire her perfect mastery over all the difficulties, and command of all the powers of vocalisation. Many who heard Jenny Lind in her prime may have thought that she was all gift and no acquirement, deceived by the perfect ease with which her wonders were accomplished. But Sir Julius Benedict assures us that her voice was "naturally harsh," and that she became a consummate singer as the result of extraordinary labour. Do we not know that after her *début* in Stockholm, when offers of engagements were pouring in upon her, she refused them all in order to place herself as a pupil under Garcia, in Paris? Her clear perception and perfectly-balanced judgment detected faults in herself to which, as a rule, singers willingly close their eyes, and, with her, the sight of defect brought but one obligation—that of removal. Let us try to estimate this feature in Jenny Lind's character, for it is a great one, and the secret of her astounding success. How many young girls, seeing instant wealth and fame at their feet, would put both aside, and continue the hard and, while it lasts, unrecognised life of a student? It may be said that Jenny Lind did this upon cold calculation, illustrating the French proverb by going back only to take a run and jump forward a greater distance. Precisely; but her calculation, cold or not, was wisdom, and that sort of wisdom, involving present self-denial, with which the world is not too well acquainted. It is no secret that she loved her art for its own sake; deeming it worthy of her full devotion and her highest powers. It was not in her nature to serve music with less than her whole soul and mind and strength. An eloquent preacher has said:—"Very sacred is the vocation of an artist. All honour to the man who treats it sacredly; studies, as in God's presence, the thoughts of God which are expressed to him, and makes all things according to the pattern which He is ever ready to show to earnest and reverent genius on the mount." All honour, therefore, to Jenny Lind; for thus she acted from the time of her early days to the after-years in which she sang among the chorus of the Bach Society. Would that there were more like her and fewer of the artists so-called, who study themselves first, and, if they think of their Mistress at all, regard her as but a means to the end of their own petty advantage.

Jenny Lind's career teaches another lesson—the virtue of conscientiousness. This would naturally arise out of the reverence in which she held her art, but it was exercised by the deceased lady in an uncommon degree. Moscheles tells us to what extent she sacrificed all the pleasures of society whenever they clashed with duty. No one could tempt her to do anything likely to interfere with the proper discharge of the engagements into which she had entered. In this connection, moreover, we may look at her retirement from the lyric stage—a monumental act of self-abnegation however explained. If religious feeling prompted it, even those who are unable to sympathise must entertain the most profound respect for a great act of sacrifice. When Jenny Lind abandoned the stage she was at the full height of popularity. But for conscience' sake she stepped down from the flower-strewn boards, withdrew from the enthusiasm of her worshippers, and turned her back upon the Via Triumphalis. According to Sir Julius Benedict, her withdrawal was largely due to more mundane considerations. She doubted whether, with a few operatic characters, the expectations of the public could be met for any great length of time, and, therefore, avoided the danger of an enforced descent from her brilliant position. But even here we have a form of conscientiousness, looking onward to the future, and taking precautions against causing disappointment.

Concerning the charity of the deceased lady, there is no need to say much here. It was recognised long ago as a most conspicuous example of the sweetest of all virtues, and it has a noble monument in the Hospital for Sick Children at Norwich, to say nothing of others in America and Sweden. This, however, was only one feature among many that made up the estimable character of Jenny Lind, and, at her death, caused the world to mourn the woman no less than the artist. "Call no man happy till he dies." Madame Goldschmidt was, for the reasons just stated, happiest in her death. By way of visible honours during life, she was appointed Court Singer to the Emperor of Austria, King of Prussia, and King of Sweden; Honorary Member of the Swedish Academy of Arts and the Royal Academy of Music, London; Member of the Swedish Royal Academy of Music, and of the Board of Professors, Royal College of Music, London. Moreover, the

King of Sweden conferred on her a gold medal attached to the ribbon of the Order of the Seraph. No one despises these distinctions, but all must esteem more the universal testimony to a well-spent life given over the fresh grave of Jenny Lind. May she rest in peace.

CHRISTMAS CAROLS.

The Carols of Christmas represent a form of literature derived from many sources, which has been transmitted through successive ages to the present. The marks of the usage to which they have been subjected, the influences which have been brought to bear upon their character in the course of generations, may be traced in the specimens known to belong to particular periods, and an idea of their origin may be gathered by inherent proofs furnished in the carols themselves.

Carol-singing is so common in the present day, and the number of carols is so large, that few people who sing them take any trouble to enquire as to their origin or peculiarities. Much has been written concerning them, so that there is little difficulty in the way of those who wish to become acquainted with their history and peculiarities. The peculiarities speak for themselves to those who care to give the matter any attention. The history, as usually related, is confined for the most part to certain of the carols. This is not without a special interest, but the researches of the many painstaking writers have as yet been confined to certain specimens contained in collections intended to promote the cultivation of certain methods of thought.

There are carols for all the chief festive seasons of the year—for the Epiphany, for Easter, for Whitsuntide, and for Christmas—but the tide of popularity has set in favour of those belonging to the last-named season. This fact is curious as showing the tenacity of popular habits, even though they be followed unthinkingly. There is every reason to believe that the custom of singing carols is derived from a pagan origin. Many of the songs betray the influence of paganism running like a weft through the woof of Christian teaching. The mixture of images and illustrations further points to the unconscious adoption of heathen references to emphasise Christian teaching, thereby implying a concession to popular thoughts. Some of these references are Celtic, some are Scandinavian, some are Roman, some are Christian, and many deal with apocryphal Christian legends. There is plenty of evidence to show that the manner of celebrating the season of Christmas in the present day is only a continuation of practices observed long before the Christian era. The custom of decorating the churches with evergreens, of houses with rosemary, bays, and mistletoe, and so forth, is Druidical or Celtic in its origin. The carrying of the "Vessel Cup" from house to house in the days before Christmas is Scandinavian, the custom of drinking "Wassail," brought into prominence by the Saxons and Danes, also comes from the old Teutonic observances. To the same source also may be referred the Hagmena song, still to be heard in remote parts of Yorkshire and Scotland, the burning of the Yule log, the continuance of the very name of Yule for Christmas. The Kentish custom of "going a Hodening" has been associated with Woden. In the observance of this, a party of young people carried the head of a dead horse on a pole. The horse is the emblem of the county of Kent, and was one of the Saxon objects of reverence. The villagers now have substituted carol-singing for this practice, and still call their carolling "going a Hodening." The "Lord of Misrule" is probably a relic of the Roman Saturnalia, when, among other matters, the servants occupied the place of the masters for a time. The election and reign of the Boy Bishop is another form of the like custom. The children of the choir were invested with ruling powers from the day of St. Nicholas to that of the Holy Innocents (December 6th to the 28th), and elected a Bishop. During the above-mentioned period all, great and small, obeyed his commands. There is in Salisbury Cathedral the monument of a Boy Bishop who died during his Episcopate. In Magdalen College, Oxford, at the carol-singing on Christmas Eve, it was, and may still be, the custom for the choristers to sit at the high table at supper while the Fellows of the College waited upon them. The hunting of the wren in Ireland on St. Stephen's Day, the hunting of owls and squirrels in Suffolk, the sword dance, the plough dance, the morris dances on Plough Monday—the Monday after Twelfth Day—and other customs associated with carol-singing are of heathen origin, and have become tempered by Christian teaching.

The word "carol" conveys a specific idea to the minds of most men, there is however only a general notion as to its exact meaning, and but a conjectural knowledge as to the origin of the term. Many words have been suggested as the supposed roots, all more or less ingenious if not accurate. The Rev. Henry Ramsden Bramley, of Magdalen College, the latest scholar who has turned his attention to the subject, in a preface to a collection of carols edited by himself and Dr. Stainer, says "that the Rev. Arthur Bedford, who published a version of the carol entitled 'A Virgin unspotted,' in the last century, gives his readers to understand that the name 'carol' is derived from Carolus, the Latin for Charles. 'A Christmas Carol,' he says, 'because such were in use in the reign of King Charles I.' But although it is easy to show from writers who died before Charles I. was born, by whom the word 'carol' is used in a sense similar to that which it bears at present, that this is not the true derivation, it is by no means easy to give an account of the real origin of the term." With regard to this derivation, it may be said further that Bedford did not invent the idea, because other writers have stated their belief that the word "carol" was first applied to a song by one Charles Duc d'Orleans, who was made prisoner on the field of Agincourt (1415). This derivation, however, is not quite correct, as the word was in use long before.

"It exists, not only in English, as early at least as the fourteenth century, but also in French, in Italian, in German, in Welsh, and in the Celtic dialects of Brittany and the Scottish Highlands."

The word "Choral" for a hymn-tune is doubtless traceable to the same source. The Rev. William Barnes, author of "Notes on Ancient Britain and the British," and of many other works, including some most beautiful poems in the Dorset dialect, states his opinion, in the work whose title is above referred to, that the root is neither Latin nor Teutonic, but Celtic, "and may have gotten into French and Italian, like some other words, from the speech of the Gauls."

There is the word "Carawl" in Welsh, which signifies a song, and "Carawl-Kaf" a May song. Among the relics of the Celtic-Cornish language there are some Christmas Carols which were written while the language was commonly spoken, and this must have been before the reign of Queen Elizabeth. At that period the significance of the word was pretty firmly established in the sense in which we now employ it—namely, as a song of joy and exultation. Thus in Spenser's "Epithalamium," we read:—

> And let the graces dance unto the rest,
> For they can do it best.
> The whiles the maidens do their carol sing,
> To which the woods shall answer and their echoes ring.

Lord Bacon in his essay "Of Adversity" says: "Even in the old Testament, if you listen to David's harp, you shall hear as many hearse-like airs as carols." Shakespeare and Milton regard the carol as a song of devotion, for the former says:—

> No night is now with hymn or carol blest,

and the latter:—

> They gladly thither haste, and by a choir
> Of squadroned angels hear this carol sung.

There are other derivations suggested which may be mentioned as having been put forward and adopted by various writers—namely, *Carolla*, from dancing in a round; *Choras Corea* and *choreola*, from having been danced to, sung in conjunction, or accompanied upon the bagpipes, one of the old names for that primitive instrument being *Corus*. Then there is the Saxon word *Kyrriole*, a modification of the Greek words *Kyrie eleison*, each and all or either of which may be accepted or rejected according to fancy.

The most convenient definition of the word is that which best fits the character it has attained —namely, a sacred ballad. When carol-singing formed part of the old customs observed at Christmas, it was usually performed by the Mummers, who visited the houses of the people of the better sort, and gave a rude representation of "St. George and the Dragon," "Robin Hood and his merry men," or some other semi-dramatic performance, which was a traditional relic of some older form of exhibition derived from the sword-dance, the mystery-play, the morality, or the masque. The sword-dance is of Scandinavian origin, the mystery-play and the morality date from mediæval times, and the masque may be referred to the renaissance period of our history.

It is generally admitted, as before-stated, that many of these old Christmas customs were a combination of the practices observed at the time of the Roman Saturnalia, the winter festival of the Druids at Christmas, and the northern feast of Yule. The burning of the Yule log marks the winter Solstice, as the Beltane fires at midsummer do the period of the days of the summer Solstice, and point to the ancient worship of the sun. We cling to old customs with remarkable tenacity, without knowing the why or wherefore, and display the influences which have been at work upon us as a nation from the earliest times, by the retention of ceremonies which exhibit those influences quite as plainly in our habits, as the use and existence of certain words in our speech show the source from whence they are derived to the student of philology.

It has been asserted by Mr. Baring Gould in his preface to Mr. Chope's collection of "Christmas Carols for use in Church," that carols owe their origin to those representations of the Holy Manger which were first introduced by St. Francis of Assisi in 1223, and which are still used in Roman Catholic and some Lutheran Churches. If this were the case, the oldest carols we possess would be of a religious character, which is not so. There is in the British Museum (MS. Reg. 16) a carol in the Anglo-Norman dialect, believed to have been written in the thirteenth century, which makes no allusion to the Nativity, but enlarges upon the customary hospitality of the period, ending with the words *Wassail* and *Drinkhail*, the usual Saxon toasts. That carols were sung by Christian communities in early times the Hymn by Prudentius written in the fourth century has been quoted to prove. Thus it commences:—

> Quid est quod arctum circulum
> Sol jam recurrens deserit
> Christusne terris nascitur
> Qui lucis auget tramitem?

Bishop Jeremy Taylor, when he calls the song of the heavenly host in the fields of Bethlehem the earliest Christmas Carol, thus teaching the Church a hymn to put into her offices for ever in the anniversary of this festivity, would seem to claim a high original for the custom. It is, however, much more likely to be derived from the custom of uniting piety and mirth at the time of Christmas, a custom as laudable as it is universal among Christian people.

One of the duties of the gentlemen and children of the Chapel Royal in time past was to sing carols at Court, and also to act in the masques or plays which were usually given at the Christmas season. In the regulations for the household of Henry VII. there are particular directions given concerning this matter. In the third year of his reign—namely, in 1487, when the king kept Court at Greenwich at Christmas and on Twelfth Night—Leland tells us that "they of the Kingis Chappell, after the first course, sang a carall." The like custom was observed in the time of his son King Henry, himself no mean musician, and therefore likely to encourage the practice. In the reign of Queen Elizabeth the fashion existed in unabated use.

An elaborate description of Christmas customs was printed in 1607, when Prince Henry, the son of James I., was entertained with great pomp and circumstance at St. John's College in Oxford.

In "good King Charles's golden days" an order existed directing the nobility and gentry who had mansion-houses in the country to repair to them for Christmas, to keep hospitality meet to their degrees. As Puritanism became more powerful, the observance of Christmas was suppressed by authority in England, as it had been in Scotland in 1555, nearly a hundred years before. In 1647 it was ordained in Parliament that the feast of the Nativity of Christ, with other holidays, should no longer be observed, and by another order, dated December 24, 1642, the singing of carols was voted superstitious, and the Parliament directed "that no observation shall be had of the five-and-twentieth day of December, commonly called Xmas day, nor any solemnity used or exercised in churches upon that day in respect thereof."

Although forbidden by Act of Parliament, the Christmas customs and festivities were still observed and continued in remote country places. Even in Scotland, where the custom of carol-singing seems never to have taken kindly root, the prohibition was not entirely successful. In 1582 there was issued an Act of the Scottish Parliament against "singing of caralles" within and without kirks, at certain seasons of the year, and observing "sik uthers superstitious and papisticall rites." From that time, however, the welcome Christmas received in England has been reduced in stateliness, importance, and universality, until about half-a-century ago, when the observance of carol-singing, among other customs, had almost died away. William Hone, in his "Ancient mysteries described," published in 1823, laments the decay of carol-singing in his time, and also that no one had taken the trouble to collect these relics of the past. In the list of Chap-books printed and published in Aldermary and Bow Churchyard in the eighteenth century, not a single collection of carols is to be found in the list. Allusions to carol-singing are to be found in such books as "Round about our coal fire," but particulars are wanting. Collections of carols are not numerous. Mr. Sandys was not the first to give to the world a selection of these simple lyrics, for Mr. Davies Gilbert published a collection of Ancient Christmas Carols, with the tunes to which they were commonly sung, and although each collection is of an unscientific character, they form together the basis of our modern knowledge of the subject. Before this time there

was a collection printed in the year 1531 by Wynken de Worde, of which only one leaf has been preserved. This was rescued by Hearne, the antiquary, and purchased at his death by Dr. Rawlinson, who bequeathed it to the Bodleian library. There are two carols upon the precious leaf, one a "Carol of Huntynge," from the "Boke of St. Albans"; the other, "A Carol, bringing in the Bore's Head," which is annually sung at Queen's College, Oxford, on Christmas Day.

Dr. Bliss, of Oxford, also printed a sheet of Ancient Carols for private distribution at the beginning of this present century; Ritson gave a few in his "Antient Songs and Ballads," 1782; there are others in Warton's "History of English poetry," in Douce's "Illustrations to Shakespeare," in Dunbar's "Antient Scottish poems," and other works of the past. The revival of the custom of carol-singing in churches and elsewhere during recent years has given rise to a great many works on the subject containing carols of antiquity and of modern days, with or without the proper musical notes. The chief of these are Sedding's "Antient Goodly Carols and Carols for Christmas-tide," Helmore's "Carols for Christmas," Husk's "Songs of the Nativity," Silvester's "Christmas Carols," and Stainer and Bramley's excellent collections.

An exhaustive account might be written upon the history of the various popular carols, pointing out the meaning of certain of the allusions therein contained, their philology, bearing, and purpose. The carol "God rest you merry, gentlemen," is one of the best known by all classes. It is so familiar as to be called by many *the* Christmas Carol, as if there were no others. Like most things commonly known and liked, all record of its history or the date of its production is a mystery. Judging by the character of the words, it would seem to belong to the latter part of the last century. The melody of this carol is one of the old tunes which, in the last century, were sung to the "affectionate copy of verses" which a condemned criminal was supposed to have written as an appendix to "his last dying speech." Before the days of cheap newspapers these things were much sought after by the common people as the source of presumably exact information on a subject of considerable interest. Many of the most popular of the carols still extant are sung to airs which have been pressed into a like dismal duty from a remote period. Some of them possess a singular beauty, which becomes the more apparent when dissociated from the "hangman's verse" with which they were formerly connected.

Among the carols distinctly traceable to a distant period of history is the one called the Coventry Carol, because it was sung in one of the mysteries famous from having been performed in that town by the company of Sheremen and Taylors on the festival of Corpus Christi, the Thursday next after Trinity Sunday. These mysteries were usually acted in churches or chapels upon temporary scaffolds.

The burden "lullay," which appears in the Coventry Carol, is employed in other carols of old date; there are two of the time of Henry VII. printed in Mr. Husk's "Songs of the Nativity," one which commences—

This endris night I saw a sight,
A star as bright as day,
And ever among a maiden song,
Lullay, by-by, lullay.

This has found its way into more recent collections of carols. The second, which is taken from Byrd's "Psalms, sonets, and songs of sadness and pietie," was first printed in 1587 with the music.

The antiquity of the carol "Nowell, nowell," is beyond all question. It is contained in a MS. written in the reign of Henry VI., formerly in the possession of Mr. Thomas Wright. It is there set to sacred words, beginning—

Nowell, nowell, nowell, nowell,
This is the salutacion of the Aungell Gabryell.

There is a note appended in the MS. to this effect:—"This is the tewyn for the song foloyng, yf so be that ye wyll have another tewyn, it may be at your plesure, for I have set all the song."

The "song foloyng" is a drinking song, the words of which are so quaint, that their appearance here may be excused:—

Bryng us in good ale, good ale,
For our Blyssyd Lady sake,
Bryng us in good ale.
Bryng us in no browne bred, fore that is made of brane,
Nor bryng us in no whyt bred, fore therein is no gane,
But bryng us in good ale, good ale,
And bryng us in good ale.
For our Blyssyd Lady sake,
Bring us in good ale.

2. Bryng us in no befe, for ther is many bonys,
But bryng us in good ale, for that goth downe at onys.

3. Bryng us in no bacon, for that is passing fate,
But bryng us in good ale, and gyfe us i nought of that.

4. Bryng us in no mutton, for that is often lene,
Nor bryng us in no trypes, for they be syldom clene.

5. Bryng us in no eggys, for ther ar many schelles.
But bryng us in good ale, and gyfe us no[th]yng ellys.

6. Bryng us in no butter, for therin are many herys,
Nor bryng us in no pygges flesch, for that wyl mak us borys.

7. Bryng us in no puddynges, for therin is al godes good,
Nor bryng us in no veneson, for that is not for our blod.

8. Bryng us in no capons flesch, for that is ofte der,
Nor bryng us in no dokes flesch, for thei slober in the mer.
But bryng us in good ale, good ale, and bryng us in good ale;
For our Blyssyd Lady sake, bryng us in good ale.

By this it may be seen that the old festive carol was still in favour in the fifteenth century. The existence of the graver words side by side with the more humorous—the same tune being common to both—may indicate the writer's adoption of the principles which led to the Reformation later on. The solemnity of the melody intensifies the drollery of the words. The "tewyn" is in Sedding's collection, and in "Christmas Carols new and old" ("Noël, noël"), harmonised by Dr. Stainer.

The carols in "Macaronic Verse," a mixture of the vernacular with Latin, of which "Christo paremus canticam, excelsis Gloria" (When Christ was born of Mary free), "In dulci jubilo," and others are fair samples, are the production of the early part of the sixteenth century. Other generations have other treatment of carols. The contrasted lines of Latin and ordinary speech gave way to a purer diction.

Some of the carols, such as that of "The Incarnation" in Stainer and Bramley's collection, now popular, have modern words with tunes which may be old. This is certainly as old as the time of Queen Elizabeth. "Jacob's Ladder" is associated with a traditional melody of greater antiquity than the words. It is doubtful if these words are very old, they are not conceived in the spirit of the old carols, and the expressions are too smooth and polished to have emanated from any "rude bard." The tune dates from the beginning of the seventeenth century. It is a slight variation of the melody called "Balance a Straw," which was a favourite dance tune at one time. The carol is popular in Devon and Cornwall. There is no doubt that the chorus after each verse possesses characteristics, especially in the form and expressions used in the chorus, which may be referred to the hymns popular among the religious portion of the mining population of some parts of those counties. There is a large number of carols popular in the West Country, many of which are printed in Sandy's collection, and many as yet not gathered from among

the folk with whom they are annual favourites. Among these popular beyond the confines of the West is the carol "A Virgin unspotted." There are several versions of it, and the variations are sufficiently marked as to have led some collectors to classify and enter them as distinct carols. Hone has done so. There are also considerable differences in the chorus which concludes each verse. This was the carol which induced the Rev. Arthur Bedford to give his very curious definition of the word. Mr. Husk says that there are certain expressions in this carol which convey the idea of its possessing some claim to be called ancient.

The melody to which this is usually sung, is another of the "last dying speech" tunes which were at one time well known as such, but now are almost forgotten. Whether they were first set as Christmas Carols or, being popular, were adapted to semi-sacred words, is too subtle a question to enter upon now. It will be enough to mention that the union of secular tunes with words of sacred import is to be traced a far way back. Shakespeare notices this in his "Winter's Tale," when he say that there is "but one Puritan among them, and he sings Psalms to hornpipes." In 1642 a volume was published under the title of "Psalmes and songs of Sion, turned into the language, and set to tunes of a strange land, by W(illiam) S(later), intended for Christmas Carols, and fitted to divers of the most noted and common but solemne tunes, everywhere in this land familiarly used and knowne." Upon the copy preserved in the British Museum, a former possessor has written the names of some of the tunes to which the author designed them to be sung; for instance, Psalm 6 to the tune of "Jane Shore," Psalm 10 to "Bara Foster's dreame," Psalm 43 to "Crimson Velvet," Psalm 47 to "Garden Green," and Psalm 84 to "The Fairest nymph of the Valleys." "Green Sleeves," a tune mentioned by many of the Elizabethan poets in a way which shows that its associations in those days were not so respectable as they are at present, has also been used as the melody for more than one Christmas Carol. Spiritual songs constructed upon this principle, namely,—that of giving a common and often abused melody to words of devotional import, are not peculiar to this country. The tunes sung to Clement Marot's translation of the Psalms into French were common folk-tunes. The version of the Psalms, adopted for circulating the reformed opinions in Scotland 300 years ago, were treated in like fashion—"Gude and godly ballates changed out of prophane songs," as they were called. In Holland and Flanders, at the same period, a like version was used, as is shown in the Collection called "Souter Liedekens," 1511; and in Italy such things were not rare. It is well known that Palestrina used the melodies of the most questionable ditties as the themes for the counterpoint of his motetts and other sacred music.

Carols called spiritual or devotional are very numerous, and contain special points of interest in subject and versification. There is also another class, the narrative carols, which may lay claim to as great if not to a greater popularity, especially with the humbler classes, the sequence of a story, rather than the subtleties of theology, having most charms for those who professedly possess "no head for such high thoughts." "The First Nowell," which heads this list, is almost as popular as "God rest you merry, gentlemen," but, unlike that carol, it has never been considered worthy of the dignity of preservation or promulgation by means of the broadside. It was first printed in Davies Gilbert's collection, and next in Sandys' collection, in both cases being given as a West Country Carol. There are two versions of the tune to which this carol is sung, one of especial beauty of melody, the other a sort of perversion of an ecclesiastical tone, interesting, perhaps, but not pretty. The word Nowell (Noël), which occurs so frequently in these old carols, is the French for Christmas, and also for a Christmas Carol. As it has been occasionally used as a cry of joy, without any reference to Christmas, some writers have attempted to trace it to a source unconnected with Christmas. Mr. Bramley says:—"Novellæ, meaning news, and Yule or some similar word have been suggested. The latest French philologists have decided that it comes from Natalis; that is to say, 'Dies natalis,' the birthday of Christ. The word was brought into use in England at the time of the Norman Conquest, and was employed as we do the word Christmas."

Of the carols of modern days and the result of the revival of the practice and study of carol-singing much might be advanced. First of all, the name of the Rev. Thomas Helmore should be mentioned with honour as having been the pioneer of the modern revival of carol-singing. He not only brought forward many of the old carols, but also many new ones written in the old spirit, and by his labours gave a fresh impetus to carol writing and collecting. Of the value of all these things nothing further can be advanced now. It is enough to say, however, that certain of the authors have striven, and in some cases very successfully, to catch the ideal of the carol. They have not slavishly imitated the old patterns, but yet their works may stand on the same line with them, as equal in simplicity of diction and quaintness of expression. The most successful writers of this sort are the late Dr. J. M. Neale, the Rev. Archer Gurney, the Rev. H. R. Bramley, and Mr. W. Chatterton Dix.

America has also contributed something to swell the list of modern carols. One of the best known for the Feast of the Epiphany, "We three kings," was first printed anonymously in England in 1862, in a periodical called the *Penny Post*, and an interesting controversy has been instituted concerning its antiquity. The author was the Rev. John Henry Hopkins, D.D., an American divine. There are some very ancient carols concerning the three kings. In the MS. in the British Museum before referred to, there are not only two, but there is also the legend of the three kings, or wise men, from which we learn that "the first was called Melchior, King of Nubia and Arabia, who offered the Saviour gold, and who is described as the least of stature and state; Baltazar, King of Godoly and of Saba, who offered incense, and was also mean of stature; and Jaspar who was King of Taars (or Tharsis) and of the Isle of Egripwille, who offered myrrh, and was most in person, and was a black Ethiop." Thus was fulfilled the Psalmist's prophecy: "The Kings of Tharsis and of the Isles shall bring presents; the Kings of Arabia and Saba shall bring gifts." They were afterwards baptised by St. Thomas the Apostle, and long after their deaths, their bodies were conveyed by the Empress Helena, the mother of Constantine the Great, to Constantinople, whence they were removed to Milan, and ultimately by Renatus or Reinold, Archbishop of Cologne, to the latter city, where they remain, and whence they have acquired the title of the Three Kings of Cologne.

There are many other carols of a legendary character which possess some interest, belonging both to Christmas and to other seasons. The subjects of a great many, such as "The Cherry-tree Carol," "The Seven Joys," "The Child Christ at Play," together with their references and allusions, have been taken from the apocryphal books of the New Testament. From the same source the subjects of

many of the most beautiful paintings, prints, and woodcuts of the old German and Italian masters, as well as the pictures in illuminated missals, have been taken. The legends concerning the birth of the Virgin, her marriage with Joseph on the budding of the rod, details of the time onwards from the nativity of Jesus, the stories of His infancy, His labouring at His trade as a carpenter, all find their origin in these books. Many of the religious pageants, the moralities and monkish mysteries performed as dramas at Chester, Coventry, and other parts of England, are almost word for word with the stories of the apocryphal New Testament, to which work the student may be referred as likely to reward his curiosity, if not to satisfy his desire for knowledge on the subject.

Many of the popular carols are written in a style of familiarity which would be scarcely tolerated now. This has led to necessary revisions of the text by modern editors. How far this is justifiable is not a matter for discussion here. It would certainly seem that those who argue for the accuracy rather than for the purity of the text, are right when they say, if the carols were considered worthy of being placed before modern readers and singers, that not only the spirit but the diction should be preserved. In days gone by, religious phraseology was part of every day speech. If the energy of our language in the present day is due to less blasphemous references than those which were common to our fathers, there is little reason for believing that the "ornaments" of our common speech are less revolting in degree. At all events, we keep them out of our poetry and carols intended for the use of the young. The practice of singing carols in church has in a great measure made it imperative that their diction should be decent, and although some which are sung in sacred places are derived from pagan or apocryphal sources, our modern sense of propriety demands that the carol should be as pure and as Christian as possible. The "tidings of comfort and joy," which their simple lines are meant to impart, are likely to be the more welcome if they are expressed in language which is proper, although it be quaint.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIII.—FÉLICIEN DAVID (*concluded from page 654*).

"Le Désert" was quickly performed a second time with no less success than that which attended its first representation. We have the evidence of the composer himself to this effect. Writing to a friend he said: "At last I am recompensed for my toil and my struggles. I have given my second concert at the Théâtre Italien. The success was as great, even greater than on the first occasion. The house contained the *élite* of the Parisian public, and the evening confirmed my initial good fortune. I have received ovations without being carried away by them, and I know to what they bind me. God helping, I trust that my new works will not be unworthy of me. I often think of my native place in the midst of my triumphs, for there is no happiness for me apart from that of my good relatives and friends."

At our composer's feast of joy—none but those who [illegible] struggled long and at last conquered can tell what a feast it was—the inevitable death's head had [illegible] As we pointed out last month, David's [illegible] left him in debt—a millionaire in applause, [illegible] pauper in pocket. He owed, indeed, as much as 1,200 francs after paying out every sou of receipts. Naturally, he looked to the sale of "Le Désert" as a means of making up what was to him a formidable [illegible] But the publishers were not eager. Whether, as has been said, the novelty of the work made them shy of it, or whether they thought that its success would end with the proverbial nine days, it is bootless to enquire. We have the fact that they held aloof, till at last one of them, bolder than the rest, offered the composer precisely the amount required to discharge his obligations. David took the money thankfully, and at once; but soon found that he had parted as well with the right of performance as of publication. This state of things, it appears, was not recognised till it had been fought over in a court of law, which sustained the publisher's contention and diverted to his pocket a stream of gold that the composer had fondly hoped would flow into his own. David, however, was no longer in distress. "Nothing succeeds like success," and the favour shown to "Le Désert" secured to him good prices for compositions that had long lain in his desk because nobody would look at them.

Some idea of the impression suddenly made by "Le Désert" can be gathered from a notice of the work which appeared in the *Gazette Musicale*: "Make room, gentlemen, make room I say! Open your ranks, step aside! A great composer is born to us, a man of singular power, of extraordinary character and rare talent, who all at once fascinates an entire audience, who moves and masters them imperiously, who draws from them cries of enthusiasm, and gains an astonishing popularity in less than two hours. This is not blindness on our part, or prejudice, or hyperbole. It is the simple story of success the most spontaneous, the most astonishing, at which we have ever assisted. Our ears ring yet with the impetuous explosion of applause. It was a strange, irresistible, unanimous enthusiasm. It was also the frank and loyal expression of true and deep feeling." But David was soon to find that all the world did not agree with Parisian opinion. In 1845, having given concerts in the south of France, he travelled to Germany, and, with his "Désert" challenged the criticism of a public not likely to be prejudiced in favour of anything French. In Frankfort he met Mendelssohn, who received him with characteristic kindness, and astonished David by playing his quintets, at first sight, upon the pianoforte, doing so "without missing a note, a *nuance*, or an intention." But all Mendelssohn's countrymen were not equally polite to the visitor from over the Rhine. Some of them, who wrote in newspapers, fell foul of "Le Désert," reproaching its author for producing his effect by means of Arab melodies and melodramatic recitative rather than by musical ideas. Moreover, they contended that the simple form of the work, which had made such a lively impression upon the French, was the result of a feeble conception. Even Moscheles complained that the subject was treated "in a Frenchified way," as if, forsooth, a French composer could reasonably be expected to adopt any other. Fétis justly remarks: "David's work should, without prejudice, be judged from the point of view at which the composer placed himself—that is to say, as a musical picture. The *genre* should be the object of criticism, because art, in its immensity, repulses the co-operation of a programme, the inevitable effect of which is to limit its domain. But, taken as an exception and considered for itself alone, the "Désert" has incontestable qualities of local colour and originality. German pedantry never sufficiently takes the last-named merit into account."

During his tour, David gave concerts at Potsdam, where "Le Désert" was performed before the Court; at Baden, Frankfort, Mannheim, Munich, Pesth, and Vienna, no less than four taking place in the Imperial city. The composer's time, however, was not wholly given to this sort of work. Like his countryman, Berlioz, under similar circumstances, he composed

here a little, there a little, as opportunity served, especially at Baden and Vienna, where the greater part of an Oratorio, "Moïse au Sinaï," was committed to paper. David seems to have kept his mind in the condition of a photographer's plate, prepared to receive and reflect its surroundings whenever exposed. In the East he was Oriental, in Germany he became somewhat German, as the style of his oratorio shows. Naturally this was as little acceptable to the Parisians as the Symphonic Ode had been to the Teutons, and when "Moïse au Sinaï" was performed at the Opéra (March 28, 1846) the audience showed their disappointment unmistakably. "It was very badly received by the public," writes M. Azevedo, "or, to speak more correctly, was not received at all. Many persons left the place before the end." The same author assumes that envy of previous brilliant success had something to do with this failure; but we need not agree with him in this in order to share his satisfaction with the reversal of opinion when "Moïse au Sinaï" was produced at the Conservatoire in December of the following year.

Warned by the reception of his "austere and grandiose" oratorio, David fell back, for his next work, upon the Ode-Symphony form, and wrote a companion to "Le Désert" upon the subject of Christopher Columbus. This work was originally in three parts, respectively entitled, "Le Départ, La Traversée, L'Arrivée." Two others were subsequently added, dealing with, first, a calm at sea under the tropic sun; and next, the revolt of the great navigator's crew. Although the ode was thus made to embrace a variety of picturesque and suggestive subjects, it has never enjoyed the popularity of "Le Désert," save perhaps, at the beginning of its career, when seven concerts were given at the Opéra Comique under the composer's direction and amid plentiful evidence of public favour. David, fated to undergo worry as an *entrepreneur*, had some difficulty in this case also, owing to the caprice of the director of the Théâtre Italien, who suddenly interdicted the whole of his musical staff, including the conductor, Tilmant, from assisting at the performances, under pain of losing six months' salary. It was this step that caused David to take the *bâton* himself, instead of, as usual, keeping in the background. By the way, "Christophe Colomb" brought our composer the coveted Cross of the Legion of Honour, presented to him by King Louis Philippe in person, after a performance of the work at the Tuileries.

David's next work had a somewhat curious origin. M. Bohain, an *entrepreneur* of the period, started a public garden in Paris, called it "Le Château des Fleurs," and hoped to attract the public by giving high class music. With this object in view he applied to David for a new work, the composer, in turn, consulting the librettist, Méry, as to a subject. Seeing there was a garden, Méry advised a "mystery" dealing with the events recorded as having taken place within the primitive pleasaunce of Eden. The idea was worked out in due course; and David's overture to the piece seeks to illustrate the condition of the world before the creation of man. Méry's lines, forming the poetic basis of the overture, may be rendered into English, almost literally, thus:—

"The air is thick with fog, and the ocean inundates the planet. No being sees these commotions, this desolate globe with its sombre hues, these mountains on fire, these mountains extinguished, these dead or smoking craters. How long has lasted this age of the world, in which the mourning planet, the solitary ocean, together cry out for our birth? God, with whom there is no beginning or end, alone knows the duration of this immense travail; a thousand years are for Him but a moment."

Following this comes a picture of the terrestrial paradise. *Adam* falls asleep, while an angelic choir softly sings: "Adam, thou shalt see thy Eve; from the flowers she will arise; she is the wife of thy dreams; she is grace and goodness." *Eve* is created, and the flowers sing her praises. By way of variety, the second part opens with a chorus of demons and *Satan* tempts *Eve* to gather the forbidden fruit. The demons celebrate their victory; *Adam* re-enters, and the work ends with a trio for *Eve*, *Adam*, and *Lucifer*. Méry and David's reproduction of a very old type of music-drama was to have been performed in the Parisian garden on a stage amid real trees and flowers, but M. Bohain's enterprise came to an end before the work was ready. Under these circumstances it was offered to, and accepted by, the directors of the Opéra, who, however, could not produce it owing to the superior claims of another work. The Opéra, however (then called Théâtre de la Nation), witnessed its performance without dresses, scenery, or action, on August 25, 1848. Just then the second French Republic, only a few months old, was going through a severe political crisis, and, writes M. Azevedo: "The breath of revolution agitated all spirits. One heard with one ear only the music so worthy of being heard by two. At each moment a new edition of the journals appeared in the house and the rustling of paper covered up at times the soft murmurs of the orchestra describing the impressions of *Eve* at first sight of the flowers and birds. It was the terrestrial paradise of newspaper vendors and the *inferno* of authors and artists."

Presently, another *entrepreneur*, M. Plant, sought to enlist the co-operation of our composer. He had an idea of establishing gigantic *fêtes*, in which music was, of course, to play a distinguished part. For him David wrote twelve dances, but these, like the mystery play, were never performed as intended. Unfortunate M. Plant failed to make the government see the public advantage of his project, and thus David was left with his dances on his hands. Some of them were afterwards utilised in the ballets of "Herculanum" and "Lalla Rookh."

It was now time for David to make an appearance on the lyric stage. There only could his real status as a French composer be determined, and he did not shrink from the test. The book of his first opera, "La Perle du Brésil," was written for him by MM. Gabriel and Sylvain Saint-Etienne, who founded it upon a story not unlike that of Meyerbeer's "L'Africaine.' A Portuguese Admiral, *Salvador*, has brought from Brazil a young savage named *Zora*, transformed her by education and training into a brilliant and accomplished lady, and hopes to make her his wife. He goes on a voyage, taking *Zora* with him, and recognises, in the dress of a common sailor, a young lieutenant, *Lorenz*, who is the maiden's lover. The Admiral's purpose of revenge is interrupted by a tempest which wrecks the vessel on the Brazilian coast. The natives are about to kill those who escape to land when the voice of *Zora* is heard invoking the Great Spirit. The Brazilians fall on their knees, they recognise their young compatriot, spare the lives of the Europeans, and assist at the nuptials of *Zora* and *Lorenz*, whose union the Admiral no longer opposes. Some delay took place in putting "La Perle du Brésil" upon the boards. At first it was accepted by M. Perrin of the Opéra Comique, but, subsequently, that manager required changes to be made in the libretto. On meeting with a refusal from the authors, Perrin flung the work up altogether and would have no more to do with it. It is curious as showing the different position occupied by a French librettist as compared with his English brother, that MM. Saint-Etienne opened negotiations with the director of the Lyrique,

without consulting the composer, who was one day astonished at receiving a stamped agreement to which his signature was required. David declined the lead of his colleagues in this matter, and, through Scribe's intervention, *pourparlers* were again entered into with Perrin. In the end they came to nothing, "La Perle du Brésil" going, after all, to the Lyrique, where it was produced on November 22, 1851, and so well received that the first five performances brought an increasing number of the public to the house. The *coup d'état* of December 2 had, as may be supposed, a damaging effect upon the run of the piece, which, nevertheless, is recorded as a success in the annals of the theatre.

At this time David was not giving his entire attention to dramatic music. He composed an overture, a march, some dance airs, and other pieces. In his odd moments, too, he constructed a *Finale* for a *mélodrame* having the Last Judgment as its subject. The Great Day of Account seems to exercise an attraction upon French musicians, and David, taking the matter very much *au serieux*, actually contemplated the production of his piece at that home of melodrama, the Porte St. Martin. In this he was disappointed, the work being returned upon his hands. Even Paris managers had a scruple about representing the Last Judgment. David equally objected to toil for nothing, and consulted Méry about turning his music to some account. The librettist naturally suggested working it into an opera, and that course was determined upon. Méry accordingly prepared a libretto entitled "Le Dernier Amour," but the difficulty was to bring in the Last Judgment music on any reasonable pretext. The author took infinite pains with his task, which M. Azevedo describes as "frightful," adding "one could find a thousand ways to reach an ordinary *dénouement*, but very few to arrive at one so exceptional as the Last Judgment." At length, however, the work was completed, and accepted at the Théâtre Lyrique, but not performed, the artists then engaged at that house being found incompetent to such a task. "Le Dernier Amour," as it turned out, was reserved for a more brilliant *début*, being produced at the Opéra (March 4, 1859) under the name of "Herculanum." But—and this is really a comic feature in the story—the Last Judgment *Finale* was excised. The story of the opera may be outlined as follows:—*Olympia*, queen of a country bordering on the Euphrates, has come to Italy, where her brother, the pro-consul *Nicanor*, resides. Two Christians, *Helios* and *Lilias*, an espoused pair, are brought before them. *Nicanor* orders their immediate execution, but *Olympia* has another plan. She would seek to seduce the man, and leave her brother to tempt the woman. A feast is ordered, drugged wine is given to *Helios*, and, despite the warning of *Magnus*, who liberally quotes the Apocalypse, the orgie proceeds. *Nicanor* meanwhile seeks *Lilias* in a Christian place of assembly. He makes love to her, but the maiden, encouraged by the apparition of a resplendent cross which the pro-consul cannot see, repulses him with horror. At that moment a flash of lightning destroys the impious one. *Satan* then appears, seizes the mantle of *Nicanor*, and, himself invisible, brings before the eyes of *Lilias* the spectacle of her lover reclining at the feet of *Olympia*. In the third act the orgies of *Olympia* and *Helios* are renewed. *Lilias* enters, hoping to recall her lover to his better self. *Helios*, repentant, despairs of regaining his place in the maiden's heart, and, as she is led away, he exclaims: "I have defiled my soul! Nothing can absolve me in the eyes of Lilias. Let me save my life, even if I live infamous. Queen, I am thine! I love thee, Olympia!" Felix Clement's remarks on this are none too severe: "Can anyone imagine a more gross and brutal dramatic scene wherewith to make a fourth act necessary and prolong the evening? Thus to strike *Lilias* in her loving heart and Christian faith! O proprieties and methods of Corneille, Racine, and even of Quinault, what have you become!" In the final act takes place the eruption of Vesuvius, which clears the stage of all the *dramatis personæ*, *Satan* excepted, who, being in his element, takes no harm. At the last moment, *Magnus* exclaims "Christians, death is upon us," to which *Helios* (now repentant and pardoned) answers, "It is heaven! It is life!" David's music was able to make amends for the defects of this strange story, and the opera had a successful run.

Our composer followed up "Herculanum" with "Lalla Rookh"—a two-act piece, words by MM. Lucas and Michel Carré, who, as may be supposed, founded their book upon Moore's poem, the "argument" of which is so far followed that no synopsis of the dramatic plot need be given here. The success of this work is best shown by the fact that, first played on May 12, 1862, it was given for the hundredth time on April 9, 1863. M. Azevedo declares that it made the fortune of the Opéra Comique, "and gave an effectual answer to those who deny to Félicien David the power of writing true dramatic music."

"Le Saphir" followed, and was represented, also at the Opéra Comique, on March 8, 1865. The librettists, De Leuven, Michel Carré, and Hadot, based their drama upon Shakespeare's "All's well that ends well," and gave the composer abundant opportunities, of which he somehow failed to make the expected use. "Le Saphir" is described by M. Arthur Pougin as "mediocre and without colour." So, apparently, thought the public. After this failure David produced no more operas. A work entitled "Le Captive" was, it is true, rehearsed at the Lyrique, but the composer withdrew it before the night fixed for performance. Moreover, he left behind him fragments of another.

Among the later achievements of David were a Symphony in C minor, three pianoforte trios, a set of symphonic sketches, and a number of pianoforte pieces, choruses, dance melodies, &c.

Abundant honour fell to the composer's lot in his last days. The success of "Lalla Rookh" brought him promotion to the grade of officer of the Legion of Honour, and in 1867 the Académie awarded to him the biennial prize of 20,000 francs granted by the Emperor for the work which, within the ten previous years, had reflected most honour upon the country. In pronouncing their judgment the Academicians said:—"We crown by this act the whole career of M. Félicien David, and there are few cases in which artistic merit is better supported by nobility of character, by firmness in adversity, by disinterested love of the beautiful, and by respect alike for himself and the dignity of art." With such eulogium from so illustrious a body, David might well have died content, but the cup of his reward was not yet full. Two years later, the Academicians received him into their own ranks by 60 votes out of 104. He took the seat vacated by the death of Berlioz, whose successor he became as librarian at the Conservatoire.

There remained to David seven years more of life. These he spent in ease and honour, dying on August 26, 1876, amid universal regrets. The story of his life should encourage those who are inclined to despair when the battle seems at first to go against them. It is a grand incentive to perseverance—

> A Roman virtue,
> That wins each god-like act, and plucks success
> Even from the spear-proof crest of rugged danger.

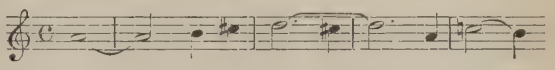
To those who have the progress of music at heart, and who possess the means, as well as the desire, to aid the cause, we earnestly commend the perusal of the following paragraph from the "Foreign Notes" in our last number: "A sum of 70,000 marks has been set apart by the Princess Hohenlohe (the daughter of the friend and testamentary executrix of Franz Liszt, Princess Sayn Wittgenstein) for the foundation at Weimar of a 'Liszt-Stiftung,' intended to render pecuniary assistance to young pianists and composers in the pursuit of their studies. The Grand Duke of Saxe-Weimar has accepted the Protectorate of this excellent institution, which was to have been inaugurated on the 22nd ult., the birthday of the poet-composer whose memory it is intended to honour." Only those engaged in musical tuition can be cognisant of the numerous claims which would legitimately be made upon such a fund were it instituted in England. Of course we are fully aware that not only are there free scholarships periodically competed for at several institutions, but that talented students are often enabled to receive a musical education, and even to travel abroad, through the generosity of private individuals; but we plead especially for the musically-gifted children who, unable to procure good instruction, are prevented from attempting to place themselves in competition with those who have already been safely guided some distance on the road towards proficiency. Were it possible to organise a similar fund to that which has received such high patronage at Weimar, there can be little doubt that musicians of eminence would be glad to give their services for the examination of candidates who are destitute of the means of ripening those powers with which they are endowed by nature; and we need scarcely say that there are many who would willingly contribute liberally towards an undertaking which would truly "supply a want" in this country.

THE death of Sir George Macfarren leaves vacant the chair of Principal of the Royal Academy. The authorities of that Institution recognise the difficulty of making a selection out of their own body to fill that vacancy, and have appointed an Acting Committee, consisting of M. Sainton, Mr. Walter Macfarren, and Dr. Steggall, to perform certain imperative duties, and to gain time to deliberate upon the choice of a successor. The matter concerns the Academy much, and the public more, as upon the selection made will depend its future prosperity. An Institution acting under the protection of a Royal Charter is much looked up to by the outside public, ignorant of the inner working, and judging only by results. Although it is practically of no great moment to the public who may be selected as the head, it will be of great advantage that someone should be promoted to the position of dignity who has earned for himself a name by his labours in and out of the Academy. There are only a few at present attached to the Institution who are known beyond its walls, however worthy their efforts may be within them. All of the professors doubtless desire to see the work carried on prosperously, and to do as much as possible to advance the cause of art as well as to multiply pupils. It will be for them soon to consider very seriously whether these objects will not be attained by the choice of some old pupil, famous in the outer world, or by a combination of forces. Why should there be a Royal Academy and a Royal College working in rivalry? Could not an amalgamation be effected? The cause of music would be greatly benefitted by the union of the two powers. Competition may be wholesome for trade, but it is not very healthy for art.

THE recent superb performance of Berlioz's Symphonie Fantastique at the Crystal Palace may serve as an excuse for extracting an amusing anecdote from Berlioz's *Correspondance inédite*. Writing to a friend in Paris, from Prague, in April, 1846, he says: "Ils chantent maintenant ici les thèmes de la Fantastique (*l'Idée fixe* et *le Bal*) jusque dans les rues. Ils ont fait des phrases de cette symphonie une sorte d'argot musical. Quand on rencontre une femme:—

Signifie qu'elle a l'air commun et hardi—

veut dire qu'elle est charmante—



veut dire qu'on est triste et inquiet." It would be hard to give a better illustration of the musical atmosphere of Bohemia than is to be found in the foregoing anecdote. It is not to be wondered at, under the circumstances, that Berlioz declared it to be the most musical country in the world.

UNDER the title of "An Olive Branch from America," the Editor of the *Nineteenth Century* has reprinted a letter from Mr. R. Pearsall Smith on "An Anglo-American Copyright," with the comments made upon that letter by Mr. Gladstone, Lord Tennyson, the Duke of Argyll, Archdeacon Farrar, Mr. Rider Haggard, Mr. Lewis Morris, Mr. Justin McCarthy, Sir Thomas Farrer, Mr. Walter Besant, Mr. Matthew Arnold, Professor Huxley, and Messrs. Kegan Paul, Trench and Co., poetry, politics, history, fiction, theology, science, criticism, and commerce being thus represented. The majority are in favour of the project of an open literary royalty. The publishers candidly say "that while it would be extremely beneficial to the English authors, it would have little or no effect on the publishers. It would certainly not hurt them." This brief comment covers the whole matter. It is a question for authors, not for publishers, and as Professor Huxley says in the best and most conclusive letter of the series, "I am of opinion that this proposal for 'protected copyright with free-trade competition' is false in principle, and, so far as English authors and transatlantic publishers are concerned, would be futile in practice. If adopted, it would merely come to the issue of letters of marque to people who are now frankly pirates." This, then, implies a connivance at warlike practices: The "Olive branch from America" is therefore premature.

BY means of advertisements in the newspapers, as well as through the medium of handbills, the public is often asked a series of questions more or less relevant or pertinent, more or less personal or inquisitorial. Do you bruise your oats yet? Do you double up your perambulators? Why pay rent? Why run up tailors' bills? or the like athletic exercises. All these questions are no doubt capable of solution, but the constancy with which they are repeated rather implies that the correct answers have not yet been given. The latest query of the kind which has perplexed many musical minds is this: "Why not learn to play the piano by Christmas? Why not learn to play the piano, when you can be taught to play twenty-five tunes in twelve lessons without

having any previous knowledge of music whatever? Method equally efficacious with a child of five or an adult of fifty. Practising made a pleasure!" To acquire two tunes and a bittock at each lesson. What a temptation to those who begin "without having any previous knowlege of music whatever." As the hand-bill further states, in poetry, if you please:

O what a pleasure 'tis the piano to play,
It whiles many weary hours away.

"Why not learn to play the piano by Christmas?" Why not, indeed.

ROYAL ALBERT HALL CHORAL SOCIETY.

This Society commenced its season under extremely favourable circumstances on Thursday, the 3rd ult. The work selected was "The Golden Legend," of which the public evinces as yet no signs of tiring, notwithstanding the many times it has been heard within the past twelve months. It was a case of love at first sight, and time has only served to cement the affection. We shall resist the temptation to say another word in favour of Sir Arthur Sullivan's masterpiece, and only speak of the performance which, in some respects, was of uncommon merit. Mr. Barnby's choir distinguished itself more than usual, the rendering of the Prologue and the Evening Prayer being good examples of choral singing. Madame Nordica's embodiment of *Elsie* is a remarkably artistic creation, carefully considered and extremely sympathetic; no more satisfactory exponent of the part has yet appeared. Mr. Lloyd was, as usual, perfect in the music of *Prince Henry*, but here unqualified praise must end. Mrs. Belle Cole was not very successful as *Ursula*, her fine voice being badly produced, and Mr. Henschel did not appear to advantage as *Lucifer*.

For some reason hard to divine, "Israel in Egypt" had not been performed for several years at the Albert Hall until the 24th ult., when it was revived in presence of a very large audience, the cheaper parts of the building being more than usually thronged. Except at the Crystal Palace, Handel's colossal work cannot be rendered so effectively as at South Kensington, and as on the present occasion it was received with much enthusiasm there is reason to believe that it will not again be permitted to drop out of the repertory. Very great credit is due to Mr. Barnby for the way in which most of the choral numbers were rendered. It was not so much the machinelike accuracy, as the vigour and spirit with which all the more important choruses were attacked which excited the assemblage. The 800 singers obeyed the word of command like a perfectly drilled regiment, and we have never, even at a Handel Festival, heard the Hailstone Chorus, "He spake the word," and "The Horse and his Rider" given with more electrical effect. It is impossible, however, to justify the violence done to Handel's intentions in assigning "The Lord is a Man of war" to the tenors and basses of the chorus. True the effect was very fine, but the principle involved compels us to disagree with Mr. Barnby's course. A first-rate orchestra could doubtless interpret a Beethoven Quartet with perfect finish, but who save an egotistical conductor would venture upon such an outrage? Unnecessary tampering with a composer's score is to be deprecated, because it establishes a bad precedent and opens the door to all sorts of abuses. We have only to add that Miss Anna Williams, Madame Patey, and Mr. Lloyd sang their respective solos in a way that entirely justified the liberal applause of the audience. The value of Dr. Stainer's assistance at the organ was noticeable in a marked degree.

NOVELLO'S ORATORIO CONCERTS.

For the opening Concert of the season, given in St. James's Hall on the 10th ult., Dr. A. C Mackenzie's "Jubilee Ode," written for the special performance at the Crystal Palace, together with Dvorák's "Spectre's Bride," were presented under the *bâton* of Mr Randegger, who had kindly undertaken the duties of Conductor for this Concert. The performance was in every way most successful. The band, led by Mr. J. T. Carrodus, was composed of the best and most experienced players, and the chorus, reinforced by a number of additional voices, sang not only with a freshness and sweetness of tone, a rare accomplishment for a choral body, but also with an attack and vigour which testified to their personal interest in the work. Madame Albani, who was in superb voice, literally held her audience spell-bound by her splendid declamation and expression in the noble song, "More than crown of Monarch precious." The spell was broken at the conclusion by the hands of the audience. The applause, which was both spontaneous and cordial, was a conclusive testimony of the effect of the music and of the skill of the artist. The tenor solos were entrusted to Mr. Harper Kearton, who sang with more care than energy. His excellent voice only wanted an access of warmth, similar to that which Madame Albani infused into her vocalisation in the Ode and in the "Spectre's Bride," to have made his efforts very successful. In this last-named work, which is steadily growing in popular favour, the voice of Mr. Santley was added to those singers whose names have been mentioned—his admirable declamatory method being employed to great advantage in the interpretation of the narrative—to complete the cast. Here, as before, the chorus-singing was a specially distinguishing feature of the performance. As a whole, the performance was a worthy beginning of what promises to be a most interesting season.

SACRED HARMONIC SOCIETY.

The Association bearing this venerable name has apparently awakened to the fact that it is necessary to keep itself abreast of younger institutions in the matter of policy in order to retain the requisite measure of public patronage. In the list of works to be performed at the six Concerts this season, novelties, actual or comparative, form half of the scheme; while another sign of the times may be noted in the fact that three English works are named—that is to say, "The Golden Legend," Mr. Cowen's "Ruth," and Mr. Cusins's "Jubilee Cantata." The Society may also take credit to itself that it was first in the field with Signor Bottesini's Oratorio "The Garden of Olivet," which formed the most important feature of the first Concert on Thursday, the 17th ult. Unhappily, a mixed programme rarely commends itself to the public, and the present occasion forms no exception to the rule, St. James's Hall being by no means full. The special claims of the work to the approval of musicians were fully set forth in our notice of the Norwich Festival, and if the frigid Norfolk amateurs received it with indifference the composer had no reason to complain of its reception at the hands of a more enlightened London audience. The flow of refined, expressive melody which pervades the "devotional Oratorio" was fully appreciated, several numbers being very heartily applauded, in spite of a performance which in some respects left much to desire. The Society, of course, did well in asking Signor Bottesini to direct his work, but both the choir and orchestra seemed unnerved by his noisy method of beating time, and much coarseness, and not a few errors, were the result. Amends were made by the perfect singing of the soloists, Miss Annie Marriott, Miss Hilda Wilson, Mr. Lloyd, and Mr. Santley, the same that "created" their parts at Norwich. Mr. Cusins's brief Jubilee Cantata, which followed, had only been heard previously at a State Concert. It is a comparatively modest setting of some Scripture texts, the solos for soprano and tenor being tuneful, and the choruses studiously free from contrapuntal elaboration. Though without pretentions to originality it is, on the whole, a pleasing work, and as it went well under the composer's direction, it was favourably received. Mendelssohn's beautiful Cantata or Hymn, "Lauda Sion," which is too seldom heard, concluded the Concert. Mr. W. H. Cummings, the Society's Conductor, upon stepping on the platform to direct it, had a warm reception from the choir. The performance of "The Golden Legend" on the 8th inst. will be preceded by a short selection from Sir George Macfarren's "King David," in memory of the deceased composer.

LONDON SYMPHONY CONCERTS.

ORCHESTRAL performances in the Metropolis during the winter are not so numerous that we can afford to regard lightly the success or failure of Mr. Henschel's enterprise, commenced with the above title last season. We fear the result of the first series of Concerts was not very encouraging, and it is understood that upon the support accorded during the present season will depend the continuance of the undertaking. It will therefore be advisable to assume the useful, if somewhat ungrateful, *rôle* of the candid friend, and while giving full credit for all the good points in the London Symphony Concerts, to call attention to those matters in which improvement may advisedly be made. In one important respect Mr. Henschel has grown wise by experience. He perceives that the public has no predilection for novelties, simply because they are novelties, and his programmes will for the future be planned on a more popular basis than was the case last year. No fault whatever can be found with the selections at the first two Concerts, which are all we can notice this month. On the first occasion the principal items were Beethoven's C minor Symphony and the Overtures to "Euryanthe" and "Tannhäuser." Mr. Henschel does not publish a list of his orchestra, but he has no reason to be ashamed of it. At the same time, there were points in the rendering of the works named calculated to provoke difference of opinion. The Conductor may have authority for the slow *tempo* adopted in the last movement of the Symphony, as well as for the rapid pace at which the Pilgrims' Chorus in Wagner's Overture was taken, but in both cases there was certainly a loss of effect. The Scandinavian composer, Grieg, has written nothing more charming than his two Melodies for Strings (Op. 34). They are entitled "Hjertesar" (Wounded Heart) and "Varen" (Spring), and were originally settings of two poems by A. O. Vinje. In their present form they are remarkably attractive, being full of Norwegian character, and deserve to be heard again. Mr. Santley introduced a *scena* from Glinka's opera "Russlan and Ludmila," and one of *Hans Sachs*' monologues. The former is an old-fashioned but remarkably vigorous piece, and it was splendidly sung.

The programme of the second Concert, on Wednesday afternoon, the 23rd ult., was evidently designed with a view to please the general public, and for that reason it may be dismissed with brief notice, every item being more or less familiar to connoisseurs. There is no need to describe how Madame Néruda plays Beethoven's Violin Concerto, and with regard to Schubert's unfinished Symphony in B minor, Liszt's picturesque Symphonic poem "Les Préludes," Mendelssohn's Overture to "Camacho's Wedding," and Wagner's delicate little sketch "Träume" it will be sufficient to say that they received an adequate amount of justice from Mr. Henschel's fine orchestra. Wagner's early Symphony in C was announced to be performed for the first time in England on the 29th ult., too late for notice in our present number.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE work done so far at these Concerts has been mainly of a routine character, and our remarks on the performances may therefore have the merit of brevity. In order to give a good start to the Saturday series on October 29 a Beethoven programme was provided, the result, as usual, being to fill St. James's Hall from end to end. The works selected were the Quartet in C minor (Op. 18, No. 4), the Trio in E flat (Op. 70, No. 2), the Violin Romance in G (Op. 40), and the Sonata, with Funeral March, in A flat (Op. 26). Perhaps with the idea of showing their high appreciation, the audience insisted on encoring the two items last-named, Madame Néruda responding with the companion Romance in F (Op. 50) while Mr. Hallé, who had interpreted the Sonata in his very best manner, contented himself with one of Schubert's "Momens Musicales." Mr. Santley, who was the vocalist of the afternoon, introduced songs by other composers, perhaps for the sake of variety. He was in fine voice, and has never done fuller justice to Handel's "Del minacciar del vento" and Gounod's "Le Nom de Marie." His many admirers, however, would be glad were he to enlarge the repertory to which he restricts himself at these Concerts.

On Monday, October 31, little Hofmann made his second and final appearance, and there was again an enormous gathering, some being unable to obtain admission. It is quite possible, however, that those who heard the gifted lad for the first time on this occasion were disappointed, for technically his rendering of Beethoven's "Sonata Pathétique" left much to desire. He seemed more flurried and nervous than usual, probably from over-exertion, and played many false notes. The audience, however, betrayed no outward sign of discontent, but, on the contrary, gave the child-pianist a great reception, and insisted upon an encore. He also played Mozart's Sonata in D, for two pianofortes, with his father, but he does not, as yet, venture upon concerted works with strings. Signor Piatti played Locatelli's quaint Sonata for Violoncello in D, in his own inimitable fashion, it being his first appearance this season, and the programme likewise contained Schumann's Quartet in A minor (Op. 41, No. 1). Miss Lena Little was the vocalist, introducing among other things Wagner's poetical little song "Träume," founded on a theme from "Tristan und Isolde."

Mdlle. Janotha, who has been absent for three seasons, has returned to us, and on Saturday, the 5th ult., made her reappearance, choosing Schumann's now very popular work, the "Carnaval," for her solo. She was warmly received, but at first she seemed agitated and nervous, and the preamble was played rather confusedly. Later on, however, she recovered herself, and some of the later numbers were charmingly rendered. There was no concerted work with pianoforte in the programme, two String Quartets being given instead. These were Mendelssohn's in E flat (Op. 44, No. 3), the piquant *Scherzo* of which was encored, and Haydn's lively and almost comic work in C (Op. 33, No. 3). Signor Piatti played two pieces, *Canto religioso* and *Siciliano*, from his own pen, and might have played more had he been so minded. Miss Thudichum was also much applauded for her tasteful rendering of Sullivan's "Orpheus with his lute," and two of Kjerulf's quaint Swedish songs.

On the following Monday Mdlle. Janotha again appeared as pianist, and performed Mendelssohn's Variations Sérieuses, as well as taking part in Schumann's Pianoforte Quartet in E flat (Op. 47). If the truth may be told, her rendering of the former was anything but acceptable to the more thoughtful among the audience. It is certain that she indulged in extravagancies of style more appropriate to a *virtuoso* than an artist, and quite out of keeping with Mendelssohn's somewhat severe work. Further, when asked for an encore, Mdlle. Janotha responded with a *bravura* piece scarcely suitable for a classical Concert. It was pleasant to note, however, that the apparent deterioration was only temporary, for her share in the Quartet was everything that could be desired in the way of chasteness and purity of style. Included in the programme were Madame Néruda's favourite Corelli Sonata in D, and Mozart's Quartet in F, generally known as No. 8. This work is noteworthy as being the last composed by the great master, and also for the prominence of the violoncello part, being one of the three quartets written for Frederick William II., who was a skilful performer on the instrument. Mr. Herbert Thorndike may be commended for his vocal selections, which comprised a charming but little known song called "The Dream" by Haydn, and two clever songs by Miss Maude V. White.

Unreserved commendation may be accorded to Mdlle. Janotha for her rendering of Beethoven's Sonata in D (Op. 28), generally known as the "Pastorale," at the Concert of Saturday, the 12th ult. It was a pure example of classical pianoforte playing, without any straining after effects or exaggeration of style. The audience were evidently delighted, but they were unreasonable in exacting an encore after a lengthy work. A brilliant performance was given of Beethoven's early and melodious Quintet (Op. 4) in B flat, under the leadership of Herr Straus, who gave as a solo a Romance in A, by Max Bruch (Op. 42). Rubinstein's Sonata in D, for piano and violoncello (Op. 18), completed the list of instrumental works. Mrs. Henschel was very acceptable in songs by Grieg as well as in Purcell's "Nymphs and Shepherds," though her hurried final cadence in the latter is a mistake, being quite out of character with the music of the period.

There is very little to be said concerning the Concert of the

14th ult., all the works presented being familiar to the *habitués* of these Concerts. It would be little short of an impertinence to criticise such works as Beethoven's Quartet in E flat (Op. 74), Mozart's Duet in G, for violin and viola, and Haydn's Trio in C. Mdlle. Janotha was once more the pianist, her solo being Chopin's Barcarole in F sharp (Op. 60), the rendering of which was generally commendable if a little hard and unsympathetic. An encore being as usual demanded, she gave the Polish composer's Berceuse in D flat, with exquisite delicacy and finish. The vocalist was Miss Marguerite Hall, who was only partially successful in Schubert's "Die junge Nonne," but who deservedly won the favour of the audience in songs by Kjerulf and Miss Mary Carmichael, being encored in the last-named composer's "June Song."

A novelty at these Concerts, though not entirely new to London amateurs, was Brahms's Sonata in A, for piano and violin (Op. 100), which was played by Mr. Hallé and Madame Néruda at the Concert of Saturday, the 19th ult. When this work was first heard at Mr. Hallé's Concerts last summer, everyone was as surprised as delighted with its flow of bright genial melody, as Brahms is not always, nor indeed often, in this mood. His second Piano and Violin Sonata will therefore rank among his most attractive if not his finest works, and it is likely to become a greater favourite than its predecessor in G. Mendelssohn's ever-welcome Quartet in E flat (Op. 12) opened the Concert, the piquant canzonetta being, as usual, encored, and Fibich's Quartet in E minor (Op. 11) closed it. There is so much of promise in this work that musicians would be glad to make acquaintance with other efforts by the Bohemian composer. Mr. Hallé played Beethoven's "Moonlight" Sonata, and Mr. Thorndike repeated his artistic rendering of Haydn's beautiful song "The Dream."

The Concert of the following Monday is the last we can notice this month. It began with Brahms's second and more elaborate Sextet in G, for strings (Op. 36), which received a magnificent interpretation. The rendering of the *Finale* by Madame Néruda and her associates, among whom were our English players Messrs. Gibson and Howell, was as near perfection as possible. Mdlle. Janotha injured the effect of Beethoven's Sonata in D minor (Op. 31, No. 2) by taking the whole of it too fast. *Adagio* became *Andante con moto* and *Allegretto*, *Presto*. The dreamy poetical slow movement especially suffered. Songs by Schumann, Brahms, and Bizet were charmingly rendered by Mrs. Henschel, and Schubert's favourite Trio in B flat (Op. 99) concluded the performance.

CRYSTAL PALACE.

A Concert performance of Mozart's "Don Giovanni," being the only available mode in which homage could be paid to the genius of the composer on the occasion of the hundredth anniversary of the production of that opera, the rendering of which was given on October 29, was, under the circumstances, highly creditable. Of the part taken by the orchestra it is scarcely necessary to speak. The Overture and accompaniments were admirably played, though in the latter case a diminution of power would have been occasionally desirable. Of the vocalists, Miss Annie Marriott, who was in good voice and threw the greatest earnestness into her singing, was the most successful. Mdlle. Gambogi made a very fair *Zerlina*, and had the great advantage of being at home in the Tuscan tongue, which the other soloists pronounced in the Stratford-atte Bowe fashion. Mr. King, a sound and conscientious artist, was sadly mis placed as *Don Juan*, and made matters worse by the slow speed at which he took the serenade. Mr. Brereton was energetic as *Leporello*, and Mr. Egbert Roberts occasionally sang in tune as the *Commendatore* On the other hand, Mr. Probert's sweet voice was heard to great advantage in "Dalla sua pace" and "Il mio tesoro." Mr. Probert, however, needs greater animation of delivery, and, let us add, a greater respect for the text of the great masters.

In a test work like Beethoven's Violin Concerto, where there are opportunities for the display of every quality requisite to make a great player, we think it the sign of a fine artist to be sparing of the introduction of adventitious ornament. M. César Thomson, who made his first appearance in England at the fifth Concert of the series, on the 5th ult., evidently thought otherwise, for he availed himself of all three opportunities to introduce well-nigh interminable cadences, which certainly served to advertise his remarkable *technique*, but was otherwise inappropriate to the context and irritating to the reverent auditor. M. Thomson produces a sweet and round tone, and his playing is marked by a certain individuality of conception. But the rendering of the Concerto, as a whole, was wanting in dignity. His frequent and inexcusable use of the *rubato* rendered it very hard for the orchestra to co-operate with him, and the dirge-like speed at which he took the Rondo robbed the final movement of life and brightness. With M. Thomson we feel that the cadences are everything, not Beethoven. His other contribution was Paganini's Fantasia "Non più mesta," in which his display of virtuosity was highly appreciated by the orchestra. Such testimony guarantees his technical dexterity, but of the magic which interprets the emotion-suggesting side of music he has but little.

An interesting novelty was heard for the first time in the shape of a Concert Overture, "Land of the fountain and the flood," by Mr. Hamish MacCunn, who has recently completed his studies at the Royal College. The work—which is spirited and bold in conception and brilliantly scored—was finely played and enthusiastically received. Whether it be Brahms or a beginner, Mr. Manns takes equal care in the rehearsal of a new work. Mr. MacCunn, who was summoned to the platform, must have felt indeed happy at the performance of his work. The Italian Symphony constituted the *pièce de résistance*, and was splendidly played, as it always is under Mr. Manns. Yet another new-comer was heard in Mrs. Belle Cole—who has a really fine contralto of rich quality and considerable compass and flexibility, to set against the drawbacks of possessing no school and a faulty taste in ornamentation. Her natural resources are so great that, with judicious guidance, they should render her a valuable addition to the ranks of our concert-singers. Mrs. Cole deserves, in particular, to be cautioned against the temptation to exhibit her extensive range by taking high notes, which were on this occasion generally sharp. The Concert, which was preceded by the Dead March in "Saul," in memory of Sir George Macfarren, who was buried the same morning, concluded with a fine performance of Dvorák's beautiful Scherzo Capriccioso.

The performance of Berlioz's "Symphonie Fantastique" and "Lélio," on the 12th ult., calls for nothing but praise. The orchestra has never been heard to greater advantage, whether in the passages which demand fire and even fury, or in those tissues of gossamer-like embroidery, of which the accompaniment to the Chorus of Spirits of the Air in "Lélio" affords the most conspicuous example. The beautiful *Bal* movement in the "Symphonie Fantastique," in which Berlioz proves—as Dvorák has done in his Scherzo Capriccioso—how much can be done by the symphonic treatment of a waltz theme, was given with delightful *entrain* and appreciation of the *tempo rubato*—that stumbling-block of English dancers. For "Lélio," an appreciative analysis had been prepared by Mr. Corder, whose own predilection for the "Tempest" as a subject for musical treatment has doubtless enabled him specially to appreciate Berlioz's choice. The ballad "after Goethe" was admirably sung by Mr. Lloyd; Mr. King gave the bandit's song; while the strange monologue which accompanies and alternates with the musical numbers was declaimed in a condensed form by Mr. James Fernandez. To understand the point of many of Berlioz's remarks, one needs to be well acquainted with his life, his aspirations, and his grievances. The address to the chorus and orchestra, however, given with great gusto by Mr. Fernandez, was greatly relished by the executants, and greeted with explosions of pardonable merriment.

Schubert's great Symphony in C major, which set the Philharmonic band laughing in 1844 when Mendelssohn was rehearsing it—with the result that he withdrew not only the Symphony, but his own "Ruy Blas" Overture as well—has now become so favourite a piece at the Crystal Palace, where it was first performed just thirty years ago, that no season is complete without a performance of it. That given on the 19th ult., the anniversary of the composer's death, was in all respects worthy of the occasion, the music, and the executants. One felt, in listening to its "heavenly

length," that Schumann's glowing eulogies were fully deserved. The slow movement, crammed full of beauties, illustrated better than we ever remember his admirable remark that in this work the instruments all seem to speak with human voices. Mr. Manns received a well-merited ovation at the close of the final movement. Schubert was also represented by a bright and graceful Overture in E minor, performed for the first time; a selection from "Rosamunde," comprising the Entr'acte in B flat, the Ballet air in G, exquisitely played, and the Romance "Der vollmond strahlt," sung with much refinement by Mrs. Henschel, who later on gave the songs "Stimme der Liebe" and "Haidenröslein," her husband accompanying her in masterly style. The former proved somewhat trying to the singer, but we have never heard "Haidenröslein" sung with greater delicacy and grace. Herr Franz Néruda, who appeared for the first time at these Concerts, contributed a Concertstück for violoncello and orchestra of his own composition, besides short pieces by Popper. None of these works call for any comment, nor did the execution of them prove the soloist to be possessed of any exceptional powers.

LONDON WIND INSTRUMENT UNION.

Under this title an Association has been formed, with Signor Carlo Ducci as Director, for the performance of works for wind instruments. The success of a series of Concerts given at the Royal Academy of Music last season for the same purpose may have suggested the present enterprise. The series now in progress consists of six performances at the Continental Gallery, 157, New Bond Street, on Friday evenings. The members of the Union are Mr. J. Radcliff (flute), Mr. H. G. Lebon (oboe), Mr. Gomez (clarinet), Mr. T. E. Mann (horn), Mr. W. B. Wotton (bassoon), and Mr Ducci (piano). Whatever popular success the undertaking may achieve, musicians cannot fail to regard it with satisfaction, calculated as it is to bring to light a number of fine works hitherto neglected. For example, at the first Concert, on the 11th ult., we heard Onslow's Quintet in F (Op. 81), Beethoven's in E flat (Op. 16), and Weber's Grand Duo Concertant in E flat, for piano and clarinet, three compositions far too good to be consigned to oblivion. Onslow's work, if not purely original, is distinguished by the refined and elegant musicianship which characterises most of the French musician's efforts, and Beethoven's genial and tuneful Quintet would become a popular favourite if it were better known. On the whole, the performances were highly satisfactory, the English members of the Union, however, excelling their foreign companions. Mr. Gomez is an extremely brilliant performer, but his tone is inclined to be harsh. It is impossible to speak very favourably of Mrs. Belle Cole's rendering of airs by Handel and Gluck. Her voice is not under perfect control, and her scales are far from perfect. Further training would remove these defects. At the second Concert the leading items were a melodious Concertstück, entitled "Idyllische Scene," by Rietz, for quintet of wind instruments, with piano accompaniment, and Mozart's Quintet in E flat. Movements of Concertos for flute, by Macfarren, and clarinet, by Spohr, were included. The vocalist, Madame Cornélie Dalnoky, displayed a fine voice in Weber's "Softly sighs" and Wagner's "Elizabeth's Prayer," but she did not appear to recognise the fact that she was singing in a small room and not in a large theatre.

THE MUSICAL ASSOCIATION.

At the November Meeting of the Musical Association, on the 7th ult., a paper on "Musical Beats and their relation to Consonance and Dissonance" was, in the unavoidable absence of the author, Mr. J. Heffernan, read by the Assistant Secretary. The lecturer, after remarking that the number of calculated beats was no guide to Consonance or Dissonance, referred to the fact that Helmholtz assigned the roughness or smoothness of intervals within a minor third, and of those beyond a minor third, to different causes; but he (the lecturer) held that in each case there was a common cause—viz., the ability or otherwise of the ear to damp its own vibrations. An audible beat only existed when each note had completed an integral number of vibrations, and hence in the minor sixth, from C to A flat in the middle octave, there were, at Scheibler's pitch, only 52 4-5 coincident beats per second as against 158 2-5 calculated beats. If coincidences struck the tympanum rapidly, it could not damp its own vibrations—it was continuously agitated, and Consonance was the result. If, however, it was intermittently agitated, then Dissonance was the result. The mean between the major second with 33 beats, and the minor third with 52 4-5 beats might be taken at about 40 beats, and there was reason to think that at that point Dissonance ended and Consonance began, a theory that received support from the researches of Helmholtz into the commencement of pitch. In the course of his paper, Mr. Heffernan gave the results of various experiments he had made with tuning forks.

In the discussion which followed, Mr. D. J. Blaikley said much depended as to whether the forks used were the ordinary commercial ones, or those specially made for acoustical experiments. Mr. Heffernan's conclusions seemed to depend upon the absence of overtones; but with the common forks in use there was no difficulty in hearing as far as the fifth and sixth upper partials. In tuning harmoniums for the purpose of standard pitch, he had tuned by the eighth, ninth, and twelfth partials in addition to the usual fifths and octaves, and he had no reason to doubt the correctness of the rule for calculating beats. Mr. Heffernan's paper was, however, evidently the outcome of much independent thought and experiment.

MASTER JOSEF HOFMANN'S RECITALS.

"He often took leave, but seemed loath to depart." Prior's line might apply to the Polish child-pianist, whose performances have formed the first musical sensation of the season 1887-8. Whatever reception awaits him on the other side of the Atlantic—and there can scarcely be any doubt that our excitement-loving cousins will rise to the occasion—it cannot be placed to the charge of the more sober-minded English public that they did not sufficiently appreciate the wonderful little boy who has shown once more how mysterious a quality is musical genius, and how independent it is of age, bodily physique, and experience. Throughout the country the record is the same; in not one place that young Hofmann visited was there anything like apathy shown towards him, and in the aggregate it is said he drew larger numbers of people to his Recitals than any other living pianist has done, Rubinstein not excepted. We are more particularly concerned at present with the two farewell Recitals which were given at St. James's Hall on the 7th and 14th ult. On each occasion the scene outside and inside the building was very remarkable. Though it was announced by advertisement that all the tickets were sold, hundreds of people came only to be disappointed, and at the final Recital they began to assemble six hours before the time of commencement. Thus, legitimate interest developed into a perfect craze, and if it is possible to spoil Hofmann with effusive admiration, he is as good as doomed. We will, however, not anticipate evil. The programme of his third Recital consisted entirely of minor pieces, including some trifles from his own pen, in which the germ of individuality may be noted. Another display of improvisation was attempted, the theme given him being from a Sonata of Dussek; but the result was not remarkable. Saint-Saëns's clever but difficult Variations on a Theme by Beethoven, and Mozart's Rondo in A minor, were two of the most noteworthy performances of the afternoon. His reading of the latter was highly suggestive and original, without being extravagant.

On the whole, however, there was more calling for astonishment and admiration in his final Recital. No fewer than nine pieces by Chopin were in the programme, and some of these were played with exquisite charm of touch, and an insight into the composer's spirit truly marvellous. We may specially mention the rendering of the Nocturnes in F sharp and E, and the Waltz in A flat (Op. 42). The repetition performance of the "Moonlight" Sonata showed that Hofmann is gaining facility in octave playing. The last item was an atrocious dis-arrangement of Weber's "Invitation à la Valse," for two pianos. This the audience had

the good sense to receive coldly, and there was therefore no final demonstration, or enthusiastic leavetaking. It appears that the report as to Hofmann's approaching temporary retirement was erroneous, and he will return to England next year. The best friends of the lad will not receive this announcement with unmixed satisfaction.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

It was natural that this Society should take the earliest opportunity of presenting its patrons with an important new work by its esteemed Conductor, Mr. Ebenezer Prout, and accordingly, three weeks after "The Red Cross Knight" saw the light at Huddersfield, it was brought to a hearing at the Shoreditch Town Hall, that is to say, on Monday, October 31. The event was evidently regarded with much interest, the attendance being only limited in numbers by the capacity of the room, while the enthusiastic applause which prevailed throughout the evening showed that the audience was highly delighted with the work. We have already dealt so fully with Mr. Prout's dramatic Cantata, that there is no occasion to enter into further details; but it may be said that the impression it leaves after performance is that the pre-eminently English character of the music will render it attractive to a very large circle of amateurs. Musicianship is displayed in almost every bar, and the treatment of the orchestra displays consummate knowledge of effect. With regard to the performance, the first mention is due to the choir, which sang splendidly from first to last. The hearts of the members were in their work, and they acquitted themselves almost to perfection, the quality of tone being also, we think, superior to that of previous years. Miss Clara Leighton was slightly overweighted in the soprano part, but she sang with commendable artistic earnestness, and Miss Hilda Wilson, Mr. H. Piercy, Mr. Bantock Pierpoint, and Mr. Watkin Mills were all fully equal to their duties.

WALTHAMSTOW MUSICAL FESTIVAL.

Whatever the outcome of the effort, we cannot deny our sincere admiration for the earnestness of purpose and well-directed energy that Walthamstow has shown in the organisation of its first Musical Festival. It may be premature to talk about removing off-hand the stigma which is said to rest on Essex, of being "the most unmusical county in England," especially as the portion of that county wherein Walthamstow stands cannot be regarded as less of a metropolitan suburb than Sydenham or Greenwich. Nevertheless, if there be many gentlemen in Essex possessing the enthusiasm and generosity, not to speak of the ability, displayed by Mr. J. F. H. Read, the object in question will very soon be accomplished. For it was, in point of fact, to Mr. Read that Walthamstow chiefly owed the means for the interesting performances given on the 21st, 24th, and 26th ult. An influential committee gave much valuable help; but it was Mr. Read who, at his own expense, erected the fine new Music Hall where the Concerts were held, who trained and conducted the forces engaged, and who composed the new work, without which no undertaking that aspires to the title of a Musical Festival can fairly be considered complete. The building is admirably constructed for its purpose; it forms a lofty, airy Concert-room, and the acoustic properties are as nearly as possible perfect. The size of the orchestra can be gathered from the fact that, when occupied by a full band and a chorus of about 180, it was by no means crowded. Regarding the *personnel* of these bodies we may say that the former, led by Mr. J. T. Carrodus, included a goodly proportion of professional players, while the latter was drawn from the choral societies of the surrounding district. All things considered, it was a remarkably good choir, the *timbre* being bright and the volume of tone satisfying. Another time, however, a trifle more discrimination must be shown as to the exclusion of rough and unpleasant voices, whose resonant power does not atone for their unsympathetic quality; and if a few sopranos with good high notes can be found to take their place, so much the better. Wisely enough, a familiar work was selected for the opening Concert, and the performance of "Elijah" was in most respects extremely creditable. The solos were sung by Mrs. Hutchinson, Miss Hilda Wilson, Mr. John Probert, and Mr. Lucas Williams, while Mr. Read, who conducts with a clear, decided beat, held his forces well under control. The weather was unpleasantly foggy and damp, but the attendance, save in the higher priced seats, was crowded.

At the second Concert a full audience gathered to hear the novelty of the Festival, a dramatic Cantata entitled "Harold," written by the Rev. F. W. Vernham (the hon. secretary of the meeting), and composed by Mr. J. F. H. Read. It is a work of important dimensions and takes up a full evening's programme. The libretto, as the author explains in his preface, is a dramatised metrical version of Bulwer Lytton's well-known historical romance of the same name. The leading episodes are effectively embodied in four scenes and an epilogue, only half-a-dozen characters in all being introduced. Scene I. depicts the love and happiness of *Harold* (tenor) and *Edith* (soprano), the patriotic readiness of the Saxons, and an incantation wherein *Hilda* (contralto) seeks to know the fate in store for the future Saxon King. Scene II. deals with the preparations of the *Duke William* (baritone) to secure the crown of England, and the oath which the imprisoned *Harold* takes to aid him in that task. Scene III. describes *Harold's* coronation in Westminster Abbey. Scene IV. illustrates the contrast between the Saxon and the Norman camps on the eve of the battle, with the farewell meeting of *Harold* and *Edith;* and the Epilogue depicts the burial of *Harold* at Waltham—for popular tradition asserts that the bodies of *Harold* and of his brothers were there interred after the battle by their mother, *Githa*. There is no real dramatic connection between these detached scenes, but it is sufficiently suggested by the text, which on the whole shows admirable refinement, feeling, and variety of rhythm. We have not space to enter into a close analysis of Mr. Read's setting, the musicianly attributes of which must, nevertheless, excite surprise in all who know that the composer has never followed his art as a profession, and that he is now well past the prime of life. The score of this Cantata reveals a surprising measure of contrapuntal knowledge, and no little skill in adapting contrapuntal forms to the expression of various kinds of sentiment. A certain monotony of treatment is undeniably apparent, and Mr. Read has, perhaps, shown an overwilling fondness for accompanying his voices with wind instruments; but, on the whole, his effects are very well managed, and his extensive use of the *Leitmotif*—even though the themes themselves be traceable to familiar sources—imparts musical as well as dramatic cohesion to the work. Some of the solo and concerted numbers are of extended dimensions, but the melodic charm of Mr. Read's music lies principally in his choruses, which are not only cleverly written, but effective. Here again was found the most satisfactory feature of the performance, the choir singing throughout with efficiency and spirit, while on the other hand the rendering of the orchestration was marred by some serious blemishes. Mrs. Hutchinson and Miss Hilda Wilson did ample justice to the music of *Edith* and *Hilda*, the male parts being less creditably sustained by Mr. John Probert, Mr. Lucas Williams, and Mr. J. E. Lawler. Mr. Read conducted his Cantata with commendable energy and skill, and was frequently greeted with rapturous plaudits by a proud and contented audience.

At the third and final Concert, a programme made up of miscellaneous items was carried out, and brought the Festival to a successful termination.

THE CAMBRIDGE "ŒDIPUS REX."

The Theatre Royal, Cambridge, was opened on Tuesday, the 22nd ult., and kept open during the rest of the week, for a performance of the "Œdipus Tyrannus" of Sophocles in the original Greek, by members of the University. It is the fashion at Cambridge to have these revivals once in two years, and now four plays have been performed—namely, "Ajax" (Sophocles), "The Birds" (Aristophanes), "The Eumenides" (Æschylus), and that which forms the subject of our present notice. In each case the choral odes have been sung to music specially written for the occasion either by Sir George

Macfarren, Mr. Hubert Parry, or Dr. Villiers Stanford, and thus the Cambridge dramatic revels have a particular interest for the musical amateur, who sees accumulating examples of a very interesting application of his art to the classic stage. He may be gratified, moreover, by the fact that the work begun by Mendelssohn with "Antigone" and "Œdipus at Colonos" has been taken up by countrymen of his own.

It is only needful for us here to speak generally of the dramatic features in the latest revival, while, with regard to the particular play selected, we can do no better than refer the enquirer to a little volume entitled "Sophocles" in Mr. Goss Blackwood's "Ancient Classics for English Readers." There he will find set forth in all needful detail the terrible story of the house of Laius, and be able to trace the workings of Fate through the great dramas "Œdipus Rex," "Œdipus at Colonos," and "Antigone." The representation of "Œdipus Rex" presented much the same completeness of detail and measure of merit as did that of the "Eumenides" two years ago. At all points appeared the hand of careful preparation, and signs of a resolution to leave nothing undone that could possibly minister to success. Mr. John O'Connor prepared a "set," showing the palace of *Œdipus*—the only scene in the play—admirable dresses were designed and made at Cambridge, under the direction of a committee, and the stage arrangements were carefully supervised by Mr. John Willis Clarke, M.A. (Trinity), while Mr. Hermann Vezin instructed the actors. So, all working together with a will, success was easily secured. True, "Œdipus Tyrannus" does not afford opportunity for the varied and beautiful scenes that abound in the "Eumenides," and, so far, the stage representation had not the attraction of two years ago. But that was not the fault of the performers, who did all that opportunity allowed them to do and earned the heartiest praise. The principal characters were thus distributed: *Œdipus*, Mr. J. H. G. Randolph; *Jocasta*, Mr. C. Platts; *Creon*, Mr. F. T. Millar; *Teiresias*, Mr. H. Head; *Priest of Zeus*, Mr. L. Ford; *Messenger from Corinth*, Mr. M. R. James; *A Herdsman*, Mr. T. A. Bertram; *A Messenger from the Palace*, Mr. H. B. Smith; Chorus leader, Mr. R. R. Ottley. It may honestly be said that all the gentlemen concerned gave evidence of well-directed ability, but the honours were carried off by Mr. Randolph and Mr. Platts, on whom fell the greatest responsibility, and to whom became due the loudest applause.

Dr. Stanford, who conducted the musical part of the performance, was also the composer of the choruses, and trainer of the singers. He, therefore, bore the entire charge of his department; but we may not push this too far, and hold him responsible for an inadequate orchestra and a chorus that, with the best intentions, was not always as precise as could have been desired. There is no accommodation in the theatre for a complete band of instruments, and everybody knows that amateur singers, who have to act as well as sing, take some time to settle down calmly to their work, and do themselves justice. Dr. Stanford's music includes sixteen numbers, some of which, as the Prelude and the accompaniments to spoken dialogue, are purely orchestral. With regard to the work as a whole, we may question whether it possesses a sufficiently distinctive and varied character. The composer provided much the same for the "Eumenides," and in hearing—this is our personal experience—attention gradually subsides as there seems less and less chance of further reward for it. We must, of course, take unavoidable circumstances into consideration, and especially the fact that the choral odes are much more didactic than dramatic, and, though extremely vigorous and picturesque, lack the stimulus to imagination and opportunities for effect which dramatic scenes afford. There is also need to reflect that the choruses exact a certain method of treatment in order to guard against the weariness of extreme length, that the music must be for male voices only, and that it is thought desirable at Cambridge to write mainly in unison with much melodic simplicity. Taking all these considerations into account, it is not difficult to see that Dr. Stanford has discharged his task with much skill, and got out of his resources all that could reasonably be expected. The Prelude, especially, is an admirable number, its parts hanging together well, despite the dovetailing of *Leitmotiven* and distinctive passages from the body of the work. Some of the "mélodrame" music is also effective, though the means employed are often unnecessarily full. The choruses vary considerably in merit, some of them, we cannot but think, being deficient in thematic dignity. Perhaps the finest number closes the second act. This is full of distinction, and marked even by grandeur of expression. But comparisons apart, and having all circumstances in view, we gladly and applausively recognise the great intelligence, earnestness, and skill shown by the music to "Œdipus Tyrannus."

CONSECRATION OF TRURO CATHEDRAL.

The Consecration of Truro Cathedral took place on the 3rd ult., and as it is unnecessary to repeat the accounts of the ceremony, which were given in the daily papers, the present remarks are confined to the musical portion of the services. On the Consecration Day the choir of the Cathedral was assisted by choristers, lay clerks, and vicars-choral of the Cathedral churches of Bristol, Exeter, Gloucester, Hereford, Lichfield, Oxford (Christ Church), and Wells; and of the parish church of St. Peter's, Eaton Square.

The organ, built by Mr. Henry Willis, consists of four manuals, and is very similar to the organ in St. Paul's Cathedral. It has pneumatic action, pneumatic pistons, tubular pneumatic for the pedals, and amongst other late improvements there is a pneumatic lever to the great and swell organs made according to the patent of Vincent Willis, called the "Floating Lever." Through this lever the couplers are brought into action without adding weight to the touch. The organ is placed in the chamber prepared for it in the triforium on the north side of the choir, and is blown by two hydraulic engines in the triforium on the east side of the north transept.

At the Consecration Service Mr. Lloyd, Organist of Christ Church, Oxford, presided at the organ, and Mr. G. R. Sinclair, the Organist and Choirmaster of the Cathedral, conducted.

The Cathedral has fine acoustic properties, and with the instrumental and choral forces mentioned above the service was quite worthy of the occasion. The performance of the Veni Creator (Attwood), and of the Antiphon, "Who am I," which was composed for the occasion by Mr. C. H. Lloyd, were among the most impressive parts of the service. The music at the High Celebration was Smart in F.

At Evensong Mr. C. H. Lloyd conducted, and Mr. G. R. Sinclair presided at the organ. Tallis's Responses were sung. The Service was Stainer in E flat, and the Anthem was "Great is the Lord" (Ouseley). After the sermon the Hallelujah Chorus ("Messiah") was sung.

In the evening a Service of Praise was held in the Cathedral, and a fine selection of music was given. During the first part of the programme Mr. Sinclair presided at the organ, and played the Barcarole from Sterndale Bennett's Fourth Concerto, and Guilmant's Sonata in D minor. During the second part of the programme Mr. Lloyd presided at the organ, and his selection included Smart's Air and Variation, with Finale Fugato, and Mozart's Fantasia in F minor. In the vocal part of the programme Mendelssohn's "Hear my prayer" was sung, the solo in which was taken by F. Thomas, a Truro boy.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Coming events cast shadows before them in length proportioned to their magnitude and importance, and the penumbra of the Birmingham Musical Festival of 1888 is sufficiently definite already to afford a fairly good idea of the general shape and leading features of the Festival itself. The report of the Orchestral Committee, read at the meeting of the General Committee on the 18th ult., will relieve a good deal of apprehension by showing that, in spite of many serious disappointments owing to the illness, unwillingness, or inability of composers of note to accept commissions for next year's Festival, the managers will be able to make a good show of growing and attractive novelties, including a new Oratorio on the subject of "Judith and Holofernes," by Dr. Hubert Parry; a new romantic Cantata embodying the Greek legend of "Callirhöe," by Dr. Frederick Bridge;

and a new choral work by Mr. Goring Thomas, besides, in all probability, a new Cantata by the Norseman, Grieg. Sir Arthur Sullivan's hands are too full at present to permit of his undertaking a new Festival work this time, but he will be worthily represented in the programme by his "Golden Legend," and similarly, in the absence of anything fresh from the pen of Anton Dvorák, the Festival managers propose to bring forward the Czech composer's picturesque "Stabat Mater," which has not yet been heard at a Birmingham Festival. The Requiem of Hector Berlioz and some representative work of John Sebastian Bach may also be looked for. These several works, with the indispensable "Messiah" and "Elijah," and the customary miscellaneous programme at the evening Concerts, afford assurance of a substantial music feast that may compare not unworthily with most of its recent predecessors, whilst the name of Dr. Richter, as Conductor, is a guarantee that the performance will not be unworthy of the programme.

Mr. Stockley's inaugural Concert fell too near the end of October for notice in our November issue, but the event was of sufficient musical importance to justify some reference to it even after a month's interval. Dr. Villiers Stanford's Irish Symphony, first produced at Richter's Concerts in June last, was the principal novelty, and the interest which always attaches to the hearing of a new work was enhanced by the presence of the composer, who conducted it. The Irish Symphony is too scholarly elaborate and imaginative a work to be fully comprehended at the first hearing, but the audience were evidently much impressed by its breadth and elevation of style, the richness and variety of the orchestration, and the picturesqueness of the Hibernian colouring which prevails, more particularly in the jig-like *Allegro molto* in D minor, and the *Finale*, in which apt reminiscences occur of "Brian the Brave" and "Let Erin remember." The performance was, on the whole, a very creditable one, though the heavier strings were somewhat wanting in power, and the instruments of brass and percussion were at times unduly prominent. Another item of special interest was the *intermezzo* from the Symphony in F of Hermann Goetz, a charming movement, of which the principal subject is given out by the horn with a delicate accompaniment by the wood-wind. The Overtures to "Anacreon," "Jessonda," and "Ruy Blas" were capitally played, and Madame Georgina Burns and Mr. Leslie Crotty, in the vocal department, furnished pleasant relief and contrast to the instrumental numbers.

The recent marked revival of public interest in the works of Hector Berlioz, whose Requiem has been selected for performance at the next Birmingham Festival, led the Festival Choral Society, on the 10th ult., to bring forward the famous Frenchman's "Damnation of Faust" at their second Concert. The work, originally produced in 1846, and first heard in this country at Her Majesty's Theatre on June 1, 1878, on the occasion of a Concert given by M. Pasdeloup, is sufficiently familiar to the London public, and there is no need therefore to expatiate upon it here. The performance was remarkably spirited and powerful, and the band in particular has never been heard to more advantage. Madame Minnie Hauk greatly delighted the audience by the charm and finish of her singing, more especially in the pathetic meeting scene between *Faust* and *Margaret*, and in the "King of Thule" ballad also she was very charming. Mr. Lloyd was suitably impassioned as the lover, and sang throughout in admirable style; and Mr. Bridson, as *Mephistopheles*, and Mr. Price, as *Brander*, also acquitted themselves very creditably, though a weightier and richer voice was certainly wanted in the music of the Tempter. Of the choral rendering of the work I must speak with more reserve. Some numbers were charmingly sung, but in others, and those some of the most dramatic, there was a frequent unsteadiness that indicated want of adequate rehearsal.

Owing to the great sensation created by young Hofmann's performances at the first of Messrs. Harrison's Concerts a few days previously, the child-pianist was brought forward a second time, at short notice, on the 2nd ult., when he gave a Recital in the Town Hall, to one of the largest and most demonstrative audiences ever attracted by a musical entertainment here. One of the most interesting features of the Concert was the improvisation introduced towards the close of the Concert, when, on the invitation of M. Casimir Hofmann, the names of eight local musicians, both amateurs and professionals, were thrown into a hat in order that one might be drawn by lot to dictate a theme for young Hofmann. The lot fell upon Mr. Stephen S. Stratton, who proposed a lyrical melody of eight bars in common time, key of A flat. Plain harmonies were added by Mr. Hofmann, sen., in trying it over, but the young *improvisatore* chose harmonies of his own, and then, breaking the theme up into phrases, proceeded to vary, elaborate, and develop it in the most masterly and effective manner. The closing passage was especially happy and appropriate, and was received by the audience with a perfect storm of applause.

In connection with the Conversazione of the Birmingham and Midland Musical Guild, on the 5th ult., an interesting Concert, in which most of the leading members of the Society took part, was given in the large room of the Grand Hotel. One of the principal features of the programme was a manuscript Trio for pianoforte, violin, and violoncello, by Mr. E. J. Breakspeare, which was played by the composer, assisted by Messrs. Abbott and Owen. The composition is thoroughly modern in style and treatment, with a *Leitmotiv* in the opening Allegretto which re-appears towards the close of the last movement. One of the most pleasing movements is a Barcarole-like Andantino in B flat. A Rondo theme supplies the motive of the final Allegro moderato in F. The work was enthusiastically received. Another novelty was a song by the President of the Guild, Mr. S. S. Stratton, entitled "The sun and the flower," charmingly sung by Madame Oscar Pollack.

Mr. and Mrs. Oscar Pollack's annual Concert, on the 23rd, when the Mayor, Mr. Maurice Pollack, supported his brother by his presence, drew a large and appreciative audience at the Masonic Hall, and appeared to give general satisfaction. Mrs. Mason, Mrs. Pollack, Mr. Gervas Cooper, and Mr. H. Partridge sang tastefully. Miss Adelina Martinengo (violinist) performed the Andante from Mendelssohn's Concerto. A new Romance for violoncello, by Mr. Troman, was skilfully and sympathetically played by Mr. J. Owen and Mr. Pollack, besides winning golden opinions by his tasteful rendering of a trio of pianoforte pieces by Chopin, Henselt, and F. E. Bache, combined with Mr. Troman in a most spirited and effective performance of Liszt's Symphonic poem "Les Préludes."

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The full prospectus of the new season of Choral Union Concerts has been issued. It is, to my mind, a satisfactory piece of compilatory work on the part of the programme committee, who, as often as not, get more abuse than praise for their disinterested labours. Guided in some degree by economical considerations, these gentlemen have chiefly confined their selections to works which have been heard in previous seasons, but the Concerts will, I am sure, prove none the less attractive on that account. I here present an account of the principal orchestral works to be performed in course of the series, premising that the Subscription Concerts only are referred to, the arrangements for the Popular Concerts not being yet announced. There will be the following Symphonies: Beethoven, No. 5, in C minor and No. 7, in A; the Symphonie Fantastique of Berlioz; Haydn in E flat (No. 10 of the Salomon Set); Mendelssohn in A major, the "Italian"; Mozart in E flat; and Spohr's "Power of Sound" Symphony. The following four Concertos will be performed, namely: Beethoven, No. 3, in C minor, pianoforte; Dvorák, violin (first time); Mendelssohn in E minor, violin; and D. Popper in E minor, violoncello (first time). Then the Overtures are Beethoven's "Leonore," No. 3, Sterndale Bennett's "Paradise and the Peri," Berlioz's "Roman Carnival," Cherubini's "Anacreon," Mendelssohn's "Calm Sea and prosperous Voyage" and "The lovely Melusina," Schumann's "Genoveva," and Weber's "Der Freischütz." I need not detail all the miscellaneous selections, but may mention merely that two excerpts from Wagner, "Dreams,"

a Reverie for strings, and Introduction to the Third Act of "Lohengrin," as also the Serenade for two flutes and harp by Berlioz, Brahms's Variations on a theme by Haydn, and "The Bee's Dance," from Goldmark's "Queen of Sheba," are included for performance for the first time. The orchestra numbers about seventy-five performers; the leading violin, as mentioned last month, is this year Mr. Fernandez Arbós, and Mr. E. Gillet is principal violoncello, but there are very few changes in the general *personnel* of the band. The first Concert (orchestral) takes place on the 13th inst.

The first of a series of four Concerts by the Paisley Choral Union took place, on the 11th ult., in the G. A. Clark Town Hall. The part taken by the Society was comparatively an unimportant one, the Concert, indeed, being of the ballad class, with a few choral numbers interspersed. Madame Valleria was one of the principal solo singers. The chorus sang remarkably well in their selections, under the guidance of Mr. James Barr, the honorary Conductor of the Society. It is found necessary as yet, as indeed it was in the early days of the Glasgow Choral Union, to give one such Concert in order to clear expenses. The next Concert of the series is on the 16th inst., and is chiefly orchestral; the next two fall on January 13 and April 6, with Macfarren's Cantata "The Lady of the Lake" and Handel's "Samson" respectively on these dates.

The Glasgow Corporation Saturday Afternoon Concerts in the City Hall, for the working classes, began on the 6th ult. The Albert Select Choir, led by Mr. J. Lillie, sang at the first Concert, and there were several organ solos and elocutionary recitals. The subsequent Concerts during the month were of a somewhat similar nature, and all were well attended. The charges are 1d. and 3d.

The Saturday Evening Concerts in the same place, under the auspices of the Abstainers' Union, and with a similar purpose, are obtaining a fair share of attention, but there is no doubt that the two sets of entertainments clash somewhat.

Madame Adelina Patti and party had a first-rate reception on their visit to Glasgow on the 21st ult., St. Andrew's Hall being crowded in every part. It is fully twenty-five years since Madame Patti last appeared in Glasgow, but that was before she had become famous, and the circumstances have been completely forgotten. The present visit was practically, therefore, her first one to Glasgow.

We had a three weeks' course of opera in English by the Carl Rosa Opera Company at the Royalty Theatre last month. Though there have been several occasions in which the house was well filled, notably at the performance of "Don Giovanni," the engagement altogether cannot be said to have been successful. Perhaps the troupe has been found somewhat short of its usual high standard, but be the cause what it may, the fact is as stated. Mr. J. W. Turner was fortunate in having very crowded houses during the week his Opera Company appeared at the Royal Princess's Theatre last month.

A series of twelve Historical Organ Recitals is announced to be given in Kelvinside Free Church, by Mr. Herbert T. Lewis, Mus. B., Oxon., and two have already been given with highly gratifying success. The scheme is intended to illustrate chronologically the great schools of music, and the programmes include selections from the best organ music extant.

Mr. C. Hall Woolnoth, an excellent pianist here, delivered a Lecture on Wagner's Opera "Lohengrin" in St. Andrew's Hall, on the 2nd ult. He was assisted by Mrs. Shepherd in the vocal illustrations. The first of a series of four Chamber Concerts was given by Mr. W. H. Cole and party on the 10th ult. Though as yet somewhat slowly, quartet playing is, without doubt, becoming appreciated in our busy city.

At the Glasgow Society of Musicians' Meetings there have been read, during the last month, a paper by Mr. Otto Schweizer, of Edinburgh, on "The National Songs and Dances of European Countries," and by Mr. J. Seligmann, President of the Society, one entitled "Recollections of Pianoforte playing during the last sixty years." A Ladies' Afternoon Meeting was held on Saturday, the 19th ult., and was very largely attended. There was much good music on the part of members and friends.

MUSIC IN LIVERPOOL.

(From our own Correspondent).

The first of Mr. Charles Hallé's series of eight Orchestral Concerts was given in the Philharmonic Hall, on Tuesday, the 1st ult., before a fashionable and critical, if somewhat sparse, audience. An excellent programme was compiled, before the performance of which a melancholy duty was gone through as a tribute to the memory of the late Sir George Macfarren, by the orchestra playing Handel's Dead March from "Saul," the audience standing throughout. The impressiveness of the deep silence which followed will not soon pass from the memory of those present on the occasion. The *pièce de résistance* was the D minor Symphony (No. 4), by Schumann, given for the first time at these Concerts. Madame Norman-Néruda, beside contributing Wieniawski's "Polonaise Brillante" in A major, took part with the orchestra in the performance of Beethoven's famous Violin Concerto in D (Op. 61). Madame Nordica, as the vocalist of the evening, sang an air from Mozart's "Zauberflöte," a cavatina from Pacini's "Niobe," and Délibes' bolero, entitled "Les filles de Cadiz." Great expectations were formed of this lady's share of the programme, and to say that these expectations were realised to the fullest extent is but the bare truth. The other items performed by the orchestra were the Overtures to "Oberon" and "Marco Spada," the "Tragique," by Brahms, for the first time here, and Wagner's "Introduction and Isolde's Liebestod," from "Tristan und Isolde." Mr. Hallé, of course, conducted, and met with a warm welcome.

Tuesday, the 8th ult., was what may justly be termed a red-letter day for the musical public of Liverpool, as, for the third Subscription Concert of the Philharmonic Society, two works were produced for the first time here, both by renowned English composers, one of whom conducted his magnificent work in person. The production of Sullivan's "Golden Legend" and Stanford's "Revenge" will long be memorable to those who were present on this occasion. The vocal principals were Mesdames Nordica and Winant, together with Messrs. Lloyd and Watkin Mills. Great praise is due to the "practical members" for their singing of the choral portions of this work, especially in the sublime evening hymn "O gladsome light" and the exquisite chorus "O pure in heart," both of which were encored, the first named having to be repeated. The band played well throughout the whole of the picturesque orchestration. Mr. Best presided at the organ. "The Revenge" was conducted by Mr. Hallé.

That little wonder, Josef Hofmann, gave two Recitals here last month, the first taking place on Saturday afternoon, the 5th ult., in the Concert-room of St. George's Hall, the usual place for afternoon Classical Recitals, which was crowded to excess. The booking being so quick and great, Messrs. Cramer and Co. at once advertised a second one for the following Saturday afternoon in the much more spacious Philharmonic Hall, which was again packed by a kindly but critical audience. The first day's programme embraced, beside two duets which the boy played with his father, Beethoven's Sonata Pathétique, a Nocturne, Mazurka, and Valse, by Chopin; and Liszt's arrangement of the Chant Polonais. For the second Concert, among a host of minor yet acceptable items, Beethoven's "Moonlight" Sonata and Mendelssohn's Rondo Capriccioso were down. The varied expressions of the former, and the brilliancy and vivacity of the latter, were brought out most prominently. The difficult accomplishment and test of improvising on a theme given by one of the audience was perhaps the most marvellous feat of each Concert, the themes given being respectively from Schubert's "Wanderer" Fantasia and a melody by Weber. In each case the theme was most cleverly enlarged upon.

For the second Hallé Concert, held in the Philharmonic Hall on the 15th ult., the programme included Beethoven's Pastoral Symphony, two Légendes for the first time, by Dvorák, Wagner's Overture to "Die Meistersinger," and Weber's popular "L'Invitation à la Valse," instrumented by Berlioz. The ever-welcome "Pastoral," with its beautiful effects, was given with all the old force which has

hitherto distinguished its performance by this splendid body of players, the wind instruments being especially good. The two Légendes are in Dvorák's best strain, and were well received. A new-comer in the person of Mr. Franz Néruda appeared at this Concert as solo violoncellist, contributing a Concertstück, composed by himself, for violoncello and orchestra, and two short pieces by Popper, in which he had the able co-operation of Mr. Hallé at the piano. Mr. Néruda's tone and execution although good, are not remarkable; he received a recall and encore at the conclusion of the Popper Mazurka. Mr. Edward Lloyd was the vocalist.

Miss Richardson, one of our most popular and talented local musicians, gave her fourth annual Concert, on the 18th ult., at the Rotunda Hall in this city, before a large audience. The Concert was in every way a success.

We have had, for the first time here for many years, a short season of Italian Opera. Mr. Mapleson's company gave seven performances in the week commencing the 7th ult., at the Alexandra Theatre, before very large and appreciative audiences. The operas produced were "Il Trovatore" (twice), "Carmen," "Ernani," "Faust," "Il Flauto Magico," and "Don Giovanni." The performances were, on the whole, very good. The centenary production of "Don Giovanni" was excellent, and undoubtedly the best performance of the week. Madame Minnie Hauk and Messrs. Ravelli and Del Puente were all in fine voice, and earned the hearty and enthusiastic plaudits of those present. The band was a trifle weak, but the chorus was very satisfactory. The performances were under the able direction of the veteran Conductor, Arditi.

The fourth of the Philharmonic Subscription Concerts was given on Tuesday, the 22nd ult., the only novelty for Liverpool contained in the programme being Haydn's "Letter T" Symphony. This work, redolent of freshness and humour, with all its marvellous devices of counterpoint, was thoroughly appreciated by the audience, and splendidly played by the orchestra. Mr. Hallé was solo pianist, and besides joining the band in the rendering of Beethoven's familiar Concerto (No. 1, in G minor), played in his usual quiet but masterly style two soli—namely, Chopin's Ballade in F and a Gavotte in A, by Gluck and Brahms. Madame Marian McKenzie was the vocalist, and contributed in a finished manner "O mio Fernando," from Donizetti's "Favorita"; "Quando a te lieta," from Gounod's "Faust," and Sullivan's ballad "The willow song." One could hardly help regretting, on hearing the rich and sympathetic voice, that its possessor was about to quit the concert platform for the operatic stage. The orchestra played almost perfectly Wagner's Overture to "Tannhäuser," Mendelssohn's "Trumpet" Overture, and a "Danse Slav" in C, by Dvorák. The chorus had next to nothing to do, the ladies rendering Schumann's "Wreathe ye the steps" in the first part of the programme, and the full chorus, Mozart's "Sweet peace descending," in the second part. Mr. Hallé conducted, Mr. Straus handling the *bâton* for the Beethoven Concerto. For the fifth Concert, on the 6th inst., Madame Albani is engaged.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Naturally, our first anxiety at the beginning of each musical season is to ascertain the condition of Mr. Hallé's band, to ascertain whether it maintains its old excellence, or is even further strengthened and improved. So much of our enjoyment during the winter months must depend upon the Thursday evening orchestral performances, that we look forward to the first of the twenty Concerts with hopeful earnestness, and feel delighted when the Weber Overture ("Oberon," this time) has testified to the continued excellence of the staff of instrumentalists working under the direction of our veteran Conductor. This year, beyond question, nothing but satisfaction could be felt. So far, we have listened to the Schumann D minor, the Mendelssohn "Italian," and the Schubert C major Symphonies, to the Suite in D (Op. 39), and the Légendes (Nos. 1 and 10, from Op. 59) of Dvorák, to the "Isolde's Liebestod" of Wagner, and to the second Rhapsodie of Liszt with keen enjoyment of the richness and volume of tone produced, and with full appreciation of the general excellence and vigour of the whole performance. If anything is still left to be desired, it is that the esteemed director would occasionally compel the powerful force under his sway to that delicacy of finish which has always been so attractive and conspicuous in his own solo playing, and which has already this season been exhibited in the Concerti, Nos. 1 and 2, of Beethoven, and still more clearly in the fugitive efforts of Chopin. Mr. Hallé never shows to greater advantage than in his interpretation of those graceful little fancies, the brief poetic glimpses of the Polish pianist, wherein the peculiar genius of the composer is not blemished by attempts at a larger constructive development for which he was not qualified. In addition to his own solo playing, Mr. Hallé has introduced here Master Josef Hofmann, who, at the second Concert, and also at his own Recital in the following week, excited an almost unbounded enthusiasm; and Mr. Franz Néruda, an artist of varied accomplishment, not only a violoncellist of pure tone and refined phrasing, but a writer of great skill and experience, if not a composer of striking originality. His orchestral Suite, "In the Forest of Bohemia," may have charms of relevance of style, and of national characteristics that appeal not to us; but, unquestionably, it is powerfully—if a little monotonously—scored. The vocalists at these Concerts have included Madame Nordica, Miss Hope Glenn, Mdlle. Trebelli, and Mr. and Mrs. Henschel. While admitting gratefully our indebtedness to Mr. Hallé for the excellence of his orchestral Concerts, I must refer to a feeling of disappointment caused by the announcement that the choral nights are to be reduced to six, including, at least, two works already too familiar to most musical people. The expenses of adequately producing an oratorio are admittedly heavy, and if they are not adequately met a Concert-giver could scarcely be expected to persevere in an unremunerative undertaking. Still, Mr. Hallé has now for so many years had control of our larger musical undertakings, that if we are not to be entirely deprived of opportunities of hearing the greater choral works, the risk must be his. And would it not be well—as the small attendance at the performance of the "Creation" (given so many times of late, and fairly within the grasp of smaller societies), and the decreasing attractiveness of "The Messiah" testify to the failing drawing powers of the older works—at any rate, for a season or two, to try the experiment of presenting less known oratorios? It cannot be charged against us that such novelties have failed to interest, and it is evident that Manchester people have no desire to hear the same choral works year after year. Therefore, why not boldly attempt a plan which has every argument in its favour, a very encouraging chance of success, and which must bring to its upholder a sense of having conscientiously made a praiseworthy effort, and fulfilled a duty not, perhaps, altogether easy or pleasant?

That Mr. de Jong made a mistake in introducing in the concert-room the "Royal Jubilee Exhibition band," the very limited attendance and the effect alike testified; the one by a pecuniary and the other by an artistic demonstration. It was a relief when, at his second Concert (at which Madame Nordica, Mr. Spengel, and Mr. Barrington Foote sang), the regular orchestra re-appeared and played with really admirable brilliance.

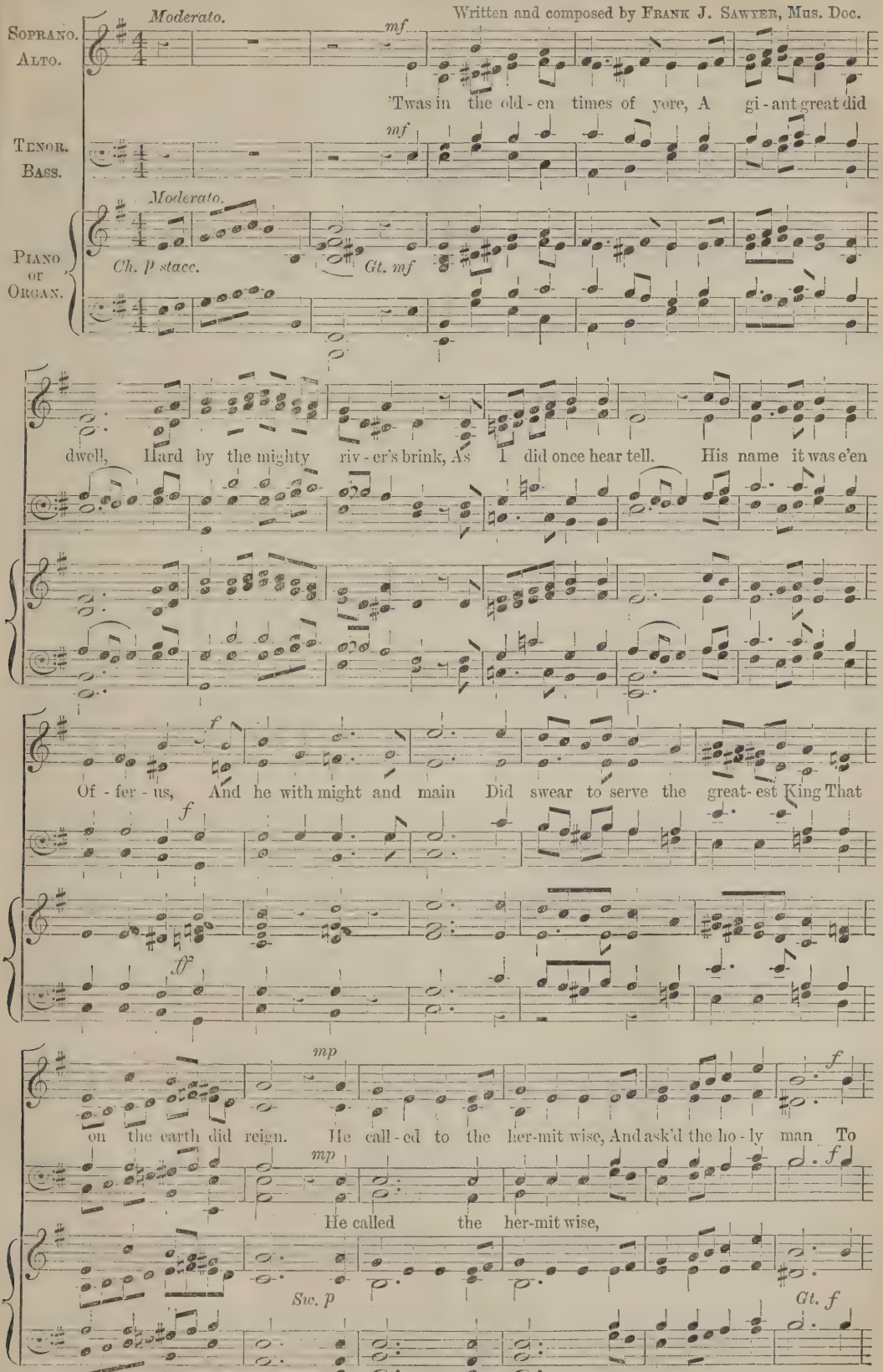
The "Gentlemen's Concerts" seem to be sinking more and more into difficulties and perplexities. That the orchestral Concerts cannot compete with the larger undertakings in the better adapted Free Trade Hall has long been evident. Still they are attempted. The most discouraging thing is that even the Pianoforte Recitals, which Mr. Hallé so generously undertakes, and the admirable Chamber Concerts sometimes given, fail to stimulate the public to take an interest in an institution now so rapidly expiring, that all the energy of a vigorous direction must be needed if anything like useful life is to be maintained.

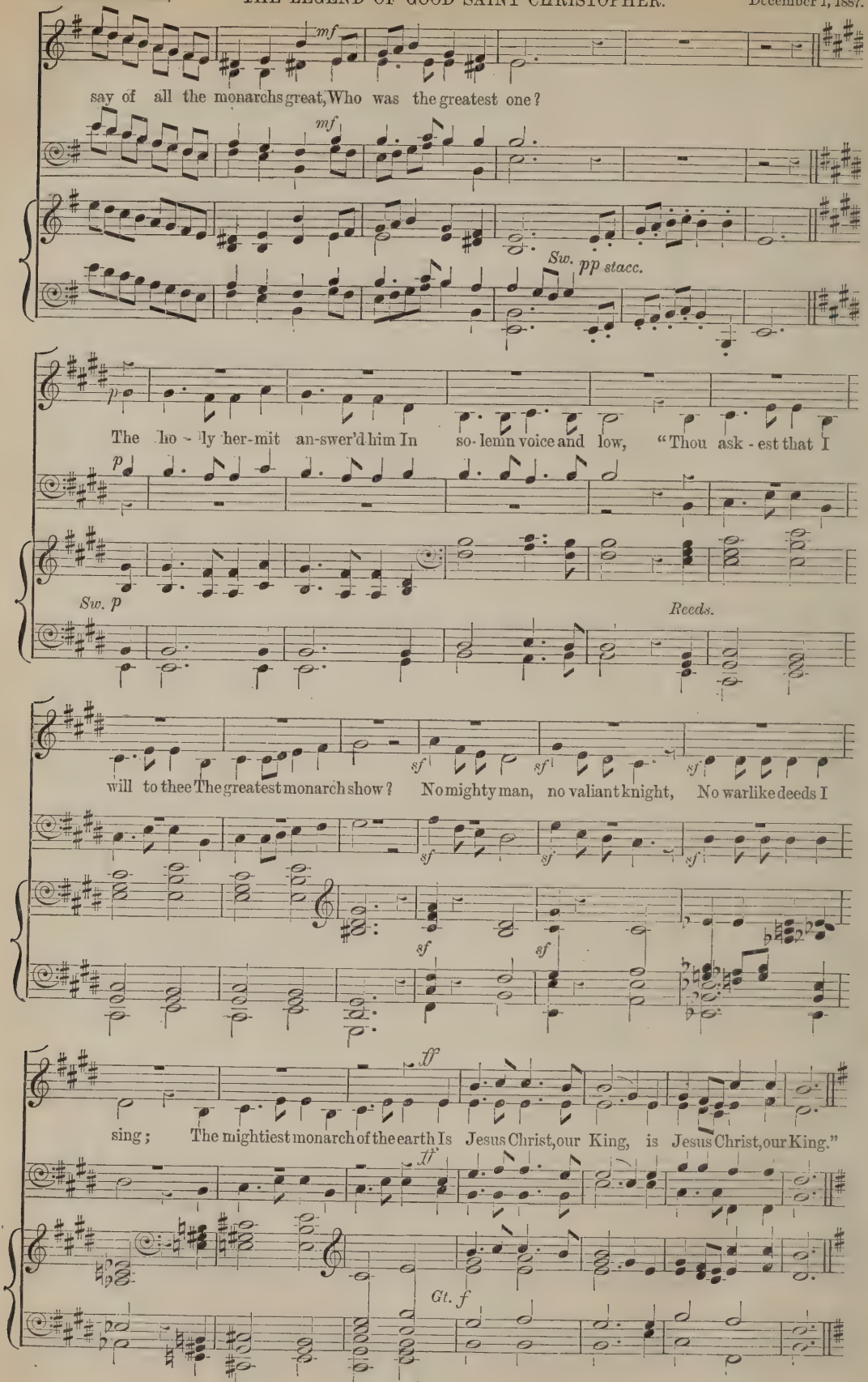
At the Concert of the "Vocal Society," on the 23rd ult., a very pleasing new Part-song, by the Conductor, Dr. Watson, and entitled "The Soldier's Dream," was warmly welcomed, and the excellence of the efforts of the choir atoned for much that was more ambitious than finished in the solo singing.

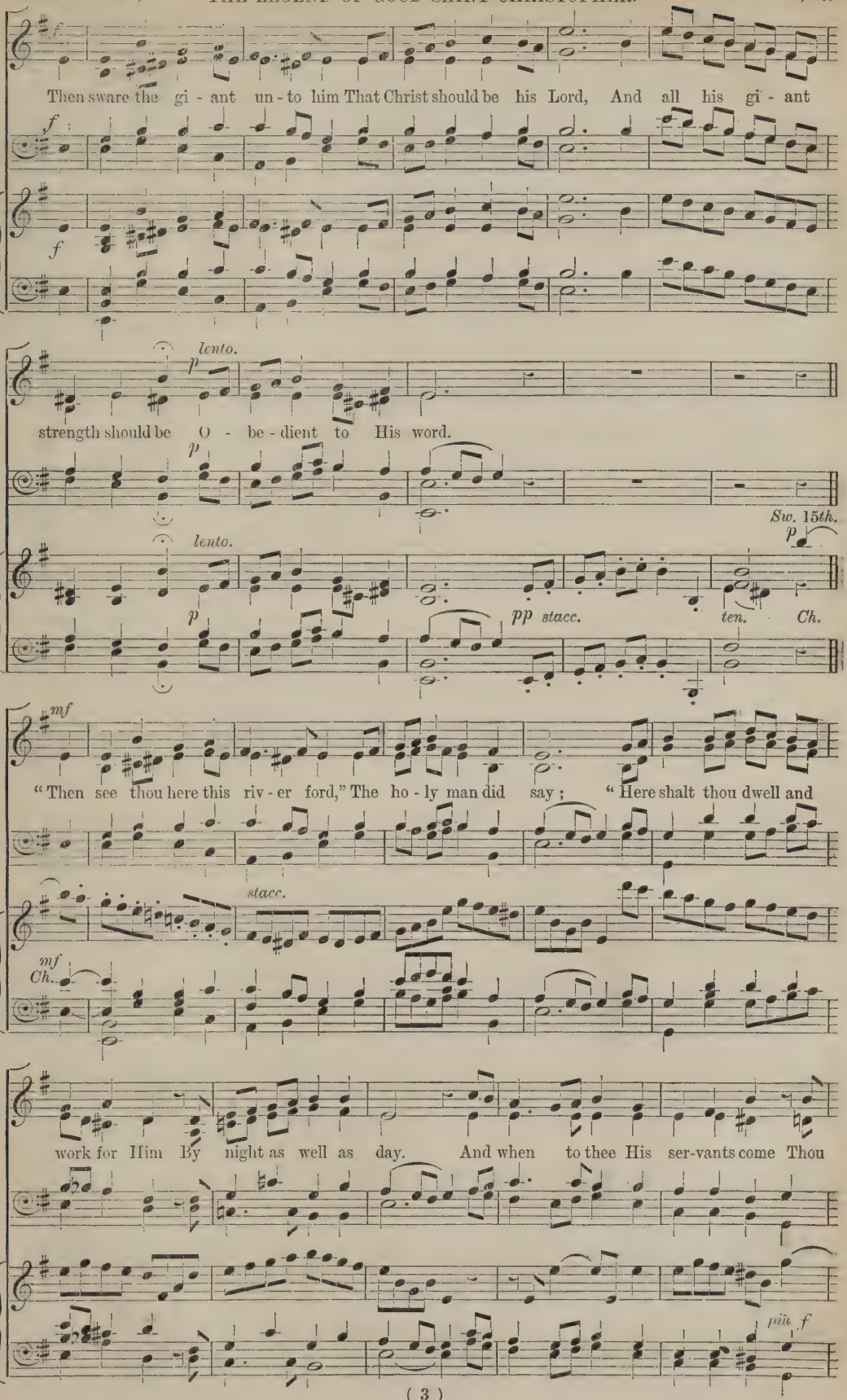
The Legend of Good Saint Christopher.

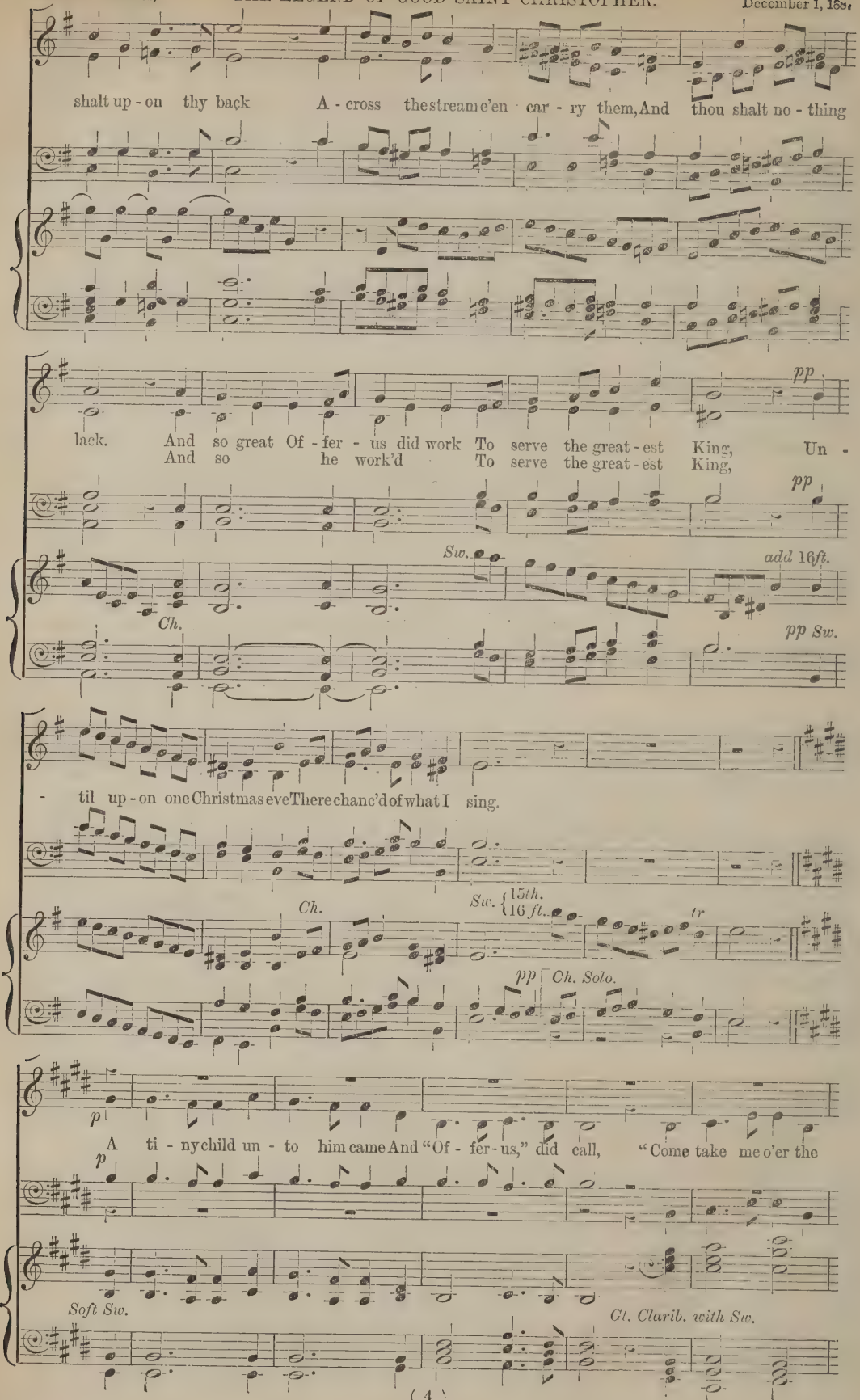
A CHRISTMAS CAROL FOR CHORUS.

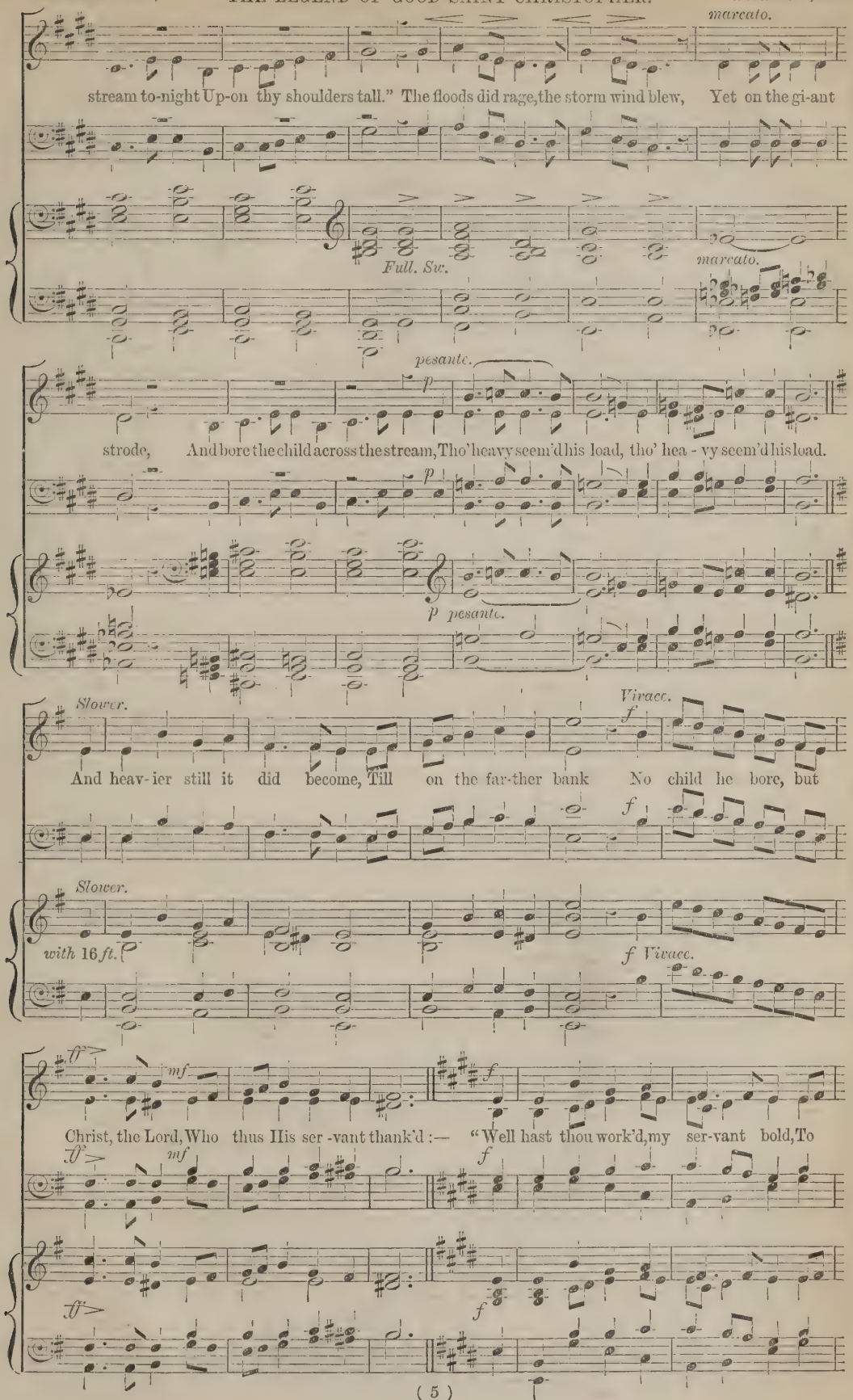
Written and composed by FRANK J. SAWYER, Mus. Doc.

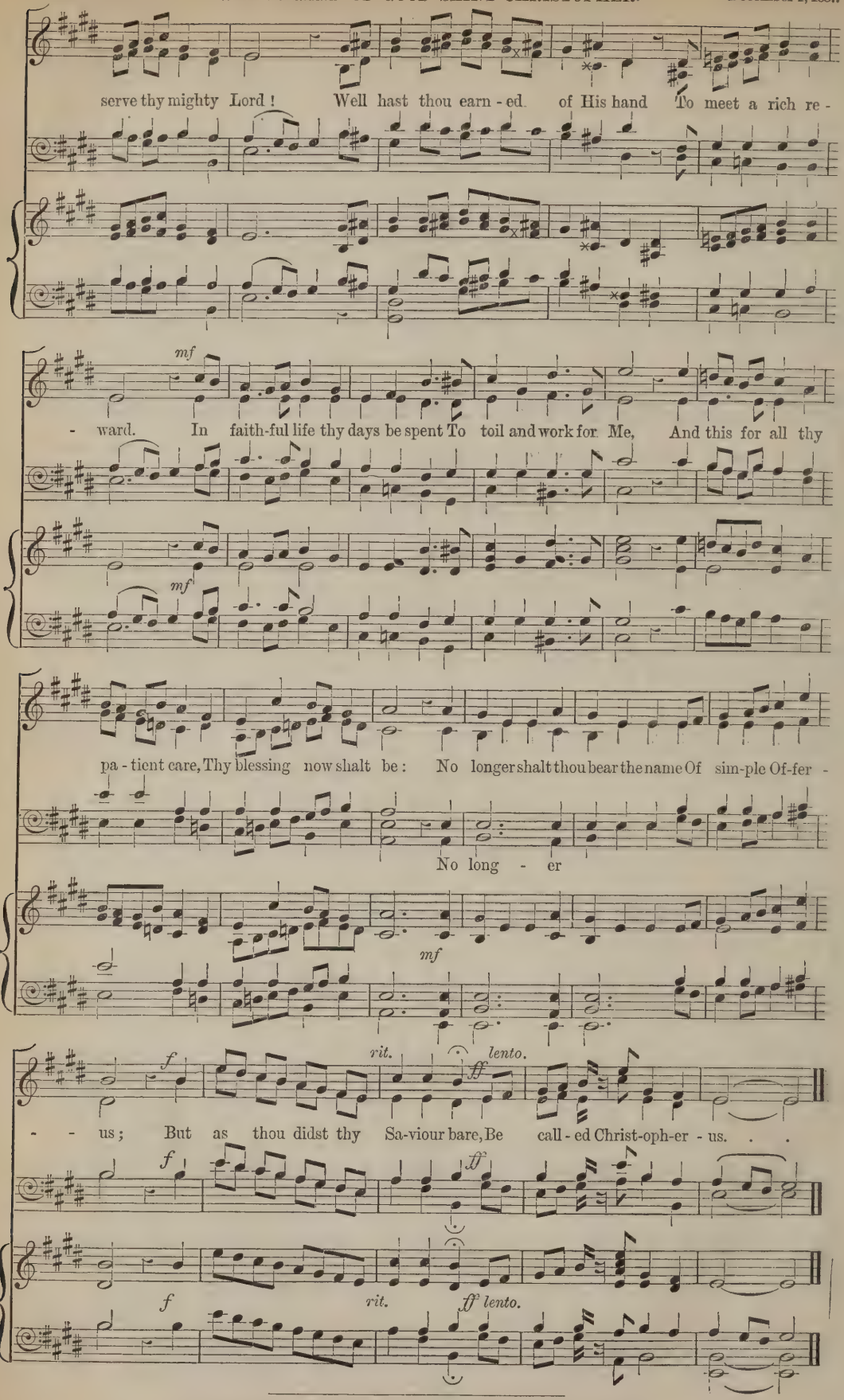

Moderato.
mf
Soprano.
Alto.
'Twas in the old - en times of yore, A gi - ant great did
Tenor.
Bass.
Moderato.
Piano or Organ.
Ch. p stacc.
Gt. mf
dwell, Hard by the mighty riv - er's brink, As I did once hear tell. His name it was e'en
f
Of - fer - us, And he with might and main Did swear to serve the great - est King That
ff
mp
f
on the earth did reign. He call - ed to the her-mit wise, And ask'd the ho - ly man To
mp
f
He called the her-mit wise,
Sw. p
Gt. f


mf
say of all the monarchs great, Who was the greatest one?
mf
Sw. pp stacc.
p
The ho - ly her-mit an-swer'd him In so- lemn voice and low, "Thou ask - est that I
p
Sw. p
Reeds.
sf
sf
sf
will to thee The greatest monarch show? No mighty man, no valiant knight, No warlike deeds I
sf
sf
sf
sf
sf
ff
sing; The mightiest monarch of the earth Is Jesus Christ, our King, is Jesus Christ, our King."
ff
Gt. f


f
Then sware the gi - ant un - to him That Christ should be his Lord, And all his gi - ant
lento.
p
strength should be O - be - dient to His word.
Sw. 15th.
pp stacc.
ten.
Ch.
mf
"Then see thou here this riv - er ford," The ho - ly man did say; "Here shalt thou dwell and
stacc.
work for Him By night as well as day. And when to thee His ser-vants come Thou
più f


shalt up - on thy back A - cross the stream e'en car - ry them, And thou shalt no - thing
pp
lack. And so great Of - fer - us did work To serve the great - est King, Un -
And so he work'd To serve the great - est King,
pp
Sw.
add 16ft.
Ch.
pp Sw.
- til up - on one Christmas eve There chanc'd of what I sing.
Ch.
Sw. 15th. 16 ft.
tr
pp Ch. Solo.
p
A ti - ny child un - to him came And "Of - fer - us," did call, "Come take me o'er the
p
Soft Sw.
Ct. Clarib. with Sw.


marcato.
stream to-night Up-on thy shoulders tall." The floods did rage, the storm wind blew, Yet on the gi-ant
Full. Sw.
marcato.
pesante.
p
strode, And bore the child across the stream, Tho' heavy seem'd his load, tho' hea - vy seem'd his load.
p
p pesante.
Slower.
Vivace.
f
And heav-ier still it did become, Till on the far-ther bank No child he bore, but
f
Slower.
with 16 ft.
f Vivace.
ff
mf
Christ, the Lord, Who thus His ser-vant thank'd:— "Well hast thou work'd, my ser-vant bold, To
ff
mf
f
ff
f


serve thy mighty Lord! Well hast thou earn - ed of His hand To meet a rich re -
mf
- ward. In faith-ful life thy days be spent To toil and work for Me, And this for all thy
mf
pa - tient care, Thy blessing now shalt be: No longer shalt thou bear the name Of sim-ple Of-fer -
No long - er
mf
f
rit.
ff
lento.
- - us; But as thou didst thy Sa-viour bare, Be call - ed Christ-oph-er - us. . .
f
ff
f
rit.
ff lento.

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MUSIC IN NEWCASTLE-ON-TYNE.

(From our own Correspondent.)

Owing to the fact that the Royal Jubilee Exhibition remained open until the end of October, our musical season is somewhat late in commencing this year. As long as the Exhibition continued it was useless to attempt anything in the way of Concert-giving. The wants of musical amateurs have, however, by no means been neglected by the executive of the Exhibition, as music has been relied upon as the chief attraction of the show. Organ Recitals—good, bad, and indifferent—have been given twice, and frequently thrice, a day without intermission for the past six months; bands from all parts of the country have "discoursed sweet music" at all hours of the day and night; and some of our best local choirs and orchestral societies—notably, Dr. Rea's Choir, the Tynemouth Philharmonic Society, Mr. Alderson's Choir, the Northumberland Amateur Orchestral Society, Mr. Vincent's Ladies' Orchestra, and others—have given Concerts at frequent intervals. The most important musical undertaking, however, in connection with the Exhibition was a series of Chamber Music Concerts, promoted by Messrs. A. Hirschmann and Co. These Concerts, to the number of 148, were given every day the Exhibition was open. It is, therefore, impossible to give a list (which has been published in a very neat form for private circulation) of all the works performed; but to give an idea of the importance of the undertaking we may mention that it included such works as Beethoven's Grand Septet for strings and wind; quintets by Prout (Op. 3) and Schumann (Op. 44); piano quartets by Prout in F (Op. 18), Reissiger in E flat, and Rheinberger in E flat; string quartets by Beethoven and Mendelssohn, and a large number of piano trios, duets for piano and violin, &c. It is impossible to over-estimate the value of the work accomplished by Messrs. Hirschmann and Co., as they have not only been the means of introducing to musical amateurs a large number of important works of all schools, but they have also afforded opportunities for local musicians to bring themselves prominently before the public.

The first important Concert of our season took place on Wednesday, the 16th ult., and was promoted by the Chamber Music Society. The artists were Madame Norman-Néruda, Mr. Franz Néruda, and Mr. Charles Hallé, with Madame Sandon as vocalist. The programme included Beethoven's Pianoforte Trio in B flat (Op. 97) and Schumann's Trio in F (Op. 80), with solos for all the artists. Needless to say everything was performed in the most satisfactory and artistic manner. The Concerts of the Chamber Music Society partake more of the character of drawing-room re-unions than ordinary Concerts. The musical arrangements resemble as nearly as possible those of the "Monday Pops" at St. James's Hall, but the price of admission is necessarily high, so that the audiences are what are usually termed "select."

Our musical season does not promise to be such a busy one as those of recent years. The Hallé Orchestral Concerts are discontinued, as the undertaking is said to have been a financial failure. Dr. Rea has, however, put forward a very attractive programme, including "Lobgesang," two Orchestral Concerts by the Glasgow Choral Union Orchestra, under Mr. August Manns, of the Crystal Palace, at one of which Berlioz's "Faust" will be performed, with the assistance of Dr. Rea's choir, and Mr. Prout's new Cantata "The Red Cross Knight."

MUSIC IN THE WEST.

(From our own Correspondent.)

The Choral and Orchestral Society of Cheltenham, under the direction of Mr. J. A. Matthews, has made a great advance this year by abandoning the usual annual Concert in favour of the more ambitious scheme of a Musical Festival, arranged on the same pattern as those of the neighbouring Cathedral towns. The Mayor of the town heads a long list of subscribers and patrons. The band and chorus numbered over 300. The plan included three Concerts, to be given at the Winter Gardens, and the works selected were Mendelssohn's "Elijah," Sullivan's "Golden Legend," a Jubilee Lyric by Sir Herbert Oakeley, set to words by Lord Rosslyn, the Cantatas "God, Thou art great" (Spohr) and "Sleeping Beauty" (Cowen). "The Golden Legend" was given on October 25, and was exceedingly creditably rendered. Before long the Cheltenham Festival will probably take a position amongst provincial gatherings of the sort. There was not a vacant chair to be seen, and this, we are sure, is necessary, if the Concerts are to be a financial success, for the prices of the tickets are much lower than is customary at Festivals. The solos were entrusted to Mdlle. Nordica, Miss Hope Glenn, Mr. Barton McGuckin, and Mr. Watkin Mills, all of whom acquitted themselves in a highly praiseworthy manner. Mr. Matthews conducted with much good judgment. The miscellaneous portion of the programme included Rossini's Overture to "William Tell," played in spirited fashion by the band, followed by Sir Herbert Oakeley's Jubilee Lyric, which, conducted by the composer, was much appreciated. "The Golden Legend" was not new to the Cheltenham choir, as it was given, with great success, by Mr. Matthews at his Concert in February last, and this no doubt partly accounted for the steadiness exhibited in almost all the choral numbers.

On the second day the Winter Garden was again well filled from end to end with an appreciative audience gathered together to listen to Mendelssohn's "Elijah," given in a way superior to any yet heard in Cheltenham. The chorus and band numbered 300, and the soloists were as follows:—Mrs. Hutchinson, Miss Julia Jones (sopranos), Miss Hope Glenn (contralto), Mr. Barton McGuckin (tenor), and Mr. Watkin Mills (bass). These all acquitted themselves successfully, a word of special praise being due to Mrs. Hutchinson and to Miss Hope Glenn. The chorus did very well on the whole, though occasionally there was room for a good deal of improvement; still it was an encouraging performance, showing care and earnestness in preparation, and the credit of it is largely due to the zeal and energy of Mr. J. A. Matthews, the Conductor. The Festival was brought to a close on the same evening by a miscellaneous Concert, consisting of popular selections of various kinds, one being a Pastoral, the words of which were contributed by the Rev. Canon Bell, and the music by Mr. C. Harford Lloyd, who conducted his composition. Another interesting item was a Part-song, written by Mr. C. L. Williams, Organist of Gloucester Cathedral, which also was conducted by the composer. Another well written part-song, the composition of Miss Ellicott, entitled "Radiant sister of the day," together with a duet, "Sing to me," by the same composer, also formed a portion of the programme. At the opening of the second part of the Concert, Mr. Matthews was presented by the Festival Committee with an illuminated address, which was read to him by Sir Herbert Oakeley, thanking him for his enterprising and successful labours.

A good many Concerts have been given in Bristol during the last few weeks, but with a few honourable exceptions they have been of the ballad type, and the programmes do not call for special remark. Mr. Sims Reeves paid us a visit towards the end of October, and with a party of distinguished artists, who had previously given a Concert at Plymouth, gave great pleasure to the large audience assembled in Colston Hall. The names of Mdlle. Rosina Isidor, Miss Eleanor Rees, Mr. Sims Reeves, Mr. Charles Chilley, Signor Foli, Madame Frickenhaus, Signor Simonetti, Signor Bottesini, and Herr Volkmer were sufficient to ensure an evening of attractive music.

Mr. Henry Dodd, of Birmingham, has organised a series of entertainments in Colston Hall, Bristol, going by the title of "Monday Popular Concerts," which are held weekly, and are announced to continue until Easter. The number of attendants varies greatly, according either to the weather or to the attractions offered. Miss Alice Gomes has twice appeared at these Concerts with marked success, but usually the party of singers varies each time, and occasionally some of our local instrumentalists take part, such as Mr. Liebich (piano) and Mr. Carrington (violin). The programmes consisted of vocal and instrumental solos of a popular type, and at present no work of magnitude has been attempted. Among the "honourable exceptions" referred to above, we must notice Miss Mary Lock's first Chamber Concert for

the present season, given on October 26, when several works of interest were offered. Also the Pianoforte Recital given by the marvellous child, Josef Hofmann, on the 8th ult., which was followed the next night by the second of Mrs. Viner Pomeroy's series of Classical Chamber Concerts for this season. There was a better attendance than usual at the latter entertainment, and the works presented were Rheinberger's Quartet in E flat, for piano, violin, viola, and violoncello; Beethoven's Trio in C minor, for strings; and G. A. Macfarren's Quintet in G minor, for piano, violin, viola, violoncello, and contra-basso, which last was given for the first time, and will be repeated by desire at the third Concert on the 7th inst. There were also two solos for the contra-basso, a Larghetto of Mozart's, and Handel's air "O ruddier than the cherry," which were effectively played by Mr. John Reynolds. The other executants were Mr. Henry Holmes, first violin; Mr. Ellis Roberts, viola; Mr. J. Pomeroy, violoncello; and Mrs. Pomeroy, pianoforte

So much has been written about little Hofmann, that it seems unnecessary to say more than that he came, played, and conquered the hearts of the enthusiastic audience assembled to see and hear him. Hundreds were turned from the doors disappointed, and the wonder of those present seemed steadily to increase as the child went on with his trying programme. This was as follows: Concerto (two pianos), Weber; Sonata Pathétique, Beethoven; Nocturne, E major, Mazurka, C major, and Valse, A flat, Chopin; Romance and Valse, Josef Hofmann; Chant Polonais, Chopin-Liszt; and Polacca, for two pianos, Weber-Liszt. Add to this that the juvenile pianist improvised for a considerable time on a theme supplied by Mr. Joseph Roeckel, who was present, and it is evident that his talents are as varied as they are remarkable. He performed with the greatest apparent ease tasks which would have been hard to a matured musician, and went through the whole evening's work right merrily, never flagging in the least. His father, M. Casimir Hofmann, accompanied him, and presided at the second piano.

Organ Recitals have been given during the past month by Mr. George Riseley, at the Colston Hall, the programmes consisting of old favourites, as well as some new works of interest.

A very fair rendering of Dr. Stainer's work, "The Daughter of Jairus," was given at the church of St. Mary, Redcliffe, on the 3rd ult., the choir being augmented for the occasion and consisting of seventy voices.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Seldom or never in any one month has there been such musical activity in the populous towns of the West Riding as during the November now drawing to a close. All the leading societies, and their name is legion, have given performances, and musical evenings have been quite the rage.

Huddersfield has more especially distinguished herself by the holding of a Musical Festival in aid of the funds of the medical charities. Few towns have of late entered more heartily into the cause, and few have earned a higher reputation. Not a little of this is due to the fine performances of the Choral Society, between whom and one of our foremost composers there has latterly sprung up mutual confidence and esteem such as have had important results. With the assistance of the Choral Society, Mr. Prout, as stated in our last issue, was enabled during October to produce with more than usual *éclat* his new dramatic Cantata "The Red Cross Knight," a work which has made a favourable impression on musicians, and one which, like its predecessor "Hereward," may safely be expected to secure the favour of choral institutions. Besides the Choral Society there are other kindred organisations of conspicuous merit in the town, and from these combined forces the promoters of the Musical Festival held on the 2nd ult. were enabled to make an admirable selection without seeking assistance from outside. The Festival was not rich in novelties, the only approach to anything of the kind being Sir Herbert Oakeley's setting of the Earl of Rosslyn's poem "Love that lasts for ever," and which, as a "Jubilee lyric," took the place of the National Anthem, Sir Herbert, as Conductor and composer, being cordially received. But though there were no new works, the morning Concert was of exceptional interest, even to serious musicians, many of whom travelled from a considerable distance to be present, on account of the production of "The Golden Legend" and "The Revenge." Both works were handsomely treated by the Huddersfield chorus, and the works had a fine hearing. The orchestral portions were especially well handled by Mr. Hallé's men, and of the chorus it may truly be said that in respect of quality of tone and balance, better singing was never heard. The solos were in the hands of Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Watkin Mills. Dr. Stanford conducted his own work, which was given with remarkable vigour and spirit by all concerned. Mr. Hallé conducted Sir Arthur Sullivan's work. The name of the chorus-master, Mr. John North, who discharged his share of the work with the utmost efficiency, should not be omitted. At the evening Concert Mr. Hallé's band provided the chief portion of the fare, the only other contributions being songs by Madame Albani, an organ solo by Mr. Walter Parratt, and two piano solos by Mr. Hallé. The Leonora and Scotch Symphonies, with the Overture and Introduction to the third Act of "Lohengrin," Svendsen's Norwegian Rhapsody, and a selection from Berlioz's "Faust" were given with their accustomed brilliancy by the band. Mr. Parratt, who was formerly connected with Huddersfield, had a fine reception. The Festival probably did not realise all that was expected of it, but the promoters, among whom was Mr. John Watkinson, of Farfield, have every reason to be proud of the success which attended their efforts.

A new work by the Organist of the Leeds Parish Church, Dr. Creser, was produced by the Armley and District Choral Society, on the 15th ult. This, a Mass in C, is not Dr. Creser's first contribution to music, his Cantata "Eudora" being fairly well known among musicians; but it is decidedly in advance of anything he has previously attempted, and will considerably enhance his reputation as a composer who possesses both technical knowledge and intellectual gifts of a commendable quality. He has aimed high, and the product of his effort, while embodying a natural gift of melody devoid of anything like feebleness, is scientific without being pedantic. Excellent use is made of the orchestra, the score being laid out for a full band, and the combinations are occasionally remarkably effective. There is also abundance of scope for the chorus and for solo voices. The solos, on the occasion of the first production of the work, were rendered by Madame Clark, Miss Walton, Messrs. W. H. Harrison and A. Crossfield. The band, which consisted largely of amateurs, was led by Mr. Charles Dyson, and Dr. Creser himself conducted the performance, which was well received.

Several Concerts have been provided during the month by that ubiquitous combination, Mr. Hallé's band One of the most important engagements in which they took part has been referred to. Among others was the Concert of the Bradford Subscription Concerts Committee, on the 18th ult., when two important works were produced—namely, Schubert's Grand Symphony in C, No. 9, and the Introduction and closing scene from "Tristan und Isolde." These were not the only works of interest to musicians heard on the occasion, but the former especially was one which few among the audience would have willingly missed. Berlioz was also represented by an Overture, and Liszt by one of the Hungarian Rhapsody family. Mr. Hallé rarely omits one or the other of these names from his programme, and if it were not for the splendid manner in which he produces their compositions, one might grow weary of them. Along with selections from these and other composers, the band gave Beethoven's Seventh Symphony at the first of a series of Subscription Concerts, auspiciously entered upon by Mr. Sykes, of Halifax. The Drill Hall at Halifax is scarcely the kind of place in which to put Mr. Hallé's band, but it is, perhaps, the only hall in that town sufficiently large to accommodate an audience such as assembled. It should be added that on the occasion of the Bradford Concert Madame Nordica was the vocalist, while at Halifax Miss Adelaide Mullen and Mr. H. Beaumont gave songs. At Mr. Sykes's next Concert, Dr. Stanford and the Heckmann Quartet are to provide the musical fare.

It is a matter of extreme regret to many musicians in

Bradford, that owing to the feeble encouragement which has been given to Mr. Sewell's venture, he has been obliged to seriously consider the abandonment of a number of Concerts which, at the beginning of the season, he had in contemplation. Reference has frequently been made in these columns to the admirable performances which he has given at absurdly low prices. Another failure is to be recorded of his Concert of the 7th ult., when a fine programme of orchestral music was gone through. Among other things presented was Dr. Stanford's "Irish" Symphony, the characteristic flavour and ingenious development of which was very much appreciated. Dr. Stanford was down to conduct this, and his popular choral work "The Revenge." The performance of the latter was much behind that given at Huddersfield on the occasion of the Festival from a vocal point of view. Berlioz's "Messe des Morts" was repeated by Mr. Sewell on the 14th ult., to a scanty audience. The work, as on the previous occasion, was given with full band and chorus, and was very effective. Mr. Blagbro' sang the tenor solo.

At Mr. Ford's third Concert, on the 16th ult., Signor Bottesini and his big double-bass were the chief attractions, and the clever artist received such a warm reception as might have assured him that he need go no farther than Yorkshire to find friends and admirers. Madame Frickenhaus and Signor Simonetti shared his honours at this, and at one of the Huddersfield Subscription Concerts given on the previous evening at Huddersfield. On this occasion also, Mdlle. Rosina Isidor, Miss Eleanor Rees, Mr. Charles Chilley, Signor Foli, and Mr. Farley Sinkins appeared as vocalists.

Among other Concerts, mention of which should not be omitted, was that of the Bradford Festival Choral Society, on the 11th ult., at which a novel programme was given illustrative of the English part-song from the earliest known specimen down to the present time. Dr. J. C. Bridge, the Society's Conductor, who is understood to have suggested the nature of the programme, directed its carrying out with his well-known skill.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Concert of the Cardiff Orchestral Society, with Mr. Sydney Fifoot as Conductor, was a decided success. It was held on the 2nd ult. at the Park Hall. The vocalists were Madame Georgina Burns and Mr. James Sauvage.

The second of a series of Classical Concerts, in connection with the University College at Cardiff, was given at the Lesser Park Hall, Cardiff, on the 16th ult. The audience was large, and the performances met with gratifying appreciation. Mr. Templeton, the Professor of Music, gave some pianoforte solos. The first violin was Herr Peiniger; second violin, Mr. Percy Ould; viola, Mr. Ellis Roberts; and violoncello, Mr. Charles Ould. It is regretted that Mr. Templeton is about to leave Cardiff.

The Tredegar Choral Union have won golden opinions by their performances on the 10th ult., at the Temperance Hall, of Rossini's "Stabat Mater" and Spohr's "Last Judgment." The soloists were Miss Julia Jones (soprano), London; Miss Polly Jenkins, a young contralto from Swansea; Mr. Fredericks (tenor), Lichfield, who replaced Mr. Castings, of Hereford; and Mr. Montague Worlock (bass), Bristol. A select orchestral party from Cardiff (Cardiff Orchestral Society), led by Mr. E. T. Roberts, rendered very creditable service. Accompanist, Mr. J. Jones.

The opening Concert of a series of Popular Concerts at Neath took place on the 13th ult. Vocalists: Miss Ellen Flynn, Miss Polly Jenkins, Eos Wenallt, and Mr. P. Brennan. At Neath, the Town Band Concert was successfully held on the 10th ult., at the Town Hall. The vocalists who assisted were Miss Lucy Clarke, Miss S. A. Evans, R.A.M., Mr. H. Morgan, and Mr. Lewis Arnold (tenors), and Mr. J. D. Smith (bass). Mr. J. S. Church played the accompaniments.

It is stated—and the announcement is received with very much regret—that the losses incurred by the Eisteddfod at the Albert Hall are above £500. We may add that some astonishment is felt that the London Eisteddfod Committee has apparently taken no steps to publish the various adjudications.

An Eisteddfod was held at Merthyr Vale on October 31, with the object of raising a fund for the relief of the local poor. The Conductor Derwenog, presided, in the absence of Mr. Bell. Eos Morlais was the Musical Conductor. The arrangements were not perfect, a feature partly attributable to the limited size of the room in which the affair was held. Mr. R. Howells (Aberdare) was the accompanist. In the bass solo competition, "Why do the nations," Mr. J. Sandbrook (Dowlais) was successful. The baritone solo, "Y bachgen dewr," was sung by several competitors, and the prize was awarded to Mr. J. John (Pontypridd). A prize of £5 was offered for the best rendering by brass bands of the "Heavens are telling," but not a single band entered for competition. Eight young ladies sang "The better land," and Miss James (Pontypridd), the last competitor, was the prize-winner. "The little Church" was the test piece for the male voice part competition. A Dowlais party, led by Mr. Dan Schofield, took the prize of £5. The prize, two guineas, for Trio singing ("On Thee each living soul awaits"), was taken by Mr. J. Broad's party from Treorky. The chief choral contest, for £20 and a gold medal for the Conductor, was interesting. The test piece was "Yr Haf" (Gwilym Gwent), and the voices were above sixty in each case. Four choirs competed: Dowlais (Mr. Hughes, leader), Merthyr Vale, Mr. Hughes; Treherbert, Mr. Noah Williams; Mountain Ash, Mr. D. E. Coleman. The first-named choir was successful.

An Eisteddfod was held at Pembroke Dock at the end of October. Mr. Lewis Morris, author of "Epic of Hades," presided at the afternoon meeting. The Neyland Choral Union took the prize of £5 offered for the best rendering by choirs of between forty and sixty voices of "The Dawn of Day" (Conductor, J. Rees). The Musical Adjudicators were: Mr. J. B Williams, Narberth; Mr. T. Kenfig Evans, Swansea; Mr. J. B. Phillips, Swansea.

Mr. Dodd's Cardiff Concerts have been continued at the Park Hall, but the "Saturday Pops," as they are locally termed, have not always been as well attended as might have been expected, notwithstanding the provision of a series of attractive programmes. The movement, however, has apparently been placed upon a permanent basis.

An interesting musical meeting of the Cardiff Band of Hope Union took place on the 16th ult., at the Park Hall, under the presidency of Mr. Alfred Thomas, M.P. A juvenile choir of about 500 voices sang several admirable pieces. Six additional societies have recently joined the Union. Special attention has lately been given to the cultivation of juvenile voices at Dowlais. A "Cymanfa" was held on the 6th ult., under the auspices of the Welsh Independents. A number of characteristic Welsh hymns were sung.

The members of the aptist Musical Union in the Merthyr district have been very active during the month, and rehearsals have been held at Merthyr and Troedyrhiw. A "Cymanfa" followed at Merthyr. Mr. Dan Davies, whose name is so closely connected with the victories of Dowlais choirs, is the leader of the united choirs. The Chairman of the last Baptist Union rehearsal at Ebenezer, Merthyr, was Mr. Francis. The vocalists numbered 700, and Miss S. A. Rowbotham played the accompaniments remarkably well. At a Baptist Musical Festival lately held in Pembrokeshire, Mr. Dan Davies, of Dowlais, was Conductor. He is giving, it appears, his chief attention at the present time to the development of congregational singing and the production of oratorios.

The annual Concert of the Severn Road Board School, at the Park Hall, Cardiff, on the 23rd ult., was very successful.

An excellent Concert was given in the recently restored Workmen's Hall, Mountain Ash. The object of the Concert was to aid a Lodge of Oddfellows. Among those present were the Hon. Misses Bruce and Lady Mary Gore.

At Ebbw Vale, on the 14th ult., the Cantata "The Coming of Emmanuel" was performed by the Caersalem Choir (Mr. Lewis Lloyd, Conductor). The orchestra was furnished by the Beaufort String Band, led by Mr. H. Chapman. The leading vocalists were Miss Elizabeth

Aubrey, Miss Perry, Miss Watkins, Mr. D. Jones, and Mr. J. Davies. Madame North-Harris was the accompanist.

On the 9th ult. a vocal and instrumental Concert—one of a series—took place in Andrew's Hall, Penarth. Miss Lottie West, R.A.M., assisted. The solo instrumentalists were Mr. Frank Lambert (clarinet), Mr. Muskett, jun. (pianoforte), Sergeant Lewis (piccolo). The Conductor was Mr. Paul Draper, and the accompanist, Mr. J. Deacon.

Penrhin Choir won the prize of £20 at Pontmoel Eisteddfod, for their singing of "Jerusalem, my glorious home." The adjudicator was Mr. J. T. Williams, of Cardiff.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 12.

WAGNER'S "Siegfried" is the sensation of the hour. It had its first American representation at the Metropolitan Opera House on the 9th inst., and this evening the newly organised Wagner Society will celebrate the event at its first artistic meeting. The musical critic of *The Tribune* newspaper is to speak on the subject, and Herr Anton Seidl, the Conductor, is to illustrate points in the address at the pianoforte. Then there is to be a performance of the "Siegfried Idyl" as it was first composed by Wagner, and played by a band of twenty-one instruments, just as was done on the historic occasion in Bayreuth, when the musicians were perched on the stairs leading up to Frau Cosima's room. The representative of Wagner's impetuous young hero is Herr Max Alvary. In stature he does not correspond with the ideal, but he sings and acts the part with rare energy and understanding, and his appearance and bearing all but make up the deficiency. Herr Alvary is a son of the painter, Andreas Achevibach, and the art instinct is strong in him. He is careful in dress, and his poses and gestures are all directed to a heightening of the picturesque elements in which the drama abounds. Lilli Lehmann is the *Brünnhilde*, Herr Emil Fischer a delightfully musical *Wotan*, Herr Ferenczy a good *Mime*, Herr von Milde a tuneful *Alberich*, strange as that may sound; and Fräulein Brandt an *Erda*, who struggles bravely to make her hearers resigned to the opening scene of the third act, which is a trial to the patience even of the majority of Wagner's disciples. What will be the fate of the drama it is yet too early to predict. But the first reception of the work deserves to be set down as hearty, notwithstanding that the audience had to accept Wagner's drafts from the paraphernalia of the Christmas pantomime for three hours and a half, in place of the music of woman's voice and the charm of woman's presence. The drama was brought forward with an expedition that startled the singers accustomed to the easy ways of German theatres. It was the fifth work since the opening of the season on the 2nd inst., the preceding performances having been devoted to "Tristan und Isolde," "Die Meistersinger," "Fidelio," and "Tannhäuser."

The other operatic novelty to which New York has been treated is of a widely different character. Stephenson and Cellier's "Dorothy," a "comedy opera" as the bills call it, was brought forward on the 5th inst. at the Standard Theatre. Mr. Paulton's grotesque humour was heartily appreciated, and in his first efforts to amuse an American audience he was encouraged by the applause of Mr. Irving and Miss Terry, who occupied a proscenium box.

The record of the Concert-room since the season began shows fine successes for Mr. Thomas's orchestra, and a rather deplorable failure of the first European importation. Signorina Teresina Tua had the honour of opening the season on October 17. She had been incautiously advertised, and the critics and public found such a discrepancy between the expectations aroused by the announcement of her manager and her mediocre musical skill, that frank expressions of disappointment were heard on all hands, and her "business" soon ran down to an unprofitable level. Unless appearances are deceptive, Signor Campanini's Concert enterprise is threatened with a similar fate, notwithstanding that his troupe is an excellent one. Time was when such a galaxy of popular "stars" as Scalchi, Galassi, Nannetti, and Campanini would have been hailed here with gladness; but if the old Italian operas have lost their attractive power in the theatres, it is scarcely to be expected that detached airs from them will restore the charm. The once popular tenor has long had the managerial bee buzzing in his bonnet, and would never have rested easy had he not made the experiment. Such a beginning as he made on the evening of the 10th inst., however, is not likely to improve his prospects. Signora Repetto was indisposed, and thus the series began with a failure of the only singer touching whom there was any curiosity to appear. Haply Signor Campanini may do well in the far West.

M. Camille Gurickx, a Belgian pianist, created an exceedingly favourable impression at his first American appearance in a Concert of the Symphony Society; and at Mr. Thomas's first Symphony Concert, in Steinway Hall, Rafael Joseffy carried the *cognoscenti* off their feet by a superb performance of Tausig's arrangement of Chopin's Concerto in E minor, which D'Albert has by this time introduced to the Berlin public. Mr. John Spencer Curwen, of Tonic Sol-fa fame, is here, and will soon be honoured at a public reception. The Newark (New Jersey) Harmonic Society will perform Dudley Buck's "Light of Asia" on May 31.

Mr. Barton McGuckin made his American *début* in Philadelphia in "Lohengrin," in connection with the National Opera Company, with the most complete success. There was an enormous audience, who not only applauded him in the course of the work, but recalled him again and again with cheers at the conclusion. The press is unanimous in the expression of unqualified praise of the whole performance. Mr. McGuckin's *Faust* has also won golden opinions.

OBITUARY.

MANY of the readers of THE MUSICAL TIMES, especially those of the Eastern Counties, will have noticed with regret the announcement of the death of the late Mr. John T. Frye, of Saffron Walden, on October 26.

Born in 1812, Mr. Frye, at a very early age, exhibited signs of musical talent, and at the age of eight years was appointed, after competition, organist of the Parish Church of Saffron Walden. After four years, his father, an amateur musician of considerable ability, placed him under the instruction of Mr. Nightingale, organist of St. Leonard's, Shoreditch, and afterwards of the Foundling Hospital. Mr. Frye subsequently joined the late Mr. John Hullah's classes for teachers of singing. For some years he continued his studies, and became an excellent performer on all the stringed instruments of the orchestra as well as on the pianoforte and organ. At the age of twenty-seven he married the daughter of the Vicar of Saffron Walden, and, from that time, became foremost in every musical undertaking in the neighbourhood. In 1884 he resigned his appointment as organist, after a tenure of office of sixty-four years—a period which is, perhaps, unprecedented. One of Mr. Frye's pupils was his nephew, Mr. W. Frye Parker, the well-known violinist. He was conductor of several musical societies and an instructive and interesting lecturer. He took an active part in municipal matters, and was Borough Treasurer for thirty-seven years. His commanding stature and fine presence made him noticeable wherever he went, and his genial manners and kindly heart endeared him to all, while his profound knowledge and varied experience were at the disposal of each and every one who sought his advice and instruction.

ON the last day of October, Gustav Massol, once a famous singer, died in Paris at the age of eighty-five. He had appeared in England during Mr. Lumley's management in the parts of *De Nevers* in the "Huguenots" and *Lorenzo* in "Masaniello," parts he had created in the original representations. He took his farewell benefit at the Opera House in the Rue Lepelletier, and the occasion was made memorable by the attempt of Orsini on the life of the Emperor Napoleon III.

COMMUNICATIONS for the January number of THE MUSICAL TIMES should reach the Office not later than December 24, as in consequence of the Christmas Holidays it will be necessary to go to Press considerably earlier than usual.

At the second of the series of Novello's Oratorio Concerts at St. James's Hall, which takes place this evening, Mr. F. H. Cowen's Oratorio "Ruth," written for the Worcester Festival in the autumn, is to be performed for the first time in London. The composer, having happily recovered from his illness, will conduct the Oratorio, and Madame Albani, Miss Agnes Larkcom, Miss Hope Glenn, Mr. Edward Lloyd, and Mr Watkins Mills will sing the principal parts. The picturesque dramatic treatment of the work will probably be even more highly appreciated in London than it was at Worcester. It is certainly one of the best, if not the best, of the many worthy efforts of one who has earned the right to be classed among the most distinguished of our English musicians. At the following Concert, on the 15th inst., an equally interesting and attractive programme is offered. Barnett's "Ancient Mariner," followed by Stanford's "Irish" Symphony, each work conducted by its composer, and Mendelssohn's 114th Psalm, "When Israel out of Egypt came," conducted by Mr. Randegger, will give ample opportunities for both the choral and orchestral forces, and offer an amount of variety which is most likely to be gratifying.

The Highbury Philharmonic Society inaugurated its season on the 21st ult. with a performance of "The Golden Legend," preceded in the programme by Mr. W. G. Cusins' Jubilee Cantata "Grant the Queen a long life." In spite of the disagreeable weather there was a crowded attendance. The new Conductor, Mr. Gilbert H. Betjemann, who succeeds Dr. J. F. Bridge, had a cordial reception on taking his place, and we may fairly congratulate him on the success that marked the initial results produced under his guidance. The choir, a capital body of voices, exhibited a firm attack, purity and steadiness of intonation, and notable regard for *nuances*. Their singing in Mr. Cusins' Cantata called forth the unstinted eulogies of the composer, who was present, and had, by the way, to respond to a hearty demonstration at the conclusion of his graceful work. In the "Legend," which from first to last went exceedingly well, the choruses were again admirably given. The unaccompanied Evening Hymn, "O gladsome Light," was redemanded, and even at the end of the encore the pitch had not fallen in the slightest degree. The original bells were used and played by Mr. G. Betjemann, junr., who also officiated at the organ. The band, numbering nearly seventy players, acquitted itself very satisfactorily. Miss Annie Marriott, Miss Marguerite Hall, Mr. Edward Lloyd, and Mr. Bridson were the soloists. All entered into their tasks with the utmost spirit, while Miss Hall made a distinct success with the music of *Ursula*. Mr. Betjemann conducted throughout with great tact and discretion.

In England we have lost touch with the ancient practice of celebrating the feast of St. Cecilia (November 22) by some special musical performance. "They order these matters much better in France." At the Church of St. Eustache, Paris, the Feast was observed with the usual pomp. Gounod's new Mass, composed in honour of Joan of Arc, was then given for the first time in the Gallic metropolis. The choristers and orchestra were ranged near the organ in the transept, and M. Gounod conducted in person. The "Vision of Joan of Arc" was played by M. Sivori, the violinist, to the accompaniment of the organ. The congregation seemed to have treated the event after the manner of a Concert rather than as a religious ceremony. "Many of the persons who filled the nave of the spacious Church went there as they would have gone to the Opera or to a Sunday Concert, and instead of poring over the 'Ordinary of the Mass' as set forth in their daintily-bound prayer-books, they flirted and giggled and gossiped." We order these matters more decently in England.

The first Concert of the ninth season given by the Finsbury Choral Association drew a numerous and appreciative assemblage to the Holloway Hall, on the 24th ult. Gade's "Crusaders" and Barnby's "Rebekah" were the works performed, and as they were given without the assistance of an orchestra, a few words of notice will suffice. The choir, capable of relying with confidence on its own resources, sang with vigour and precision, and, when necessary, with delicacy and refinement. The tone of the voices was bright and well balanced. Miss Edith Marriott, Mr. Percy Palmer, and Mr. Robert Hilton undertook the solos in the "Crusaders," and Miss Bertha Moore replaced Miss Marriott in Barnby's work All these artists acquitted themselves with credit. Mr. Palmer did particularly well in both instances, but Mr. Hilton was heard to better advantage in "Rebekah," the part of *Peter the Hermit* being rather too high for him. The accompaniments were played on a piano and Mustel organ, aided by two trumpets. Mr. C. J. Dale conducted.

The appearances of Madame Adelina Patti in the Metropolis are worthy of record, if only because they have become so few and far between. Otherwise the Concert at the Albert Hall, on the 16th ult., would deserve no notice in this place. It may be the irony of fate that compels the most gifted vocalist of the age to be mainly associated with enterprises of no artistic value. There was not even an orchestra to bestow an element of dignity to the occasion mentioned above, and the programme was that of a second-rate ballad Concert, the only redeeming feature being the admirable glee singing of the London Vocal Union, under Mr. R. de Lacy, in the absence of Mr. Frederick Walker. Madame Patti was in superb voice, notwithstanding the dense fog which filled the hall, and her perfect singing lent a charm even to the hackneyed and commonplace selections with which, as usual, she contented herself. Among the artists who took part in the Concert were Madame Trebelli, Mr. Lloyd, and Mr. Santley.

Miss Mathilde Wurm, a sister we believe of Miss Marie Wurm, who obtained the Mendelssohn Scholarship at the Royal Academy of Music, gave a Pianoforte Recital at the Princes' Hall, on Tuesday evening, the 1st ult. The young artist, who has appeared once or twice at the Popular Concerts, is, or was, a pupil of Madame Schumann, and has gained something of the manner of her distinguished instructress. She displayed excellent technical ability in Schumann's pleasing little sketches "Les Papillons," Beethoven's Thirty-two Variations in C minor, and smaller pieces, her only defect being a certain hardness of touch, which, perhaps, would not be apparent in a larger room. Miss Wurm had the valuable co-operation of Signor Piatti, who, besides playing solos, joined her in Rubinstein's Sonata in D, for piano and violoncello. Madame Sophie Löwe, who is now seldom heard in public, sang airs by Brahms and Massenet in the artistic style which used to make her a favourite vocalist at high class concerts.

An influential and representative Committee of Musicians throughout the kingdom has been formed in order to found a Scholarship at the Royal Academy of Music in memory of the late Sir G. A. Macfarren, who was Principal of that Institution from 1875 until his death. The scheme is particularly appropriate in view of the affectionate and solicitous interest which the deceased musician ever took in our oldest School of Music, and we trust that a goodly sum of money may be forthcoming, so that something more may be provided than the bare cost of education. To this end, all who desire to testify their regard for the memory of one who commanded universal esteem, should intimate at once their intention to subscribe. The Hon. Treasurer is Mr. Alfred H. Littleton, and the Hon. Secretaries are Mr. Charles E. Stephens and Mr. J. Percy Baker. Communications should be addressed to Mr. Baker, Willersley House, Wellington Road, Old Charlton, S.E.

The Wycliffe Chapel Choir and Mr. George Merritt's Choral Society gave a performance of the pieces which gained them the prize at the Musical Competitions held at the People's Palace, in July last, to a large and enthusiastic audience in the Chapel, Philpot Street, E., on the 3rd ult., under the direction of the Conductor and Choirmaster, Mr. George Merritt. The instrumental solos included a violin performance by Madame Dunbar Perkins of Wieniawski's Légende, a Cavatina by Raff, and Saltarella by Papini, for which she was recalled. Miss Marian Bonallack presided at the pianoforte and gave a Rondino and Capriccio by Sterndale Bennett in excellent style. Mr. F. A. Jewson, F.C.O., played the organ accompaniments throughout, and gave as his solos Beethoven's Grand March from the "Ruins of Athens" and a selection from Mendelssohn's "Hymn of Praise."

The Westminster Orchestral Society, though among the more recent establishments for the cultivation of high-class

music, may be heartily congratulated upon the success which has attended its efforts. The Society is chiefly composed of amateurs, brought together and encouraged in their operations and enterprise by the famous firm of John Broadwood and Sons. Many of the students of the Royal Academy of Music have from time to time joined its ranks—its Conductor, Mr. C. S. Macpherson, having been one of the most distinguished students of his year. The works selected are cosmopolitan in character. According to the latest published report, the Society is in a flourishing condition. It has done good work in the past, has good hope in the future, and so may stand as a model for others to copy and to equal if possible.

The bazaar in aid of the funds for the renovation of Marylebone Church, which was held at the Portman Rooms, Baker Street, from the 22nd to the 26th ult., was marked by many distinguishing features. The rooms were made into the "counterfeit presentment" of the old Marybone Gardens 100 years back, and many musical and dramatic entertainments were provided for the delectation of the visitors. The most noteworthy of all was that arranged by Mr. W. A. Barrett on the 25th, a Concert of "Old fashioned musick," wherein pieces by Arne, Leveridge, Purcell, Carey, Humphries, Mozart, Webbe, Stafford Smith, Dibdin, and others were performed to the accompaniment of viols, the viola da gamba, harpsichord, &c., with the most pleasing effect. The liveliest interest was shown in the old music.

A Concert was given at St. Thomas's Rooms, Godolphin Road, Shepherd's Bush, on Tuesday, the 15th ult. Miss Annie Allan sang some songs by Cowen and Marzials; Miss Ilma Waldene some by Cowen and Niel Gow; and Madame Minnie Gwynne ballads by Marzials, Löhr, and Douglas Reed. Mr. Gabriel Thorp was the only gentleman vocalist, and acquitted himself in a very satisfactory manner. Mrs. Albert Barker also gave two recitations, "The Newsboy's debt" and "The Owl critic." Miss Clara Titterton performed compositions by Papini and Bazzini on the violin, which were marked by brilliancy of execution and great expression. Messrs. T. B. Dowling and Stanley Attwood conducted the Concert, the first-named gentleman also contributing two piano solos.

The second series of Choral Services at the Lewisham Congregational Church was commenced on Sunday, October 23, after the evening service. Mendelssohn's "Lauda Sion" was given. Soloists: Miss Pate, Miss Mary Hutton, Mr. Ormond Yearsley, and Mr. Arthur Brown. Miss Hutton also sang "O Lord, Thou hast searched me out," from "The Woman of Samaria." At the second service, on Sunday, the 20th ult., the music consisted of Mendelssohn's "Hear my prayer," solo by Miss Ambler; Goss's "O taste and see," by the choir; "O God have mercy" (St. Paul), Mr. W. H. Brereton, who also, with Miss Ambler, Miss Jessie Pate, and Mr. H. T. Gill, gave the quartet "God is a Spirit." The Organist was Mr. H. A. Hurdle, and Mr. Arthur E. Brown the Choirmaster.

The Inaugural Concert of the St. Stephen's (Canonbury) Musical and Literary Society was held on the 10th ult. in the Schools, River Street, N. The solo artists were Miss Brenda Sutherland, the Misses Ashton, and Mr. Ernest A. Tietkens. Herr Francesco Berger and Herr Jacoby contributed two solos each on the pianoforte and violin respectively, as well as Beethoven's Duo Sonata in F (Op. 24). Mr. Ernest Paxon gave two recitations during the evening. The choir sang with good effect, under the conductorship of Mr. O. E. F. Cobb, Gaul's "The Singers" and Smart's "Good night, thou glorious sun," at the end of each part. Mr. W. J. Collins, deputy Organist, in addition to a pianoforte solo, assisted as accompanist.

A Concert was given at the City of London School, Victoria Embankment, by students of the Guildhall School of Music, on the 16th ult. The Concert began with the first movement of Rubinstein's Quartet, given by Mr. J. W. Speaight, Miss G. Werge, Miss E. Werge, and Mr. Arthur Hooper. The violin solo, Fantasia Appassionata (Vieuxtemps), was given by Miss Charlotte Wilkes (Corporation Exhibitioner), who was much applauded. Another Corporation Exhibitioner, Miss Adela Duckham, gave a violin solo, "Zigeunerweisen" (Sarasate), effectively. The other students taking part were the Misses Emmie Lane, A. Tyrrell, B. White, R. Dafforne, F. Russell, A. Noon, C. Goodwin, Briggs, and A. Patrick, and Messrs. B. Jones, W. Jones, Branscombe, Weaver, and Davies.

Mr. B. M. Carrodus and Mr. H. C. Tonking gave a Violin and Organ Recital at St. Nicholas Cole Abbey, on Tuesday, the 8th ult. The programme opened with Chopin's Funeral March, played in memory of the late Sir G. A. Macfarren; then followed Andante and Rondo for Organ and Violin, by G. A. Macfarren, just published, and only a week before Sir George had signified his intention to be present to hear his work. Mr. Tonking's other organ solos were Toccata and Fugue in D minor (J. S. Bach), and Jubilant March, by Dr. Stainer. Mr. Carrodus's solos were Mélodie Réligieuse, by Berthold Tours, and Wieniawski's Légende. The accompaniments were cleverly managed on the organ by Mr. Tonking, especially in the piece by Tours.

For a long period the Royal Society of Musicians offered its subscribers an annual performance of "The Messiah," but of late it has varied its proceedings, and this year the compliment took the form of a performance of "Elijah," which took place at St. James's Hall, on Saturday, the 12th ult., in presence of a crowded audience. By securing Mr. Santley for the part of the *Prophet*, the Society did much towards assuring the success of the evening. The great artist was in fine voice, and has never rendered the music with more intense earnestness. The other principal solo parts were safe in the hands of Miss Anna Williams, Miss Hilda Wilson, and Mr. H. Piercy, and there was an excellent choir and orchestra under the direction of Mr. W. H. Cummings.

Miss Louise Allan gave a most successful Concert at the Highbury Athenæum, Highbury New Park, N., on Tuesday evening, the 15th ult., assisted by the following eminent artists:—Miss Ambler, Miss Helen d'Alton, Mr. Stedman, and Mr. W. H. Brereton. Solo violin, Miss Anna Lang; soli pianoforte, Miss Louise Allan and Mr. W. Stevenson Hoyte. Mr. Stedman's choir of boys and girls from Covent Garden (in picturesque costumes by Miss Fisher) charmed the audience by their performance of the new vocal waltz, "Gypsies," "English Beauties," "See-saw," &c., and other selections. The youthful Concert-giver had an enthusiastic reception. Mr. Fountain Meen and Mr. Augustus Toop accompanied.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave an Organ Recital in that church on the 13th ult. The programme, consisting of selections from Wallis, Salomé, Sullivan, Guilmant, Holmes, and Smart, was effectively rendered. Vocal music was given by Miss Marion Holmes, who sang "With verdure clad" and "Sion" (P. Rodney) with excellent taste. On the 17th ult. Mr. Holmes gave an Organ Recital at Mansion House Chapel, Camberwell. Included in the programme was "The Colonial and Indian March" (Holmes), Andante, varied (Calkin), March on a theme by Handel (Guilmant), Andante in G (Batiste), Cantilène and Grand Chœur (Salomé), and Festal March (Smart).

On October 30, the following programme was given at All Saints', Kensington Park, after evening service, as the first of a series of musical evenings for the people, under the direction of Mr. Ernest Lake, Organist and Musical Director of All Saints'. The vocalists were Miss Norah Phyllis and Mr. Vincent; Mr. Basil Althaus (solo violin). Organ Solo, "Hear my prayer" (Mendelssohn); Aria, "Lord God of Abraham" (Mendelssohn); Aria, "He shall feed His flock" (Handel); Solo Andante (Violin Concerto), Mendelssohn; Aria, "My heart ever faithful," Bach (violin *obbligato*, Mr. Turner); Aria, "For the mountains" (Mendelssohn); Organ Solo, Voluntary in C (Stanley). The series will be continued monthly.

On the 16th ult., at Queen's Gate Hall, South Kensington, Miss Annie Wilson gave the first of a series of Matinées Musicales. In spite of the inclement weather, the Concert was a success. The artists were Miss Annie Wilson, Miss Fitch, Miss Amy Hornimann, Miss Randegger, and Miss Minnie Hornimann; Messrs. Page and Bucalossi, jun.

The Marquis de Leuville gave two amusing and original sketches, and Miss Annie Wilson delighted the audience with her recitations. Some slight alterations were made in the programme, owing to the indisposition of two of the announced artists, but the vacancies were ably filled by the Misses Hornimann and Mr. Adams Davy.

The 189th Monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall, Buckingham Palace Road, on Friday evening, the 18th ult., when Goring Thomas's Cantata "The Sun Worshippers," solos by Miss Lillian Gray and Mr. James Gawthrop, was most satisfactorily performed, the other part of the programme being made up of a miscellaneous selection. The soloists were Miss Mackay Robinson, Miss Lillian Gray, Mr. Donnell Balfe, Mr. James Gawthrop, Mr. S. G. Millen, and Mr. H. Roach. Mrs. T. P. Frame and Miss Hartley presided at the piano, and Mr. David Woodhouse conducted.

The first Concert for this season of the Aubert Orchestral Society was given on the 21st ult., in the Lecture Hall of Highbury Hill Chapel. The orchestra, under the very able conductorship of Mr. Harold Wall, performed several pieces. Two songs were sung by Mr. Annison; Herr Curt Schulz gave some zither solos, and a duet with Dr. E. W. Alabone on the "Philomèle"; Miss H. Omarey's singing was warmly appreciated; Miss Mary L. Gerrans, by her performance on the violin, gave much pleasure. Mr. T. W. Attwood gave some cornet solos and duets with Mr. F. Williamson (flautist), and added greatly to the pleasure of the evening.

Mr. Harry E. Warner, the Organist of the Parish Church, Kew, gave an Organ Recital on the 26th ult., in aid of the Organ Fund, when his interpretation of selections from Bach, Paradies, Dussek, Haydn, Chauvet, Mendelssohn, and Guilmant was much appreciated. The choir, which is one of the best in the neighbourhood, was assisted by Mr. Sydney Beckley and Mr. J. H. Parker. A "Half-hour's Sacred Music" is now given at this church once a month after the evening service, when large congregations remain to listen to selections from oratorios, anthems, and organ solos.

At St Stephen's, South Kensington, Harvest Festival Services were held in connection with the Festivals of SS. Simon and Jude and All Saints'. For the Anthem Mendelssohn's "Hymn of Praise" was sung, and for the Service Stainer in A, accompanied with orchestra and organ. The soloists were Master Warwick Major, Master Archibald Frazer, and Mr. Frederick Cundy, members of the choir; the Organist on both occasions was Mr. John E. Vernham, of St. Paul's, Knightsbridge; the Conductor being the Organist and Choirmaster of St. Stephen's, Mr. Hamilton Robinson.

A statement having been made in print *àpropos* of young Hofmann's performances, that "although playing upon a Bechstein piano he had no great partiality therefore," the boy's father addressed a letter rebutting this statement, and adding among other things that his son "has such an admiration for these pianos that whenever a Bechstein can be obtained he absolutely refuses to play upon any other instrument." This is certainly a forcible tribute to the character of the instruments, and one which must be highly gratifying to the celebrated makers.

A successful Concert was given at Willoughby Road Wesleyan Chapel, Hornsey, on the 8th ult. The works performed were Mendelssohn's "Hear my prayer" and the new Cantata "Faith Triumphant," by G. F. Root. In the former the solo was sung by Madame Barter. The soloists in the latter work were Miss Newton, Mrs. Cross, Mr. Croager, and Mr. Bradford. The choral numbers, rendered by the chapel choir, met with appreciation from an enthusiastic audience. Mrs. Jarrett and Miss Kilner accompanied on the piano and American organ respectively. Mr. J. R. Kilner, the Organist, conducted.

A new organ, erected by Messrs. Brindley and Foster, was opened on the 1st ult., in St. Saviour's Church, Denmark Park. The organ has three manuals, thirty-two stops, and thirteen couplers and composition pedals. It has tubular pneumatic action throughout. Recitals were given after all the evening services through the octave by the Organist, Mr. W. J. Kipps, which were listened to with great attention and interest by large congregations. The singing of the choir was under the direction of the Rev. W. H. Wilkins, Precentor and Choirmaster.

A Concert was given at the Town Hall, Brentford, on Wednesday evening, the 2nd ult., by Mr. Frank Austin, Organist of the Parish Church. Miss Bessie Stephens, Miss Cornelia Page, Mr. A. Probert, and Mr. Thomas Kempton were the vocalists, and gave general satisfaction by their efforts. Miss Clara Titterton gained great applause for her performance of violin solos by Spohr and Papini, exhibiting thorough command of the instrument. Mr. Austin accompanied throughout, and also contributed piano solos.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson" in Tolmers Square Congregational Church, on the 9th ult., and one of "Jephtha" in St. Bride's Church, Fleet Street, on the 16th ult. For "Samson" the soloists were Miss Marianne Rea, Mrs. Oram, Mr. Reginald Groome, Mr. Horace Stuart, and Mr. C. Beaumont Barr. For "Jephtha," Mrs. Stanesby, Miss Spring Rice, Mr. Edward Branscombe, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ at both performances.

A most successful entertainment was given on the 17th ult, by Miss Nellie Harwood, of the Guildhall School of Music, at St. John's Hall, Hammersmith. The proceeds were devoted to the Dinner Fund for Poor Children. The following artists assisted:—Mesdames Minnie Gwynne, Nellie Harwood; Messrs. Alfred Peach, Attwater, and Wilson; violin, Master Webster; violoncello, Master Webster; pianoforte, Mrs. Webster. Mr. Webster conducted.

A most successful Concert was given on the 23rd ult. at the Kensington Town Hall, for the benefit of the Postmen's Convalescent Home, Brighton. The following artists appeared: Mesdames Hutchinson, Minnie Gwynne, Frances Hipwell, Nelly Levy, Adelina Dinelli; Messrs. W. G. Reynolds, Ernest Williams, Clements, and Douglas Pott. Mr. T. Barrow Dowling, R.A.M., Organist of St. Philip's, Regent Street, conducted.

The Vocal Union gave their sixth Concert in the Reading Room, Ilford, on Thursday evening, the 10th ult. Haydn's "Creation" was the work chosen. The principals were Miss Kate Nicholls, Mr. George Micklewood, and Mr. James Blackney. The accompaniments were played upon the pianoforte and harmonium by the Misses Kate and Eva Haynes. Mr. Alfred Storr conducted.

On St. Cecilia's Day, Massenet's "Cid" was performed, with great success, for the first time in Vienna. New decorations and costumes of great beauty contributed towards the success. The duet in the third act was much applauded. Winkelmann, the tenor, sang his part to perfection, and with the other performers was called twenty-nine times before the curtain. The ballet also was much applauded.

On Wednesday, the 9th ult., Mr. G. F. Sanders gave another of his entertainments in the Hall of the Congregational Church, Blackheath, for the benefit of the poor of Greenwich, Deptford, &c., which was much appreciated by a large audience. The following artists gave their services:—Mesdames Minnie Gwynne, Emily Dones, and Mrs. Edgar Neve (reciter); Messrs. Orlando Morgan, Walter Haslam, and G. Beaman.

One of Sir George Macfarren's latest compositions, a Romance for violin and pianoforte, will appear in *The Girls' Own Paper* for December. In the November part of the same paper is an excellent article by Miss Anna Williams, entitled "My Musical Training, or what I did with £100," in which her early musical studies are described in a manner at once interesting and instructive.

At the People's Palace, on the 9th ult., a very successful Concert was given under the direction of Mr. Orton Bradley. The vocalists were Miss M. H. Fulton, Miss Amanda Aldridge, Mr. G. S. Aspinall, and Mr. Thurley Beale. Miss

Adela Duckham, violinist; and at the pianoforte, Miss E. J. Golledge. Miss Adela Duckham, in addition to her violin solo, played a pianoforte duet with Mr. Orton Bradley.

On the 14th ult. a Concert was given at St. Clement's Schools, Barnsbury, by Major J. W. Hale, his choir of boys and girls acquitting themselves very creditably in Crowe's Waltzes, "Gypsies" and "English Beauties." The solo vocalists were Miss Rosa Lonsdale, Misses E. and L. Arnold, Mr. F. Gwynne, and Mr. Conrad Formes. Miss L. Sault and Mr. B. B. Barrett were the accompanists.

Mr. E. H. Turpin gave a Recital on the new three-manual organ (built by Mr. Slater, of Bow) of the Forest Gate New Congregational Church, on the 23rd ult., and the Forest Gate Choral Society sang selections from Haydn's "Creation." The solos were taken by Miss Lawrence, Mrs. Mellis, and Messrs. Mitchell, Mellis, Giles, and Tobin. Mr. J. B. Mellis conducted.

The Electro-Harmonic Society gave a Smoking Concert in the Banquet Room, St. James's Hall, on October 28. The vocalists were Mr. H. W. Schartau, Mr. Edward Dalzell, Mr. Arthur Thompson, and Mr. Winn. Mr. Jeffries accompanied. Recitations were given by Mr. Charles Fry.

The National Society of Professional Musicians (South-Eastern section) will hold its annual conference on January 3 and following days, 1888, in London, when, besides meetings for discussion of musical topics, there will be Concerts of MS. and published music by the members.

The first Concert of the season of the Beckenham School of Music was given on the 8th ult. The singers were Mdlle. Trebelli, Signor Gustave Garcia, Mr. Musgrove Tufnail, and Mr. Harper Kearton. The solos by Mr. W. E. Whitehouse (violoncello), Mr. Frank Arnold (violin), and Mr. Ernest Fowle (pianoforte) were greatly appreciated.

The one hundredth Concert of the Sherborne School Musical Society will take place on Monday evening, the 19th inst. A special festal song has been written by Mr. James Rhoades, and set to music by the Conductor of the Society, Mr. Louis N. Parker.

Mr. John Boosey has organised a special choir for the finished performance of English Part-Songs and Madrigals at the season of London Ballad Concerts. The Conductor is Mr. Josiah Booth, who is known as the composer of several successful part-songs.

Sir Arthur Sullivan's "Golden Legend" is to be given at Plymouth, under the direction of Mr. F. A. Löhr, on the 14th ult, to be followed by Berlioz's "Faust" at the next Concert.

Mr. Walter Clifford and Miss Florence Waud have signed engagements for a Concert tour in the United States, commencing at Chicago the first week in April, 1888.

Madame Agatha Backer-Grondahl, the famous Swedish pianist, who has earned a distinguished reputation on the Continent and in America, intends to pay an artistic visit to England during the present month.

M. Choudens, the French publisher, has acquired the score of Lecocq's *Ali Baba* for 50,000 francs. The piece will be brought out in London, Paris, Marseilles, Berlin, and Vienna.

Mr. A. G. Leigh, Professor of Music, and Organist of St. George's Church, Chorley, Lancashire, has been elected Mayor of that borough for the ensuing twelve months.

A branch of the Croydon Conservatoire of Music (Principal, Mr. G. F. Geaussent) has been opened at Sutton.

REVIEWS.

The Technics of Pianoforte Playing. Musical Ornamentation. Manual of Tone-production in Pianoforte Playing. By Heinrich Germer.

[Leipzig: C. F. Leede. London: Novello, Ewer and Co.]

Herr Germer has, in a relatively short time, acquired a considerable reputation as a musical pedagogue of the advanced school in Germany. His "Die Technik des Klavierspiels," first published in 1877, has already run through six editions, and the complementary treatises which followed it—viz., "Die musikalische Ornamentik" and "Wie spielt man Klavier?"—have met with a similarly extensive practical recognition on the part of professional teachers and amateurs alike. In these works the author, himself a teacher of considerable practical experience of the instrument, embodies, as it were, in a concentrated form the achievements of the present century in the domain of pianoforte playing. Since the days of Hummel and of Kalkbrenner enormous onward strides have been made in the development of the *technique* appertaining to the instrument, a development which may be briefly summed up in the names of Tausig, Liszt, and Von Bülow. The advance made by these eminent *virtuosi* in the treatment of the pianoforte, the—to mention only one important item in the grand total of results—entire revolution wrought by them in the matter of fingering, have to be reckoned with, and can no longer be safely ignored in modern instruction books worthy the name. As a matter of fact, however, the number of "Pianoforte Schools" published in the present day attacking the subject at all, and in systematic manner is, as yet, a very small one, and this circumstance alone easily accounts for the popularity obtained by Herr Germer's contributions to the teaching literature of the instrument. In issuing the present English edition of the latter, comprising in one handy volume the two first-quoted works, under the respective titles of "The Technics of Pianoforte Playing" and "Musical ornamentation," as well as an important section of the third treatise—"Wie spielt man Klavier?"—dealing with touch, and here entitled "Tone-production in pianoforte playing," the publishers will doubtless find their enterprise rewarded by success. With a thorough mastery of his subject, the author combines the comparatively rare qualities of lucidity of exposition and a most rational arrangement and condensation of his material. The latter qualification applies, of course, more particularly to the "Technics" or instruction book proper, with its numerous finger exercises and other material for study, all of these being admirably selected for the purpose, and with a view also to economising the pupil's time and strength. "The author," says a paragraph contained in the preface to this part, "had in view, as leading fundamental idea, the division, after the analytical method, of the entire mechanism of the modern art of pianoforte playing into its principal factors, and thus the procurement for the student of an apparatus for hand and head, which enables him to fulfil, in every respect, the technical requirements to which the pianist is usually subject." This then is the certainly high aim of Herr Germer's "Technics," to which the manual concerning "Tone-production" forms a necessary supplement; while that on "Ornamentation" deals with musical graces and embellishments from an historical standpoint, and is probably the most exhaustive and interesting treatise ever published on the subject. The translator has discharged his by no means easy task on the whole very well, the above-quoted sentence being, however, scarcely a fair specimen of his important share in the volume. We sincerely trust that, in their English garb, Herr Germer's manuals will soon gain as many friends in the ranks of professors and earnest students of the pianoforte in this country as they have so quickly succeeded in obtaining in the author's native land.

Three Seasons. A Cantata. Composed by Carl Maria von Weber. English version by G. E. Troutbeck.

[Novello, Ewer and Co.]

Those who are fond of tracing coincidences may note that the year of the production of this charming work (1821), to which the title of "Three Seasons" has been given, was also that of the composition of the opera "The three Pintos." Sixty-six years after they had been written they have been brought before the public notice. Further than this nothing need be said concerning any parallel which may exist. The music of "The three Pintos" is, as yet, strange to the British public. The music of the "Three Seasons" is at the command of all by virtue of the present edition, which has been adapted to English words by Miss G. E. Troutbeck. The original words, "Du, bekränzend uns're Laren," were

addressed probably to the Duchess Maria Amalia von Zweibräcken, sister of H.R.H. Frederick Augustus I. the King of Saxony, for whose birthday the Cantata was composed. It is written for soli, chorus, flute, and pianoforte, and was one of several produced by Weber for the Royal House. It was first performed at Pillnitz on September 26, 1821, the composer presiding at the pianoforte. The soloists were Fräulein Funk, Frau Haase, Herr Bergmann, and Herr Mayer, the flute part being taken by the celebrated virtuoso Herr A. B. Fürstenau. Among the chorus were the artists Mesdames Hükker and Huntand, Herren Keller and Wilhelmj. The libretto was furnished by Freidrich Kind, the author of the book of "Der Freischütz," and the music was produced in that happy period which saw the success of "Der Freischütz," "Preciosa," and the Concertstück in F minor. The special character of the words made the music unavailable for any other occasion than that for which it was written, therefore it was laid aside. However, Weber used the theme of the last chorus as the first *Finale* in "Euryanthe," and on other of the numbers of the score he wrote in pencil some of the words of the text of that opera. The Cantata was published in 1879, with new German words by Herr Carl Banck, by permission of H.M. King Albert of Saxony, who held the MS., and with the consent of Herr Max von Weber, the son of the composer, and it now appears in an English dress similar in pattern to that provided by Herr Banck, and in a form likely to be most acceptable to the admirers of Weber's music in our own country. Some necessary changes were made by Herr Banck for his new adaptation, and these have been followed in the present edition. The whole work consists of eight numbers, each marked by that brightness of treatment and freshness of melody which is Weber's characteristic quality. The opening chorus, "Up, for winter is departing," descriptive of the first season "Spring," which begins after a short prelude of four bars, has some effective soli passages, and though the whole number is no more than thirty-three bars long, it is full of interest. A most elegant and graceful song for soprano, "Say what is lovelier," the second number, is more extended in length, and brings with its extension an access of beauty. The pianoforte part in this and in the succeeding number, "'Tis time to be gone," is most beautifully written, and the parts for the two voices—bass and soprano—are well laid out for effective singing. No. 4, "Come, while suns are bright," representing the second season "Summer," is in canon form. No. 5, "Maidens and youths," is a quasi-recitative for tenor, introducing No. 6, the third season "Autumn comes," for soli, trio, and chorus. This, one of the most attractive numbers of the work, is certain to be very effective when carefully sung. No. 7, "Along the shores," recitative and arioso for tenor or soprano, the melody of which precedes the *Finale* "Bells they are ringing," is already well known as "Fröhliche Klänge," a portion of the *Finale* of the first act of "Euryanthe." There are, of course, considerable variations in the treatment of the subject in the two works, yet each appears to be exactly fitted for its purpose, and the similarity may well be passed over. There is no need to find fault with a composer for quoting himself. As a whole, the Cantata is most interesting and attractive, and will be worthy of an honoured place in the *répertoires* of Choral Societies. Those who desire to reproduce the exact effect intended by the composer have only to add the flute part to the pianoforte accompaniment, and the result can be attained without any great trouble or expense.

The Voice of Praise for Sunday School and Home, with Tunes. [Sunday School Union.]

THE object of the compilers of this copious collection has been to produce in one book, at a minimum price, a greater number of hymns for youthful worship and praise than is contained in any other work of a similar kind. There are over 700 pages in the book, so that the quantity is liberal, and the tunes are printed in music type and Tonic Sol-fa notation, so that those who do not sing from music may be placed at no disadvantage with those that do. The general character of the tunes is admirable, though the design of making a big book has led to the admission of much that might have been omitted under different circumstances. Some of the tunes, though musically weak, have become, as it were, classical by long use and association; others there are, and these either of American origin or in imitation of the modern American style, which show how thin is the division between the sacred and the secular in the music. Some have the rigid, yet dignified harmonies of the old Puritan period, others are "as merry as a ballad with its jingle and refrain." They may serve to lighten the hearts of the young, but they also may give rise to erroneous impressions as to the solemnity of sacred music, and lead to the formation of an incorrect judgment concerning the character of what is fittest in music associated with words of sacred import. It is both right and proper that children should learn to sing merry songs, and so gain a bright view of their religious duties; but are they not likely to estimate the character of the words by the style of the music? The whole question is one of serious educational, not to say religious import. As far as the general production of the book is concerned, it is worthy of all praise, for it is well printed, and is remarkably cheap.

Novello's Part-Song Book (Second Series). No. 540. *The Rosy Dawn.* A Pastoral for Mixed Voices. By C. H. Lloyd. No 542. *Radiant Sister of the Day.* By Rosalind F. Ellicott. [Novello, Ewer and Co.]

THE art of writing vocal music with due regard to the needs and capacities of singers is one of the distinguishing characteristics of the foremost among our English musicians in the present day. There are few who understand the art better than the composer of this charming and graceful work "The Rosy Dawn." There is no sacrifice of melodiousness for the sake of exhibiting scholarship, but it is impossible to ignore the fact that the author knows how to deal with his material in a scientific manner. Here is art without artificiality, and freedom of treatment without carelessness. The Pastoral was written for the Cheltenham Musical Festival in October last, and it will be strange if it does not find its way into the repertories of many Choral Societies in other parts of the kingdom.

Though here and there may be found in Miss Ellicott's cleverly written and melodious part-song, some passages which recall the treatment of Henry Smart and Franz Abt, they are but indications perhaps of the predilection of the composer for the forms in which those composers delighted. There is nothing that could be taken as copied, though certain of the phrases show that the style of the composer is not yet fixed. The ability, fancy, and musical taste displayed ought to command attention for this and like works from the same pen. The vocal character and the sprightliness of the independent pianoforte part will make the part-song pleasing to those who are called upon to sing it.

FOREIGN NOTES.

THE centenary of the first performance (at Prague) of Mozart's "Don Giovanni" was worthily celebrated on October 29 throughout the Fatherland. Prologues, scenic representations of an allegorical character, and other festive arrangements preceded in many cases the jubilee performance of the immortal work itself, while at not a few operatic institutions the entire series of the master's recognised operas had been included in the commemorative proceedings. At Berlin, Dresden, Leipzig, Munich, Frankfurt, &c., "Don Juan" was given with the time-honoured (albeit very indifferent) German version of Da Ponte's libretto; while at Vienna, Prague, Hamburg, and other leading stages, the new German text of Herr Kalbeck had been adopted; the Hamburg performance, more especially, under Dr. Hans von Bülow's direction, having been a most memorable and excellent one. At Prague, Mozart's *chef-d'œuvre* was given in its original Italian version (with Signor Padilla in the *title-rôle*) on October 29, and on the following evening in German; the two performances being followed by a complete cycle of the master's remaining operatic works.

A commemorative tablet has been affixed, under the auspices of the German Male Quartet Society of Prague, to the house "Zu den drei Löwen," where Mozart resided on the occasion of his stay at the Bohemian capital in 1787.

A libretto to Mozart's "Zauberflöte," in the Czech language, has just been published at Prague, from the pen of Herr Novotny. The plot of this new version, while

deviating considerably from Schickaneder's text, is said to be, however, scarcely an improvement upon the original, which, with all its faults, is by no means so unworthy a production as some of its deriders would make us believe.

In consequence of the great success which attended the Mozart Festival held at Salzburg this year, the directors of the Mozarteum have decided to hold a similar festive gathering in the master's birth-town in August next. Dr. Hans Richter, as Conductor, and many leading artists, have again signified their intention to co-operate on that occasion. A portrait of Mozart when fourteen years of age, by the painter Leopold Bode, has recently been added, by bequest, to the treasures of the Mozarteum.

On November 15, one hundred years had elapsed since the death, at Vienna, of Christoph Wilibald Ritter von Gluck. The day was commemorated in various ways by lyrical establishments and concert institutions in Germany and Austria; at Dresden by the specially prepared performance of a number of the master's epoch-making music dramas; at Berlin by the performance, on the part of the Philharmonic Choir, of a series of scenes from "Orpheus," with Madame Joachim interpreting the title part.

Miss Fanny Davies, the gifted English pianist, has won golden opinions from the Berlin public at Recitals given by her last month in that capital.

Wagner's only Symphony, written when he was nineteen years old, was performed for the first time at Berlin, by the Wagner Verein, last month, and is making the round of German Concert-rooms generally, the permission to perform the work in public having been granted only for the space of twelve months by the poet-composer's heirs.

The Liszt Society of Leipzig gave a Concert on October 22, at the old Gewandhaus, in celebration of the anniversary of the late pianist-composer's birth, which occurred on that day. The programme was devoted exclusively to Lisztian music, conducted by Capellmeister Nikisch. An interesting *brochure*, entitled "Franz Liszt als Lyriker," from the pen of Herr Bernard Vogel, being an ably written essay on the importance of Liszt as a song-writer, was distributed among the audience on this occasion, which was marked by a display of much enthusiasm on the part of a numerous audience.

Both at Leipzig and at Cassel the recent first production of Peter Cornelius's charming comic opera "Der Barbier von Bagdad," met with a highly favourable reception. The work is now making the round of German lyrical establishments.

A new dramatic Symphony, entitled "King Lear," by Herr L. Heidingsfeld, was exceedingly well received on its recent first performance at the Berlin Concerthaus.

Herr Goldmark has completed a new Symphony, which will be performed during the present season at Dresden, under the direction of Capellmeister Schuch.

A "School of violin-making" has just been opened at Schwerin, under the patronage of the Grand Duke of Mecklenburg. This is the first institution of its kind established in Germany since the extinction of the ancient guild of "Lautenmacher" (lute-makers), which had its principal seat at Nuremberg, during the sixteenth and seventeenth centuries.

In consequence of defective arrangements in the electric lighting apparatus, the Vienna Opera House has been closed, and will probably not re-open for some weeks to come, greatly to the dismay of opera-goers, and of composers whose works are awaiting a first performance.

At the Cologne Stadt-Theater, "Flora Mirabilis," the successful Italian opera by Signor Spiro Samara, was produced, for the first time in Germany, on the 7th ult., with a German version of the libretto by Oscar Berggruen, and was well received. The work had been splendidly mounted, and the music is characterised in the press organs as pleasing and melodious, though lacking in dramatic energy.

The International Music Exhibition to be opened in May next (in connection with the Jubilee celebrations at the University of Bologna) will comprise musical instruments, both modern and antique; scarce and otherwise interesting editions of musical works, historical and bibliographical works, and scientific instruments and apparatus bearing upon the art. There are also contemplated model performances, illustrating the progress of music, vocal and instrumental, from Palestrina to the modern symphonic masters, for which purpose the admirable local music institutions of Bologna will come into requisition, while the names of Giuseppe Verdi and Arrigo Boïto on the committee of management are a sufficient guarantee of the thoroughness with which the project is likely to be carried out.

The Dal Verme Theatre, of Milan, announces a brilliant season of Opera next Carnival. Two new operas by Neapolitan composers will be brought out here—viz., "Le Trappole d'amore" by the Maëstro Oronzio Scarano, and "Il Testamento dello zio" by the Maëstro Galapi.

The San Carlo Theatre of Lisbon inaugurated its present season last month with a performance of Gounod's "Faust," in which a new tenor, Senhor de Andrade, a native of Lisbon, made his successful *début*.

Herr Franz Rummel, the eminent pianist, gave a highly appreciated interpretation last month at Rotterdam of Beethoven's Concerto in E flat and Liszt's Hungarian Fantasia, at a Concert under the direction of Professer Gernsheim. The *Rotterdamsche Courant* speaks in eulogistic terms of the performance in question.

A competition of Dutch choral societies was announced to take place at the end of last month at Utrecht, MM. Hol, Gernsheim, de Lange, de Hartog, and Verhulst being the members of the jury.

Signor Tamagno, who created the *rôle* of *Otello* at Milan, has been engaged by the impresario Ferrari for his South American tour, in the course of which fifty performances of Verdi's new opera are to be given, for which the Italian tenor has been guaranteed the sum of 700,000 francs, being an average of 14,000 per night.

A new opera by Peter Tschaikowsky, "The Enchantress," was performed on the 3rd ult. at St. Petersburg, and met with a most enthusiastic reception.

A new opera, entitled "Loreley," by the Danish composer, Herr Johann Bartholdy, was recently performed at Copenhagen, and achieved a complete success.

M. Lamoureux has been ordered by the Paris Tribunal of Commerce to pay the sum of 10,000 francs (instead of the 234,000 francs claimed) to the lessees of the Eden Theatre for non-fulfilment of contract owing to the withdrawal of "Lohengrin" from that stage.

M. Victor Wilder has just added "Siegfried" to the number of his admirable versions of the books of Wagner's music-dramas in the French language. The pianoforte score of this part of the Tetralogy, with M. Wilder's translation, is about to be published at Brussels.

Mr. Alexander Thayer, the Beethoven biographer, has just celebrated his seventieth birthday at Trieste, where, until very recently, he occupied the post of Consul-General for the United States Government. Mr. Thayer is now engaged upon the completion of the fourth (and final) volume of his highly meritorious work on the great Bonn master.

At Offenbach died, on October 29, Johann August André, for many years the chief of the well-known old-established music publishing firm of Johann André, aged seventy-one.

At Prague died, on October 27, Anton Apt, the founder of the Cecilia Society of that town, and a zealous promoter of Wagnerian art in the Bohemian capital, to the musical Conservatorium of which he has bequeathed his not inconsiderable fortune. Apt was a personal friend of the late poet-composer, whom he frequently visited when living in exile at Zurich.

The death is also announced at Rieti (Italy) of Matteo Salvi, a meritorious composer both for the church and for the stage, one of the first pupils of Verdi, and for some years past the director of the Liceo Musicale of Bergamo, near which town he was born in 1816.

CORRESPONDENCE.

SINKING IN PITCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you kindly allow me a few remarks. I have found during thirty years' experience that, with the exception of cathedral and a few church choirs, the habit of sinking in pitch, or the performance of the descending scale, as it may be called, in the Confession, Absolution, &c., has become an almost incurable evil. In vain do choirmasters emphasise

the tone note and drill the boys hours at a time, yet the moment the service commences, to the grief and chagrin of the choirmaster the descending scale is performed as before, so that there has hitherto, seemingly, been no remedy. I have had an opportunity lately of visiting some churches where ladies are admitted to assist the choir, and in every such instance, throughout the whole service, the pitch has been strictly maintained. In one church in particular in my own district the "Ave Verum" (Mozart) was sung unaccompanied a few Sundays since, strictly in tune to the end. The query which I should like to have answered is—Are ladies' voices more reliable than boys'? If so, and the maintenance of pitch and tunefulness is desirable, why not admit them in our church choirs? Would it be asking too much to request some of the choir-trainers or organists to give their experience and opinions upon the matter?

Yours truly,

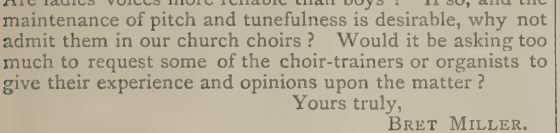
Bret Miller.

CONSECUTIVE FIFTHS AND EIGHTHS IN THE WORKS OF THE GREAT MASTERS.

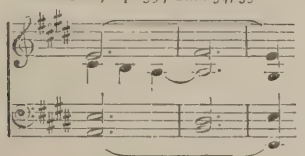
TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—May I add two more examples of consecutive fifths to those quoted in your October number? They are rather curious, as being perpetrated by Chopin, the most sensitive and refined of pianoforte writers. But I fear that you will consider them so dangerous as examples for young writers that you will be unwilling to print them, for they certainly *sound* most beautifully. They are these:—

Op. 25, No. 8; bars 19, 20.



Scherzo, Op. 39; bars 54, 55.



Very truly yours,

A. F.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Reader.—*The Andante is an air with variations in Rondo form.*

A Subscriber.—*We cannot undertake to answer questions on matters which ought to be known to every student of Harmony in the elementary stage of study.*

Flute.—*Your question had better be addressed to Messrs. Rudall and Carte.*

J. R.—*Not one.*

H. C.—*Your letter contained neither name nor address; consequently we can take no notice of it.*

H. C. F.—*Mendelssohn set music for the "Œdipus at Colonos," not Œdipus Tyrannus.*

M. C. S. (Yarmouth).—*The lines are very good, and we regret we cannot use them.*

Miss Bessie Holt.—"*Our sorrow must be your solace,*" *as the poet says.*

Note.—*The Church in which the remains of Dr. Greene are buried, and which is about to be demolished, is St. Olave, Jewry, not St. Lawrence, Jewry.*

Subscriber (Woodford).—*We cannot say.*

W. H. Scotten.—*There are no works on the subject of any trustworthy character.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashburne, Derbyshire.—The Amateur Orchestral Society gave its first Concert (second season) on the 8th ult. The programme included—Overture, *Samson* (Handel); Beethoven's Symphony in C, No. 1, and his Romanza in G, for violin and orchestra; Mendelssohn's Overture, *Son and Stranger*, his Rondo Capriccio in B minor, for pianoforte and band, and *Cornelius* March. Mr. Windeyer Clark, of London, was solo pianist, and performed the Rondo, in which he was well supported by the orchestra. The orchestra, supplemented by help from neighbouring towns and from London, consisted of seventeen strings, and the full complement of wind, &c. Mr. Peck, of Sheffield, was leader, and Mr. W. H. Tutt, Mus. Bac., conducted. Songs were sung by Mr. B. H. Grove.

Blackburn.—An Organ Recital was given by Mr. C. Swindlehurst, Organist of Christ Church, on October 29. The programme included pieces by Mendelssohn, Gustav Merkel, Alex. Guilmant, J. S. Bach, Meyerbeer, Handel, Sir A. Sullivan, Batiste, and M. Watson.

Brighton.—The Brighton Sacred Harmonic Society gave the concluding Concert of their forty-second season at the Dome, Royal Pavilion, on the 10th ult. The work performed was Costa's *Eli*. The soloists were Miss Robertson, Miss Frances Hipwell, Mr. Vernon Rigby (who made a welcome re-appearance in public), Mr. Vaughan Edwardes, and Mr. C. H. Buckman, and they achieved great success in their respective parts. Mr. W. Baker and Mr. F. Butler, F.C.O., rendered valuable assistance as leader and organist respectively. The orchestra and chorus of the Society had been brought to a state of great efficiency, and reflected great credit on Mr. Robert Taylor, who conducted with his usual skill.

Burnley.—Madame Patey and Miss Davies, with an accomplished Concert party, paid another visit on October 24, when their efforts were highly appreciated.——On the 10th ult. M. Aug. Wiegand (Ostend) opened the new organ built by M. Charles Anneessens for the Congregational Chapel, Barrowford. The programme included works by Mendelssohn, Schubert, Bach, &c., various numbers of which displayed the instrument to advantage.——On the 12th ult. forty members of Mr. Massey's Choir gave selections from *Elijah* and *The Golden Legend*, interspersed with solos by M. Wiegand.——Short Recitals are now given after Evensong, at St. Matthew's Church, by Mr. J. E. Gaul, the Organist and Choirmaster.

Chertsey.—On the 3rd ult. a new organ (dedicated to the memory of the late Rev. I. J. Chalkley) was opened in the Congregational Church, when some selections from Gaul's *Holy City* were performed, under the direction of Mr. Fred. Monk, Organist of Holy Trinity, Lyne, who also gave Recitals in the afternoon and evening from the organ works of Handel, Mendelssohn, Silas, Capocci, and Wély, and Best's transcription of Haydn's Romanza from "La Reine de France" Symphony. The instrument, built by Mr. J. Porritt, of Leicester, contains two manuals and pedal. Great organ, six stops; swell organ, seven stops; pedal, one stop and four couplers.—— On the 23rd ult. a Concert was given at the Drill Hall, in aid of the funds of the Conservative Working Men's Club, when an orchestra, led by Mr. J. S. Liddle, Mus. Bac., of Newbury, played Gade's "Hochland" Overture, Allegretto from Haydn's Military Symphony, and Watson's "Queen's Jubilee March." Mr. Liddle played the Andante and Finale from Mendelssohn's Violin Concerto very finely, and was deservedly encored, giving Raff's Cavatina in D in response. The Rev. Dr. Huntingford also gave much pleasure by his rendering of two *morçeaux* by Thomè, for violoncello, and an enjoyable feature was the production of a new operetta written and composed by Louisa Gray, entitled "Between two stools," the characters being well played by Mr. Herbert J. Leigh-Bennett and Mr. G. P. Hawtrey. Mr. Fred. Monk was the Conductor of the Concert.

Chesterfield.—On Thursday, the 15th ult., an Organ Recital was given in the Catholic Church by Mr. W. W. Windle, Organist of Belper, who played works from Mendelssohn, Guilmant, Batiste, Smart, Pleyel, &c., concluding with his own March in C.

Corbridge.—The Choral Society, which was inaugurated about twelve months ago gave its first public performance on October 29, in the Town Hall. The work selected for the occasion was *St. Cecilia's Day*. From the opening chorus to the close of the work, the performers acquitted themselves in a manner which left little if anything to be desired. Madame Whatford, Misses Armstrong and Smith, and Messrs. Swinburne and Robson sang the solos, which were well received. The second part of the programme was of a miscellaneous description. Madame Whatford, Miss Catherine Bellas, and Mr. J. B. Bowes contributed their portion of the evening's entertainment in an able manner. The pieces sung by the Society were among the best features of the programme. Miss Carr officiated at the piano and Mr. John Bell at the organ.

Croydon.—On Tuesday, the 1st ult., Miss S. Emily Oldham gave her first Concert in Croydon at the small Public Hall. Miss Oldham put forward an attractive programme, and was assisted by Miss Adelaide Mullen, Miss Annie Layton, Madame de Fonblanque, Madame Helen d'Alton, Mr. Henry Beaumont, Mr. Gilbert Campbell, and Signor Mhanes. Mr. George Russell played two pianoforte solos in his well-known style, and the Concert-giver played two solos of her own composition, "In olden times" and "A passing thought." Mr. Claude Trevor and Miss Oldham were the accompanists.

Derby.—On the 8th ult. Mr. H. A. Wheeldon, Organist of Christ Church, Hendon, gave an Organ Recital in St. Luke's Church, before a numerous audience. The programme included selections from the works of Smart, Grison, Tours, Dubois, Hofmann, and Petrali.

Dunedin, N.Z.—The annual rehearsal of sacred song, instituted by Mr. Alfred Brunton, was given on September 27, the Garrison Hall being filled. Over 120 voices, representing the Dunedin and Port Chalmers classes, gave several choice selections. Two quartets, with chorus, were nicely rendered by Mesdames Strain and Logie, and Messrs. Brunton, Every, and Palmer. Madame Winter played a pianoforte selection in an appreciable style.

ECKINGTON, DERBYSHIRE.—On Sunday, the 6th ult., Dr. Stainer's Cantata *Daughter of Jairus* was given at the evening service in the United Methodist Free Church, by the choir. Mr. Fitton, the Organist, very ably presided at the organ. The work was very well rendered, and much appreciated by a large congregation.—On the 14th ult. the Sacred Cantata *Captive Maid of Israel* was performed in the Assembly Rooms, by the Eckington Amateur Harmonic Class, assisted by the Whittington Harmonic Class, and a full band. On the whole, the performance (which was under the conductorship of Mr. F. T. Bird) was very creditable. The solos were taken by Mrs. F. T. Bird, the Misses Turner, Spendlove, Whitworth, Barratt, Nicholson, and Messrs J. Bates, C. Mather, H. Turner Bryan, Gooden, and Master Harry Turner. Miss Helena Turner presided at the pianoforte, and Mr. G. H. Sadler at the large American organ.

HEBDEN BRIDGE.—The Harmonic Society commenced the season, on the 15th ult., by giving a performance of the *Fairy Ring*, by W. H. Cummings. The principals were Miss Marjorie Eaton (who took the part of Florina at a short notice, and sang with very good effect), Miss Batley, and Messrs. Buckland and Arnold. The quartet "Peace to the dreamer" (harp accompaniment, Miss Viola Trust) was beautifully sung. Miss Eaton, in the second part, sung "At my window," by Parker, and achieved a distinct success. The choruses were carefully given, and the Conductor, Mr. Eckersley, is to be congratulated on his training of the band.

HOLSWORTHY, N. DEVON.—A very successful Sacred Concert was given in the Wesleyan Chapel on the 10th ult. The programme consisted of anthems, songs, duets, and organ solos. The Anthems included Woodward's "The sun shall be no more thy light," Briant's "Come, let us reason," Williams's "Thou wilt keep him in perfect peace," and Roberts's "Seek ye the Lord," the solo of which was most effectively sung by Mr. J. Dickson. Solos were also sung by Mrs. Cutting, Miss Dickson, Messrs. Higgs and Prout. Selections from Wély, Burnap, Sterndale Bennett, and Rossini were given on the organ by Mr. H. H. Bennett.

HOLTON, SOMERSET.—On Friday, the 4th ult., two Organ and Orchestral Recitals were given in St. Nicholas' Church, Holton, in aid of the Building Fund. An orchestra and chorus assisted. Mr. G. E. Lyle, Organist of Sherborne Abbey, presided at the organ. Pieces by Mendelssohn, Rossini, and Beethoven—with a "Te Deum" (G. E. Lyle), for choir, orchestra, and organ—Haydn, Callcott, Hewlett, and Scotson Clark were performed.

IRVINE, N.B.—Mr. Hinchliffe, Organist of the Parish Church, gave an Organ Recital in the church, on Friday, the 4th ult. He was assisted by the church choir, conducted by Mr. Allen, Choirmaster. The selections were excellent, and both organ and choir did ample justice to them. The programme was made up from the works of Wély, Ebdon, Mozart, Handel, Herold, Weber, Sir John Goss, J. Lemmens, Dr. Peace, Pinsuti, Balfe, Dr. J. Clarke Whitfeld, and Meyerbeer.

LADHOPE.—J. C. Grieve's Oratorio *Benjamin* was given in the Parish Church, Ladhope, on the 17th ult., conducted and accompanied by Mr. J. R. Brooke. The soloists were Misses Frier and Hunter, Messrs. Faichney, Todd, Brown, Crossland, and Mr. Metcalfe, of Carlisle Cathedral.

LINCOLN.—Mr. Barraclough's forty-fourth Concert took place in the Corn Exchange on the 1st ult. The performers were Mdlle. Rosina Isidor, Miss Eleanor Rees, Mr. Charles Chilley, Mr. Farley Sinkins, and Signor Foli; solo piano, Madame Frickenhaus; violin, Signor Simonetti; contra-bass, Signor Bottesini; accompanist, Herr Volkmer.

NEWPORT, MON.—The Amateur Orchestral Society opened their twentieth season on Friday the 4th ult., when they gave at the Albert Hall, before a large and most appreciative audience, the first of a series of three Orchestral Concerts. The vocalists on this occasion were Miss Mary Bliss (soprano) and Mr. G. P. Reynolds (bass), the accompanist being Mr. A. Woolf Isaacson. The Conductor was Mr. E. Bernard Newman.

PETERBOROUGH.—A Concert, under distinguished patronage, was given by the Misses F. E. Barratt, at the Drill Hall, on the 8th ult. There was a large attendance, and amongst those present were the Mayor (H. P. Gates, Esq.), Mrs. Perowne, and several prominent citizens. The performers were the Misses Barratt, Mr. Prenton, Mr. and Mrs. Victor Romilly, Mr. Louis Brooke (violinist), and Miss L. Clarke, of Wisbech.

SAN FRANCISCO, CALIFORNIA.—At the Irving Hall, on October 20, the first of four Chronological Musical Recitals was given by Mr J. H. Rosewald (violin) and Mr. S. Monroe Fabian (piano), assisted by Madame Julie Rosewald, Miss Carrie Millzner, and Miss Mary E. Barnard (vocalists), with Mr. Clarke W. Reynolds as accompanist. The first Recital consisted of pieces by Byrd, Bull, Couperin, Rameau, Biber, Bach, Handel, Murschauser, Carissimi, and Tartini, representing the English, French, German, and Italian Schools of the sixteenth and seventeenth centuries. The performance was an evidence of the interest taken in the study of music on the Pacific coast.

SHERBORNE.—The organ in the Abbey was re-opened on Wednesday, the 9th ult., after having been cleaned and repaired by the builders, Messrs. Gray and Davison. Two new stops, clarabella and orchestral oboe, have been added, also new overhanging manuals and new straight pedal keyboard. Special services were held, at which the Abbey Choir and Organist were assisted by the Sherborne Military Band, who took part in the Anthems and Voluntaries with telling effect. A Festival setting by Mr. G. E. Lyle, the Abbey Organist, of the Te Deum, for choir, organ, and military band, was sung as the Anthem at the afternoon service. The evening Anthem was "I will give thanks," composed by Mr. E. Winchester, and arranged for the occasion by Mr. Lyle.

SLIGO.—The sixth season of the Musical Society was inaugurated, on the 3rd ult., by a performance of *Acis and Galatea*, under the direction of Mr. A. T. Froggatt. The second part of the programme was miscellaneous.

SOUTHPORT.—At the Orchestral Concert at the Winter Gardens, on the 12th ult., Mr. White's Concert-Overture *Titania* was one of the most attractive items. It showed that the composer has considerable versatility of expression, coupled with good descriptive power. The echo effects when the trumpets announce the arrival of Oberon were capitally conceived, and introduced in a most skilful manner, and the *Finale*—the assembly of the whole fairy court—was a piece of admirable descriptive work. The members of the band played, on the whole, well and steadily together, and their efforts were rewarded by well deserved applause. Mr. J. C. Clarke contributed three songs.

STOCKTON-ON-TEES.—The first Concert of the eighth season of Mr. John Barnby's series of Concerts was given before a large and most enthusiastic audience in the Exchange Hall on the 10th ult., at which the artists were Madame Valleria, Madame Antoinette Sterling, Mr. Orlando Harley, Mr. Maybrick Mons. Jules de Swert (violoncello), and Mr. Sydney Naylor (solo pianist and Conductor).

TORONTO.—Mr. J. W. F. Harrison, Organist of the Jarvis Street Baptist Church, gave two Organ Recitals therein on October 25 and the 1st ult. His programmes were selected from the works of Guilmant, Hainworth, Leschititzky, Ed. Amillon, Moszkowski, Wagner, Flotow, Handel, Mendelssohn, J. S. Bach, Fumagalli, Boscovitz, Dudley Buck, Charlton Speer, Jensen, W. T. Best, and Rossini. Miss Sutherland, Miss Eells, Mrs. Hall, Mr. Sims Richards, and Mr. Schuch were the vocalists, and M. F. Boucher contributed some violin solos.

TRINIDAD.—The Concert given in Greyfriars Church Hall, on October 22, proved a great success. The hall was well filled, and the Cantata, *Britannia and her Daughters*, was given in very creditable style. The choruses were sung by about seventy of the children attending Greyfriars School, and the solos, duos, and trios were sung by the members of the Greyfriars Church Choir. Mr. Adamson, on whom has rested the entire charge and labour of getting up this Concert, is to be congratulated on the success. The programme was repeated on Monday, October 31.

TUNBRIDGE WELLS.—A Matinée of classical chamber music was given at the Pump Room on October 29, by Mr. Henry Lahee, introducing to the notice of the public there the first quartet of lady professional instrumentalists that has been heard in England. The leader is Miss Emily Shinner, Miss Lucy Stone (second violin), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello). The programme included a grand Quartet in C minor (Op. 18), and Schumann's Quintet in E flat (Op. 44), in which Mr. Lahee was associated. In addition to these pieces there were some pianoforte solos by Mr. Lahee. The vocalist was Mr. Thorndike, whose rich and full baritone was heard to good effect in a German song by Gerard F. Cobb, composed specially for him, Maude V. White's "Devout Lover," and some MS. "Shakespeare Songs," by Mr. Lahee.

WERNETH.—The new organ in Brunswick Wesleyan Chapel, built by Messrs. A. Young and Sons, Manchester, was opened by Mr. R. H. Wilson on the 9th ult. His Recital consisted of pieces by Bach, Handel, Beethoven, Schubert, Guilmant, Batiste, and Lemmens.

WEST HARTLEPOOL.—Dr. Bridge's Oratorio *Mount Moriah* was given in St. James's Church, on the evening of the 2nd ult. The interpretation of the work reflected the greatest credit on Mr. James F. Hard, the Organist, and on the choir. The principal soloists were Masters. H. Williamson and Ernest Eden (soprano), Mr. Dobson and Master Willcox (alto), Mr. R. Wilson (tenor), and Mr. J. Thompson (bass). Mr. Watson Hunter, Choirmaster of St. Hilda's, conducted, and Mr. Hard presided at the organ.

WHITBY.—The Choral Society, which has been under the direction of Mr. Hallgate for the last six years, gave a good performance of the *Rose Maiden*, on the 1st ult., to a very large audience, in the fine new Temperance Hall. Growing local interest in the cause of music is attested both by increasing membership and by larger attendances at the Concerts of the Society. Mr. Henderson (Darlington) presided at the piano and Mr. T. J. Hoggett at the harmonium, very efficiently. The soloists were Miss Fanny Sellars, Miss Morris, Mr. Dunkerton (Lincoln), and Mr. Nutton (Durham).

WHITEHAVEN.—On the 23rd inst. an Organ Recital was given in Holy Trinity Church, by Mr. W. H. Bates, the Organist and Choirmaster. The following compositions formed the programme:—St. Ann's Fugue (Bach); Barcarole from the Fourth Pianoforte Concerto (Bennett); Cantilene Pastorale (Guilmant); Fanfare (Lemmens); Meditazione (Capocci); Air and Variations (Pearson); Andante (E. M. Lott); Fantasia Pastorale (Wély); Adagio and Andante to the First Organ Concerto (Handel). During the past four months the organ has been in the hands of Messrs. Gray and Davison who have enlarged and thoroughly modernised it. The Recital afforded complete satisfaction to the numerous congregation present.

ORGAN APPOINTMENTS.—Mr. H. A. Wheeldon, F.C.O., to Christ Church, Hendon.—Mr. C. W. Wilkes, A.Mus., T.C.L., to the Church of St. Lawrence, Catford.—Mr. J. Butler Cowap, to Town Hall, Ayr.—Mr. George Stewart, to Linlithgow Abbey.—Mr. Melfort C. d'Alton, Organist and Choirmaster to Dalkey Church, co. Dublin.—Mr. T. Frederick Figgis, Organist and Choirmaster to Bray Parish Church, co. Wicklow.—Mr. J. H. Marsh, to St. Simon's, Cadogan Square.—Miss Rosa Lonsdale, to SS. Peter and Paul's, Clerkenwell, E.C.—Mr. H. Burgiss Brown, to St. Paul's, Maidstone.

CHOIR APPOINTMENTS.—Mr. T. R. Macrow (Bass), to St. John the Baptist's, Holland Road, W.—Mr. Francis J. Belton (Alto), to St. Andrew's Church, Ashley Place, S.W.—Mr. Hugh Davies (Alto), to Emanuel Church, Dulwich (Evening Services only).—Mr. W. E. Whitby (Bass), to York Cathedral.—Mr. Charles Calver (Tenor), Mr. Henry Weaver (Bass), and Mr. William Satchell (Bass), to St. Paul's, Upper Norwood.—Mr. S. Bath (Choirmaster), to St. Paul's, Maidstone.

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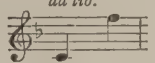
Compass:— 

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